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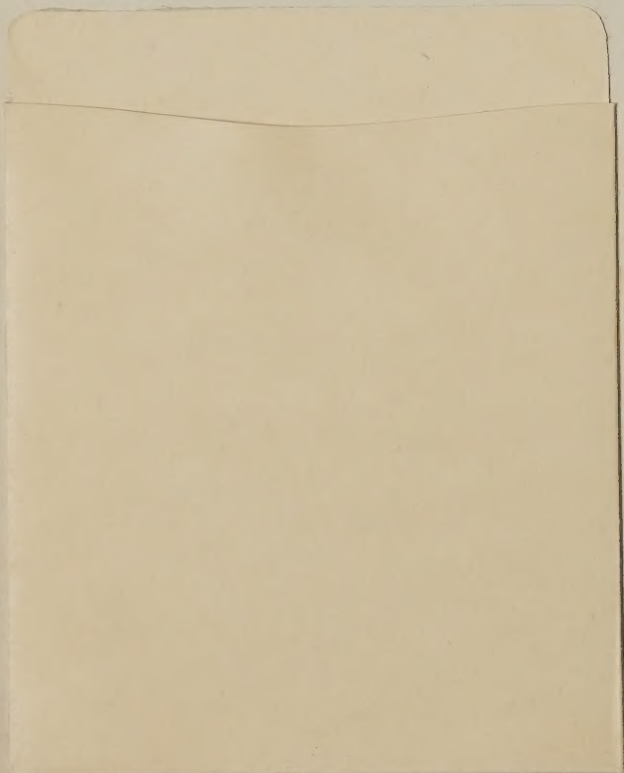
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THE
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A WEEKLY
ILLUSTRATED JOURNAL
OF
ART,
CIVIL ENGINEERING,
AND
BUILDING.

"Nothing contributes more to encourage elevation of sentiments in a people than the large and free character of their habitations."—JOHN STUART MILL.

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THE ARCHITECT

A JOURNAL OF ART, CIVIL ENGINEERING, AND BUILDING

THE NEW YEAR.



ANOTHER year opens upon England in continued health and wealth. The solid prosperity that comes of peaceful trade, and certainly does not come of all the glories of martial strife, still prevails, and still extends in every direction. The mere surplus riches of Great Britain, the crumbs that fall from the table, are told in figures which transcend realisation. The yearly increase of British property at home, in machines, in ships, in railways, in rolling stock, in public works, in buildings, to say nothing of the incalculable value represented by the appliances of domestic convenience and personal comfort and delight, or of the equally vast accumulation of capital invested well or ill all over the globe, even figures fail to suggest. From the foundation of the world, commerce has been the highway to happiness, and although many a short cut has been tried, every one has been tried in vain.

None the less clearly does history demonstrate the proposition which transcendentalists have always been so anxious that we should regard as a sordid one and base, but which sober experience has with continued persistency nevertheless insisted upon, if only as a mystery—that commerce is the truest patron of art and science. War has many a time carried off the spoils of grace and wisdom, but it has never created them. Peace alone has brought prosperity.

It is the condition of prosperous peace in which England has for so long a time, with no material qualification, been privileged to pursue the path of home industry and international exchange, to which we owe at the present moment the bright prospect of another year—and we hope it may be only one more of a long series—opening upon us with the thousands of willing English hands fully occupied, and the thousands of honest English hearts confident and proud.

In no other department of the industrial and intellectual arts does this peacefully prosperous condition of national affairs exhibit its effect more plainly than in architecture, or what may be called in the broadest sense architectural business. Great building operations, no doubt, have frequently been identified with great conquests, from the remote times when a SESOSTRIS or a NEBUCHADNEZZAR would carry home a whole population to labour on a temple or a palace, to our own days when a NAPOLEON could reconstruct his capital on new and glorious lines in honour of national ascendancy acquired by audacity of statesmanship more than by force of arms. But, throughout the whole range of history nevertheless, what we discover to be by far the most reliable source from which a nation may seek to derive the magnanimous pleasure of advancing architectural and kindred art, as a thing of beauty which is a joy for ever, is the accumulation of honestly earned wealth by the quiet labour of national industry. It is thus that the great churches, municipal halls, palatial houses, and miscellaneous monuments of Europe have been built, from the basilica of St. Mark and the *palazzi* on the Grand Canal to a

Cathedral of St. Paul and a *Madeleine*, a Palace of Parliament and a *Hôtel Dieu*.

It will also be invariably found that concurrently with the manifestation of building art on this grand scale there has been developed in all peaceful industrial times a remarkable propaganda of the artistic spirit, whereby the gracious thoughtfulness which has been devoted first to the undertakings of magnificence has gradually come to assert its authority over more and more humble manufactures, until, under favourable circumstances, the very humblest has sometimes been reached, and the whole world of local handiwork may be said to overflow with the delicate essences of artistic device. The discovery of such a display of all-pervading grace in unexpected holes and corners of the intellectual history of humanity has now become one of the most charming enjoyments of archaeology in its highest form; and not in the most cultivated regions of Europe alone, and certainly not in modern times alone, but in the Eastern world and the Western, the Northern and Southern alike, in old and very old days, and in days but dimly lighted by tradition, the explorer finds the happy work of human fingers that preferred toil to triumph and bread to blood fulfilling a mysterious destiny that covers the earth with flowers almost as tender as those of the field.

Such reflections as these will readily suggest the particular view which we are proud to be able to take of the position of our beloved country in the world of the arts. No other community of the human race, we respectfully venture to say, holds at the present moment a more promising place. Those whose reading has led them to appreciate, in even a moderate degree, the grand new doctrines of mental and social development—which are approached so often with such unnecessary timidity—will all the better understand how it is that the artistic movements which are going on around us in England are no mere accidents on the surface of events, but substantial evidences of an inevitable course of destiny and solid achievements of the genius of human progress. Nothing in this artistic condition of ours is casual; far less is it arbitrary. One of the leading intelligences in the modern world, the Anglo-Saxon mind, is steadily advancing out of a comparatively dim twilight into a bright and broad daylight of art, and the slowness and steadiness of the advance are but the surer indications of the permanency of the results that are coming and are still to come. We have several times taken occasion in the columns of *The Architect* to point out that, in a certain sense, these results are largely turning upon matters of architecture, and the more we see of current events the more satisfied do we feel that this theory is right.

This, then, is what we see just now in the position of architecture. An increasing multitude of small and unimportant building works may be said to claim critical attention; all over England, in other words, there are to be seen dainty bits of architectural design which cannot be passed by unnoticed, as such trifles only a few years ago might almost always be. Architecture, therefore, in its own province, is gradually embracing humbler occasions for conferring upon the English community that artistic enjoyment which costs so little and is worth so much. Again, throughout all the larger towns of the empire we observe more and more the spread of that

unambitious but perfectly qualified class of practitioners whose modest work is all the more precious to the public that it is so quietly persistent in its graceful career of conquest. When it is borne in mind that a shilling in the pound makes all the difference between a work of art and a heap of stones, it cannot but be a mere question of time when the common sense of JOHN BULL will pay the extra shilling; and at the present moment, exceptions proving the rule, this view of the case is plainly becoming a popular one in every direction. Londoners, for instance, cannot but see in ordinary shop fronts the architect's hand in every street where no architect's hand used to be. In country lodges, also, and cottages, stables, farm buildings, and the like, the introduction of artistic feeling is no less general; and as for warehouses and offices, even in very small towns, the employment of the regular instead of the irregular "architect" is everywhere a charming incident.

But it is in the supplementary work of the decoration of building, and in the preparation of integral compositions of ornamental art by way of specialties of manufacture, that the handiwork of the trained architectural designer is perhaps most notably asserting its influence as a novelty in England. In furniture, fixed and unfixed, in glass, in carving, in painting of one order and another, and in an increasing variety of other matters of graceful and elegant adornment, it is one of the most charming of surprises to see how the device is passing out of the hands of the wretched old "designer" in the back shop (whose pardon we beg nevertheless) into those of the accomplished architect—arch-technician—chieftain of all the workmen—whose pencil no longer moves sluggishly at the gross instigation of a salesman, but plays like the sunshine over inanimate things till they sparkle into incomprehensible life and strangely smiling beauty. Why the architect should assume this admirable function is a question which we have discussed in passing more than once; it seems as if his incidental training, in design that is connected with structural rather than mere superficial work, impresses upon his mind certain first principles of true art which are otherwise difficult of attainment; and if we remark that it is the artistically inclined pupil who takes to this artistic design, and not the mere administrator or surveyor, then may we continue to hope that the list, already of considerable length, of those miscellaneous specialists who were originally architects may still increase in number, and be magnified in honour and merit.

Turning for a moment to the condition of architectural art proper, we may acknowledge that under the Queen Anne school it is sufficiently promising. The ordinary designs which appear in the journals are certainly improving in vigour, and this in spite of a certain tendency in the style itself, which may be considered unhealthy—for it is a mongrel style at the best. Then, when we look at the competition work, of which there has been a good deal during the past year, wherein more severe academicalism has been demanded, no critic can do otherwise than agree that the power of handling more legitimate Italian composition has been very satisfactorily exhibited. Of the draughtsmanship also it may be cordially acknowledged—with whatever misgivings there may be—that better the world has never seen. In every way, therefore, English architecture is increasingly meritorious on all kinds of paper; and if this remark may be thought to suggest deterioration in execution, it may be enough to say that such is not our intention. Indeed, to go into this point, even if our present space would permit, would be quite unnecessary in view of the great edifices in the Strand, on the Thames Embankment, and elsewhere, of which the nation may well be proud. Our purpose is fulfilled if we have succeeded in satisfying the reader that, as the year 1883 opens, it finds English art in and connected with building in a condition of peace and prosperity promising in every way to prove a credit to the national character, and a substantial source of intellectual and material advantage to the national name.

THE ROYAL ACADEMY: WINTER EXHIBITION.

THE Winter Exhibition at the Royal Academy presents certain memorable features which will not fail of record by the future historian of the art of England in the nineteenth century. The collection consists, it is true, as is customary, of works by "old masters" and "deceased British artists," but for the first time the deceased artists to whose memory the Royal Academy gives the tribute of a special gathering of their pictures are not members of the academic body; the one, Mr. JOHN LINNELL, is a landscape painter whose claims to distinction were persistently ignored until he declined to accept the tardily-offered election; the other, DANTE GABRIEL ROSSETTI, kept altogether outside of any track which could have led to recognition by academic authorities. Whatever may have been the injustice, however, directly or indirectly done to these two artists, who have nothing in common but their position of "outsiders," this is not the moment in which to dwell on the injury; rather one may take this collection of their work as a sign that a wider and more generous spirit prevails in the councils of the Academy, and we may hope also a larger comprehension of the functions of art than heretofore.

This year's exhibition could hardly be "swallowed whole," even by the most voracious of Yankee sightseers, so diverse are its three divisions: first, two rooms given to the oil pictures and studies of LINNELL; then the large gallery assigned to old masters, chiefly Italian or British, and the sequence of Room IV. hung with pictures of the Dutch and Flemish schools; and lastly, the fifth room filled, and over filled, with the works of ROSSETTI—oil pictures round the walls, and three screens set up for water colours and chalk studies across the centre of the room. An admiring clique is never satisfied, and the warmest adherents of Mr. ROSSETTI's work complain that a large number, and to some extent a better selection of oil pictures, might have been gathered, while the crowding of the rooms by the screens does not give sufficient distance to the spectator. It is certainly a little puzzling why another and larger room could not have been used; and as the exhibition of ROSSETTI's pictures is likely to draw a crowd of the curious as well as the cultivated, it is safe to prophesy that a dead block will be of frequent occurrence in this part of the gallery. Meantime, a supplementary collection of drawings and pictures by ROSSETTI is being organised by the Burlington Fine Arts Club for the benefit of members and members' friends.

At this transitional period of that landscape art which Englishmen have fondly claimed as so distinctively national, it is most timely to see gathered together a fine series of the pictures of JOHN LINNELL—sturdy, thorough work that it is, full of intention, by no means unemotional, often distinctly dramatic in motive and feeling, but always imbued with an obedience to the laws of composition and a steady allegiance to nature, however scenic or assailing in appeal. Over a long life of persistent labour JOHN LINNELL worked as a miniaturist, a portrait painter, an engraver, and a landscape artist. He did not take to landscape until comparatively late, but his work in this line made so much more decided effect upon the public than his portraiture, and, owing to his long working life of seventy-five years, so large a period was actually given to landscape, that to many people it will be an astonishment to see in this exhibition such capital portraits, tender and precise in modelling of flesh, correct and firm in drawing, as the *Rev. John Martin* (36), *William Otter, D.D., Bishop of Chichester* (72), and others. To this artist might be applied the saying that if a man really has mastered the power of drawing, he can draw anything, let the subject be what it may, the human figure, a tree, or an oyster shell. In the intricacies of Surrey woodland, the blocking out of rock masses, the roll of cumulus clouds, or the delicate feathering of summer cirri, the same sure draughtsmanship guides the hand of LINNELL, as marks his portraiture. The specialty of his work was to some extent the distinct motive he gave to his landscapes by not only the introduction of figures and an incident, but the harmonising of the whole landscape treatment in accord with this motive. *The Eve of the Deluge* (8), where a lurid flush runs angrily up the storm clouds in the west; *The Last Gleam before the Storm* (9), a magnificent study of wild weather over a broken country; *Under the Hawthorn Tree* (10), a pastoral full of sunlight and air, with a sylvan figure of a shepherd piping to his flock, are cases in point; and emphatically are the landscape settings of *St. John the Baptist Preaching* (39), and *The Disobedient Prophet* (68).

Herr Ludwig Knaus, the German painter, has been elected an honorary foreign academician of the Royal Academy, in the room of the late M. Viollet-le-Duc. The other foreign members are M. Gallait, a Belgian, and MM. Gérôme, Guillaume, Henriquel-Dupont, and Meissonier, who are Frenchmen.

Mr. Caton Woodville, who is at present in Egypt making studies for battle pictures in connection with the late campaign, has received a commission from the Queen to paint the storming of Tel-el-Kebir for the royal collection.

in close relation with the subject. LINNELL was never in the East, and his naïve conception of the lands about the river Jordan, or the Nile, is merely a magnified version of Surrey hill and dale, aided by some touch of Poussinesque grandeur. When attempting to be classic and romantic with *Ulysses Landing at Ithaca*, he becomes, as did the kindred artist, SAMUEL PALMER, curiously false and unreal. In colour, LINNELL was apt to be rather too free with a ruddy brown, and a kind of liquorice tone and the trick of loading too heavily often threatened to bring cloudland into sudden collision with earth. But in this collection will nevertheless be found daylight effects as clear and bright as in COLLINS' cheerful pieces, early landscapes of a sombre quietude, almost like the work of a Tuscan old master, such as the *Bayswater in 1814* (11), and rich, juicy harmonies, in which golden brown and blue tones predominate in work of his late middle time. He was too fond of opposing a rainy sky of cold slaty purple to a warm brown landscape, and often overdid the effect so as to throw the balance of tone quite out. Several examples are here—*Storm in Autumn* (65), for instance. Among the small portraits and miniatures are some of great interest for their subject-matter, as *Thomas Carlyle*, *Edward Stirling*, *Thomas Phillips, R.A.*, and *William Blake*.

On the whole, we have in JOHN LINNELL a type of landscape painter which is fast becoming extinct—one who held that a reverential love and observance of Nature were not incompatible with the arbitrary rules of artistic composition and the exigencies of a given motive, who formed a large style upon study which comprehended detail, and whose practice rested on the principle that no work can be true or good which is not founded upon thorough draughtsmanship and a knowledge of the human frame.

The collection of "Old Masters," including men of the English school of the eighteenth century, somewhat over a hundred and twenty pictures in all, is not of course up to the pitch of former years, but the wonder is that so many good pictures are still forthcoming at all for this part of the Winter's Exhibition. Still are sent up from the inexhaustible store of family portraits, pictures by VANDYCK, REYNOLDS, GAINSBOROUGH. Lord NORMANTON sends five out of the seven designs of Virtues made by REYNOLDS for the windows of New College, Oxford. The Duke of PORTLAND contributes a VANDYCK portrait of *Charles II. when a Boy*, and the well-known three-quarter length of *Earl Strafford* holding a bâton. Of the GAINSBOROUGHS, Earl CRAWFORD's full-length of *Lady Margaret Lindsay* is most characteristic of the distinguished air, and of the silvery quality of tone so delightful in the painter's best work; otherwise the figure is rather slurred. The name of TITIAN stands against a lovely *Caterina Cornaro, Queen of Cyprus*, in green and white drapery, with jewelled border, and wearing a circlet of jewelled flowers; the flesh painting is clear and sweetly impasted, but the owner of the picture, Mr. WILBRAHAM, prevents all close criticism by covering his picture with a glass. A similar picture is in Dresden. Sir TATTON SYKES takes the centre of the north wall with his large *Pietà*, by PERUGINO, an authentic work with a pedigree, strictly in PERUGINO's conventional manner and full broad colour. The picture has not gone through several collections without being touched up. Mr. CHARLES BUTLER shows his recent acquisition from the Hamilton sale, *Moses Striking the Rock*, by TINTORET, and very well it looks. Of the later Venetian school, perhaps the fine Veronese, *Christ and the Centurion*, is the most distinguished example—a noble composition of many figures, divided into opposite groups, to which the kneeling figure of the centurion forms the connecting link. Lady AUDLEY's large panel, *Virgin and Saints*, ascribed to BELLINI, is in that restored state which suggests suspicion, sometimes unworthily. More interesting is the picture sent from the Irish National Gallery, half-length, under life-scale, *Portraits of Two Gentlemen*, of whom one wears the simple grey mantle and red cross of a confraternity, while the other is richly attired. The ascription of authorship is conjointly to GIO. BELLINI and GIORGIONE. There is an inscription on the back of the panel, *Beazzano et Navagero, Poetes*, with GIORGIONE's name—hence one-half of the surmise; the other one may presume to rest on the workmanship of the right-hand figure in the grey mantle, whose rather dilly modelled face and pencilled fair hair certainly is closely in the manner of BELLINI.

In Dutch pictures the Winter Academy is always rich. Once more JAN STEEN is seen at his best in the *Card-players*,

from Buckingham Palace; the large picture of a *Village School*, from Dublin; and the *Merrymaking*, lent by Mr. THOMAS HARDCASTLE. REMBRANDT in blunt naturalism is to be seen in a partially undraped *Female Portrait* and *Susannah and the Elders*. *Daniel's Vision*, lent by Sir E. LECHMERE, is the same subject as a smaller picture, now at South Kensington, of *Tobit and the Angel*, in the JONES bequest; this has fine and genuine qualities. Sir W. W. KNIGHTON attributes to REMBRANDT a delightful interior, full of picturesque detail, with one figure of *A Student*, which we should be more inclined to ascribe to a scholar in the school—possibly to BOL, by whom there is a capital *Portrait of a Girl*, in a crimson hat and bodice, lent by the Marquis of LOTHIAN. The large group of *A Lady and Child*, by CORNELIS DE VOS, of the Dutch family settled at Antwerp in the seventeenth century, has deservedly for its high quality been hung in the large room. Mr. BUTLER is the owner, who also, among his many contributions, sends a fine *Study of an Ecclesiastic*, by PONTORMO, reddish in the flesh tints, dry in manner, but full of character, which we omitted to name among the Italian pictures. If, by the way, BONIFAZIO painted the *Adoration of the Shepherds*, which comes from the same collection, he did not paint the *Dives* that hangs above, belonging to Mr. INGRAM, or *vice versa*; a safe conclusion might be that he painted neither. Nevertheless, Mr. BUTLER's picture is genuinely of the *genre* school of Venice.

Among miscellanies in Room V. a portrait of *Joseph Bonomi, B.A.*, by the seldom seen F. RIGAUD, should be noted; the Marquis DE SAUTURCE sends his beautiful little study of the *The Dauphin, Son of Louis XVI.*, by GREUZE, and some good Dutch landscapes; 1 sea-pieces are to be found. Lovers of English CONSTABLE will not fail to take delight in the little *Sketch of sloping green fields* and blue distance sent by Mr. C. L. COLLARD; though only a rough sketch, it is delightful in quality.

The pictures by DANTE GABRIEL ROSSETTI we must defer to another notice.

THE ARCHITECTURAL EXHIBITION, EDINBURGH.

AN exhibition devoted exclusively to architecture is a novelty, and certainly is useful to the young student. The one now open in Edinburgh is successful. The committee of the Architectural Association applied for the use of two rooms in the Royal Academy Galleries, but afterwards it was found that the whole suite would be required to hold the number of exhibits, amounting to about 1,200 in all.

The regular visitor to the Royal Academies in London and Edinburgh, or the general reader of the professional papers, will find little new to him here in modern architecture. But beyond modern architecture, the Exhibition, as is natural, is rich in representations of what old Edinburgh was, before the much-required city improvements were carried out. Few of those who walk along Princes Street, admiring the serrated outline of the Old Town, between Holyrood Palace and the Castle, thoroughly realise that the valley occupied by the gardens and the Mound was for about three hundred years covered with water, as a defence to the city on the north side. Towards the end of the last century the embankment at the east end was removed. As the erection of the New Town buildings was proceeded with, "the Mound" was gradually formed of excavated materials, in order to supply the want of direct communication between the Old and the New towns. Thus these galleries, in which the exhibition is held, stand about the centre of what was once the Nor Loch—a place of fashionable resort for boating, and where swans and wild duck were preserved. There are no drawings indicating this state of things. The oldest is a coloured drawing, taken about the beginning of this century, showing the grassy slopes of the "Mound" as seen from Princes Street line. Another shows the general look of this district from the Calton Hall. There is also a carefully-drawn view of Trinity College Church by BILLINGS, as seen from the North Bridge before its destruction for North British Railway purposes.

Of the modern works now seen near this valley, there is the original competition drawing for the Scott Monument by KEMP, which has been carried out with little alteration, and the design for the Free Church College by PLAYFAIR. It is the towers of this last building which RUSKIN gibbets in his own ruthless way. An interesting document is the original feuing plan, lent

by the City Corporation, which shows the lines of the streets of the proposed New Town, as designed by JAMES CRAIG, corresponding very nearly with the town as built.

Although Edinburgh does not possess municipal buildings worthy of the name, many schemes for such have been mooted. Now that Glasgow has led off so brilliantly, Edinburgh, it is to be hoped, will soon follow suit. There are two different designs exhibited for different sites. One site is now unavailable, being occupied by the Waverley Market. The other site, in St. Andrew's Square, could not readily be had. That question of site—Old Town against New Town—will probably keep this scheme back till it becomes an imperative necessity.

In the Old Town most of the narrow picturesque closes have now disappeared. The best of them, however, are here restored to us in drawings by JAMES DRUMMOND (who was so careful in detailing the architecture of his backgrounds), ROBERTS, CAMERON, M'CULLOCH, NASMYTH, and DUGUID. Many of these Old Edinburgh features appear repeatedly, such as Holyrood, the old tower of the Canongate Tolbooth, St. Giles, Cardinal BEATON'S house, and others.

An interesting supplement to these drawings and paintings of Edinburgh is a collection of portraits of architects. Among them are the brothers ADAM (not unknown on this side of the Tweed), PLAYFAIR, and HAMILTON. The most quaint is that of "WILLIAM AYTOUNE, Master Meason, of Heriot's Work, and Spouse," lent by the governors of Heriot's Hospital. GILLESPIE GRAHAM, the architect of the Assembly Hall, figures in the character of a Highland chief in full costume. A portrait of PUGIN in his monastic garments would have made a fine antithesis to this.

In the exhibition are many sketches of architectural "bits," both from the provinces and continental towns, all more or less familiar to students.

The top of the belfry of St. Nicolas, Caen, seems to have been "restored" recently. We miss the delightfully dilapidated tilt of the vane-rod, in Mr. MORTIMER'S sketch, which it had when we saw it last. Mont St. Michel appears to be an island no more. The projected railway embankment is now evidently *fait accompli*. The student may sketch in peace, and not with one eye to the tide and the other to the Mount, as formerly. Mr. PHENÉ SPIERS contributes a series of charming drawings in water-colour. There are also several dainty drawings in colour by PUGIN of churches in Rouen.

Of the designs for buildings recently erected, of local interest, those for the new Cathedral naturally attract considerable attention. Sadly enough, their authors—SCOTT, STREET, and BURGESS—are no longer among mortals. The designs by STREET and BURGESS, though only on paper, are memorials of their genius, which will not readily be forgotten. Of the executed design, two drawings are exhibited, an exterior with the two western towers added, and an interior. The central tower does not please the native eye. The general opinion is that the tower is too "thick." This is simply the result of seeing the design incomplete. The two western towers, with their more delicate proportions, are required to restore the harmony of parts. Without entering into the merits of the design, it may be safely affirmed that neither of the other two would, if executed, have given as much popular satisfaction. Those of STREET and BURGESS were too unambitious.

Of more importance, though not of local interest, is Mr. STREET'S bird's-eye view of his first design for the Law Courts. As a piece of draughtsmanship it is unique. But it is to the character of the design we would draw the attention of the student. Gothic design in modern practice is adapted, arranged, and copied—not to say mangled, but how seldom is it conceived? The greatest homage rendered to a modern architect was that offered by SCOTT to STREET in an address given some years ago to one of the societies. Speaking of STREET'S designs, he said—we quote from memory—that in examining them he was often struck with the distinct character of particular parts, which at the same time had an almost familiar look. On reflection he found that these parts were quite original, their seeming familiarity being the result of conception in the true Gothic spirit. In this design are many such parts, specially in the towers. Their character is quite original and quite Gothic. We are of course talking of design pure and simple. There may be differences of opinion as to suitability and convenience.

A few of the competition designs for the Glasgow Municipal Buildings are exhibited, and among them the first and second designs submitted by Mr. YOUNG, the successful competitor. It occurs to us, on looking at the elevation of the accepted design, that the columns or pilasters of the first floor windows appear to support most ineffectually the horizontal base lines of the principal or second floor, there being no lintel proper to the first-floor windows.

Mr. WATERHOUSE exhibits his Manchester Assize Courts—a beautiful drawing, and probably his most successful effort in Early Gothic design. His chapel and clock-tower at Eaton Hall have as much of the municipal as the ecclesiastical character in their detail.

As a designer of mansion-houses in the Scotch Baronial style, the late DAVID BRYCE was probably without an equal. The coloured drawings of Cortachy Castle, The Glen, and Castlemilk all testify to this. In the latter design the foreground is occupied by a hunting "meet," in which SAM BOUGH has well rendered the activity and brilliance of such a scene, to the detriment of the architectural effect.

Mr. NORMAN SHAW is well represented by Pierrepont, Adcote, and Wispers as examples of his work in the Old English revival. Pierrepont in one of its elevations is plain even to monotony, suggestive of a row of almshouses. Wispers is a drawing of a clever design, taken from a most effective point of view.

Next to the Cathedral, the building of most local importance is the Medical School in connection with the University extension now approaching completion. Mr. ANDERSON has been very successful with this design, which shows an effective campanile. In his original design this tower rose from an inner court. It is a matter open to question whether this was not better than introducing the tower into the front elevation and butting cornices against it. In his church designs Mr. ANDERSON is pure and unaffected.

When the design of the late ALEXANDER—otherwise Greek—THOMSON was rejected for Free St. Mary's Church, Edinburgh was the loser. This design, almost in its entirety, has been erected in St. Vincent Street, Glasgow, and is one of the most successful architectural features of that city. There is an entasis on its square tower, quite pronounced enough to be noticed, in addition to a slight taper. His Queen's Park United Presbyterian Church also shows that character of Greek design which he made his own, adapted to a less ambitious church. Its interior as now completed is one of the finest in this style it has been our fortune to see, and is very imperfectly represented by the photograph.

There are many designs for churches and spires in the Exhibition more or less ambitious, in which height of spire and profusion of ornament seem to be the principal aims to the exclusion of simplicity or originality in design. On those which do indicate originality we will not venture to write. This will be readily understood when we mention there was no selection of subjects by the committee.

In the last room of the Exhibition there is a display of Brussels and Gobelins tapestry, and sketches of architectural detail principally by members of the Association. There are also designs for stained glass. That by ADAM & SMALL for the circular window of a small Presbyterian church at Juniper Green, showing a dove in the centre and flowers and fruits of Scripture in the external cusps, is strikingly bold and simple.

GUSTAV CRAUK.

[BY A CORRESPONDENT.]

A NOTABLE event in Paris is the completion of the model of M. CRAUK'S statue of COLIGNY, which is now being executed in marble. M. CRAUK is one of the last representatives of the Classic school, and therefore the exponent of a style which is opposed to the realistic tendencies of the day. Realism and Classicism met in combat on November 18, in the Council Chamber of the Academy, on the occasion of the election of a member of the Institute in lieu of JOUFRAV. The champions were FALGUIÈRES and CRAUK. FALGUIÈRES gained, and no one could be more surprised than he was at the result. He fled from Paris to avoid the congratulations of his friends, and returned to find the door of his atelier covered by their signatures. It is of the champion of Classicism that we have now to write.

GUSTAV CRAUK'S studio is one of the most inaccessible in

Paris. Absorbed by art, overwhelmed by work, conscious of the genius with which he is endowed, reserved and somewhat brusque, the visits of strangers are to him insufferable. But when the stranger has crossed his threshold the generosity of his nature overcomes the first impulse which distinctly suggests to him KING EDWARD'S remark to PHILIPPA, "I wish you were anywhere but where you are."

Some 200 years ago, in the days of the Grand Monarque, an ancestor of M. CRAUK emigrated from Germany. The German idiosyncrasy is ineffaceable. Not in outward appearance alone, but in countenance and manner; the quiet, resolute will, perseverance and tenacity of purpose of the Teuton is more striking in GUSTAV CRAUK than the fiery enthusiasm of the Latin race. His working studio lies at the lower end of a court in the remote Rue Vaugirard, on what the Parisians of the Champs-Élysées would call "the other side of the Seine." A work of extraordinary beauty, *Triton and Tritonide*, apparently placed outside the atelier for lack of space within, is on the left, and while waiting admittance the visitor can contemplate the power shown in the grouping. The right arm of the sea nymph is raised above her head, and rests on the upper edge of a gigantic shell, supported at its base by the Triton. The work is in bronze and intended for a fountain. It will be sold to the French Government to the exclusion of foreign competitors. On entering the studio one is immediately struck by the latest expression of CRAUK'S genius—the statue of COLIGNY.

Before describing the work it may be of interest to state that, with the aid of M. le Pasteur BERSIER, a committee has been formed of leading men of the various parties in France for the erection of a memorial of the hero of the Reformed Faith on the spot where, on August 20, 1572, the Admiral, who had just left the Privy Council presided over by CHARLES IX. at the Louvre, was fired at and severely wounded by MAUREVERT, the Queen Mother's emissary. The great surgeon AMBROISE PARÉ hoped to save him, but during the massacre of St. Bartholomew's night, BESME and four Guisards broke into COLIGNY'S house and stabbed him in his bed. Their vengeance did not end with his death; good COLIGNY'S hoary head all dabbled with his blood was kicked by the Duc DE GUISE, who then helped to throw his body out of the window. That France, whose Government has struck religious instruction from the curriculum of public education, should not only grant a site for the erection of the memorial, but undertake to pay a third of the cost (amounting to 150,000 francs), is a remarkable circumstance.

One must recall the leading circumstances which formed the character of the hero whose spirit CRAUK has embodied in the statue, as well as the stern character of the Huguenots of the sixteenth century, in order thoroughly to appreciate its grandeur of expression. CRAUK'S statue is colossal. To secure a correct likeness the portraits at Florence, Genoa, and Chantilly have been consulted. COLIGNY stands in the dress he wore habitually. His head, covered by a toque, is slightly bent forward. The expression of his worn but regular features is that of concentrated thought and indomitable resolve. His right hand is firmly closed and laid over his heart, his left grasps the hilt of his sword. A slashed pourpoint and troussees, high boots of Spanish leather display to advantage the lines of his strongly-knit frame. A short cloak lined with fur with its high-standing collar is thrown on his shoulders, and displays rather than conceals his figure. "Ung foi, ung loi, ung roi" was the device COLIGNY preserved unsullied in the most licentious Court of Europe, and the sculptor has embodied the spirit as well as the outward bearing of the hero. Perhaps the words of M. JULES BONNET, a writer whose works have been repeatedly crowned by the Academy, best epitomise the impression the work leaves on one's mind: "GUSTAV CRAUK est pour nous le noble artiste qui a su ressusciter le héros dans le double rayonnement de la Foi et du Génie." The statue is destined to a central place over the cenotaph, which it is hoped will contain the Admiral's bones, now entombed in an ivy-covered tower of his old château of Chatillon. Life-size medallions of COLIGNY'S brothers are to be placed to right and left of the statue, in the screen which is flanked by fluted columns, and forms the background of the monument. DANDELOT bears a strong resemblance to his brother. A gallant soldier, oftener in saddle and camp than at court, his countenance denotes dauntless courage. The edge of his leather jerkin is seen beneath a coat of mail. A head of an opposite type is

that of the politic and astute cardinal; the point lace of his jabot indicates the luxurious dress of the ecclesiastic of the sixteenth century, while his refined features have an insinuating and lively expression.

In the immediate foreground are recumbent figures of *Religion* and *Patrie*. RELIGION, enveloped in the folds of heavy drapery, gazes onward with calm resignation on her sorrow-worn countenance. PATRIE, clad in antique armour, grasps his sword and looks up to COLIGNY, ready to spring to his feet and die for his country. Repose and action are admirably contrasted in these figures. They are on a scale of 9 feet. The whole monument will measure 40 feet by 40 feet. M. le Pasteur BERSIER'S erudite and eloquent discourse on COLIGNY, which last spring filled the Oratoire to overflowing, was repeated lately at Rheims. It is rumoured that this distinguished orator may cross the Channel next spring for the purpose of holding a conference at Oxford, in the hope of arousing the sympathy of the English public in a work of historic interest, the completion of which depends on the funds subscribed, of which a third as yet is wanting. The statue may possibly be exhibited in London. These rumours, however, are but studio gossip.

A bust of JULES SANDEAU and one of TISSOT, in the inner studio, at once transport us to our own times. JULES SANDEAU, the apostle of the romantic school, he whose name suggested the pseudonym adopted by the brilliant authoress of "Consuelo," has the dreamy expression of a poet. He looks at you, but his thoughts are plainly far away; whereas TISSOT, the *spirituel* author of "Le Pays des Milliards," the accurate statistician, the critic of his country's foe, the epigrammatic writer, looks with a penetrating glance, smiling, as it were, at one's weak points.

Behind these is a group entitled *La Jeunesse et l'Amour*, probably the most poetic of all M. CRAUK'S works. Youth, fresh from her bath, reclines on the mossy bank, on which some drapery has fallen. Her head rests on her right arm, which by a movement of peculiar grace is bent backwards, the hand falling with careless ease downwards. The hair sweeps from the forehead in heavy masses to the ground. The limbs are slightly crossed. Perched, or perhaps crouched, on her thigh, with an infantine playfulness difficult to define, is Cupid, whose roguish glee as he looks at his latest victim is inimitably rendered. *La Jeunesse* naturally catches one of his wings and holds it meditatively, meeting love's first glance with grave surprise. In pointing out the group M. CRAUK remarked, "la terre cuite, c'est la vie; le plâtre, c'est la mort; le marbre, c'est la résurrection," he considers it was more perfect in its first stage of creation than it is in its second. M. DUMAS *fils* pronounced "la poésie même," and we subscribe to his verdict. A bystander inquired by what artifice M. CRAUK had induced the model for *l'Amour* to sit. His reply was significant and characteristic. "His mother kept the child still, and thirty years of study did the rest." *La Jeunesse et l'Amour* ought to be placed in a large hall, in a position to allow of all the modelling to be studied. The group is a singular example of classic purity of form and antique grace. Speaking of it M. CRAUK said, "Although a pupil of PRADIER, I have not followed in his steps. RUDE, perhaps, influenced my style more than any modern sculptor; but I represent the sculptors of the seventeenth and eighteenth centuries—such men as PUGET, COUSTUS, BOUCHARDON, and Houdon." Ideal as is his standard, there is a virile strength of execution which has more of the Michaelangellesque than of the "effetierie" of PRADIER. Yet PRADIER was his master. CRAUK, speaking of the late sale of the Duke of HAMILTON'S pictures, mentioned that he had been summoned to the Tuileries to make a bust of the Empress EUGÉNIE for the Duke of HAMILTON, which bust is still, he believes, at Hamilton Palace. But of all his reminiscences of sitters, none are more amusing than those of the Shah of PERSIA, whose bust in bronze is in the studio. The king sent for him during his first visit to Paris, when inhabiting the Palais Elysée, and ordered him to stay at the palace. M. CRAUK inquired at what time in the day he should hold himself in readiness to take his likeness. "From ten o'clock till sunset," was the reply of the Oriental. Accordingly M. CRAUK set about his task, the Shah on several occasions sitting imperturbably passive, while forty persons were waiting for an audience, and among them were ambassadors, ministers, and statesmen. On one occasion, however, the Shah gave orders to admit Marshal MACMAHON, whose bust M. CRAUK had executed, and who shook hands with the sculptor. This took the Shah by surprise, and he inquired

of M. CRAUK if he were the only sculptor in Paris. The Shah invited him to Teheran, promising him honours and great riches as a reward for his expatriation.

GUSTAV CRAUK carried off the Prix de Rome in 1851, and spent four years at the Villa de Medici. From Rome he sent the statue in marble of the Elysée now in the Musée de Valenciennes, and the *Bacchante* and *Satyr* in the gardens of the Palace of Fontainebleau. His next important work, the statue of *St. John the Baptist*, is in the church of St. Denis du Sacrement in Paris. The *Fawn with the Amphora*, now in the Musée du Luxembourg, preceded the fine statue *Victory*, commemorative of the Crimean campaign, which occupies the centre of the Place des Arts et Métiers. The statue is in bronze, and stands on a column. The winged goddess holds the standard of France, surmounted by the imperial eagle, with her right hand. She crowns the standard with a laurel wreath. The pediment of the Pavillon Marsan at the Tuileries, the gable end of the Mairie of St. Germain l'Auxerrois, the church of St. Eustache, the chapel of the Ecole Normale, the cloister of the convent church of Charenton, the façade so familiar to English travellers of the Northern Railway terminus, have all been enriched by sculptures in stone due to the chisel of M. CRAUK, as also the tomb of JEAN BOELARD at Père-la-Chaise, surmounted by a fine statue of *Grief*. One of his best busts is of M. SANSON, who may justly be said to have formed the modern school of French actors, is placed over the veteran comedian's tomb at Montmartre Cemetery. The likeness is striking and marvellously vivid. The winged figures on a colossal scale supporting the central shield over the stage of the theatre in the palace of Compiègne, as well as the figures of Tragedy, Comedy, Music, and Dancing which decorate the entrance, were executed by CRAUK by command of the late Emperor. On the square of the Observatory, however, is perhaps one of the most classic of his works. The subject is *La Crépuscule*. Twilight implies a period of rest after toil. A labourer leans on the shaft of a plough, while his companion, seated on a knoll of earth, is sleeping. A scythe is in her left hand, while the right arm falls in a straight line by her side. The only drapery in this composition is that which partially covers her right knee. The profound repose of the woman's figure is perhaps the salient point as regards the expression of idea in this work; the perfect modelling of the figures, and the grace and science displayed in their grouping, the striking points as regards its execution. The Caryatides which support the Government box at the new Opera House are examples of the adaptability of genius to all branches of art. They are partially gilded, and are executed in coloured marbles. A statue in bronze of Marshal VALLÉE, the general who captured the city of Constantine during the early part of LOUIS PHILIPPE's reign; the statue of the eminent surgeon DUPUYTREN, 9 feet in height, erected in his native town of Pierre Buffières; a bronze statue of the Comte DE MONTALIVET, Minister of the First NAPOLEON, erected in the town of Valence; a marble statue of Marshal PELISSIER, Duc de Malakoff, in the Palace of Versailles; a bronze statue of Marshal NIEL, Minister of War under the Third NAPOLEON, erected in the town of Muret; a marble statue in the Palace of Versailles of the late President of the Republic, MACMAHON, Duc de Magenta; a marble statue of the Intendant d'ETIGNY, in the town of Bagnères de Luchon; one of CLAUDE BOUGELAT, in the costume of the last century (founder of the Veterinary Schools of France), are among the best known of M. CRAUK's works. He departed from his classic style in the statue of MARGARET OF FLANDERS and HAINAULT, which is purely Gothic in treatment. That excellent Princess founded in the thirteenth century the hospital of Seclin, which still exists. The statue has recently been erected as an act of grateful recognition for benefits conferred four hundred years since. The statue of General FAIDHERBE, who had the signal honour of defeating the Germans at Bapaume, is among the more recent of his works. The general, in undress uniform, over which he has thrown a loose great coat, stands, kepi in hand, the impersonation of a gentleman and a soldier. There is a direct simplicity in his attitude and expression which conveys at once to the mind the impression of the unflinching resolution and masterly prudence he displayed during his command of the Armée du Nord. His defence of Lille, gratefully remembered by its inhabitants, is commemorated by the statue they commissioned M. CRAUK to execute for their Town-hall.

The unfinished works now in the studio are, besides the

monument of COLIGNY, Caryatides representing Medicine and Surgery for the decoration of the Ecole de Médecine, Paris. The foregoing list includes but a portion of M. CRAUK's artistic productions. There are no less than one hundred busts extant due to his chisel, yet GUSTAV CRAUK has scarcely attained the meridian of life. Unflagging industry may be considered as a matter-of-fact and somewhat commercial quality; nevertheless genius unsupported by persevering effort will not produce an example of success such as GUSTAV CRAUK has already attained. "Trente années d'étude" is the key to his career.

PARIS NOTES.

AT the Ecole des Beaux-Arts preparations are now being made for the exhibition of the works of the late Henri Lehmann, member of the Académie des Beaux-Arts, the opening of which is fixed for the 15th inst. By the will of this artist all the works, drawings, &c., found in his studios are to be sold by public auction, and the proceeds devoted to found either a prize open for competition to young painters, or a fund to aid artists in need.

On the Fête de Sainte Geneviève four new mural paintings at the Panthéon were unveiled to public view. They are situate alongside the Chapel of the Saint, and represent four separate episodes in the life of the patroness of the French capital.

M. Edmond Le Blant, member of the Académie des Inscriptions et Belles Lettres, has been named Director of the French Art School at Rome for a period of six years, from the beginning of 1883, in place of M. Geffroy, whose term has expired, without an application on his part for reappointment.

The managing committee of the Association of French Artists are considering the expediency of creating a special agency to act between artists and art-publishers, and so ensure to the former just payment for the reproduction of their works. It appears most probable that the idea will be carried into execution, and great things are expected from it in protecting artists from the unprincipled appropriation of their creations to which they are now so frequently subject.

The jury in the Prix de Rome competitions consist of a committee of competent members of the Académie des Beaux-Arts, assisted by a certain number of prominent artists designated by the Académie. These artists are, however, invested with consulting powers only, and have no vote in the decisions of the body. On the proposition of M. Ch. Garnier, the Académie lately named a Commission to examine this jury question, and especially as to whether the present organisation should be maintained or a vote henceforth accorded to the consulting artists. The members of this Commission being equally divided in opinion on the matter, the chairman was obliged to report to the parent body that no agreement could be arrived at. In a subsequent sitting of the Académie it was resolved, after a lengthy and somewhat stormy discussion, that no change should be made in the existing composition or attributes of the jury; and the question is thus settled for the present.

The Mexican Government have decided to establish permanent exhibitions of Central American products in Paris and some of the other chief cities of France, with the object of developing the commerce of their country.

The workmen engaged in removing the ruins of the Tuileries have already made a discovery of considerable artistic importance in the shape of a number of fragments of the old Philibert Delorme columns, which were found embedded in the soil under a large block of masonry. The original pillars have in the course of years been almost all destroyed and rebuilt, so that this find is one of great interest as establishing their character and style.

The three bells for the clock of the Hôtel de Ville, which have been cast by MM. Crouzet & Hildebrand after the designs of M. Ballu, chief architect of the building, will be hung during the present month. They weigh, respectively, 2,400, 800, and 550 kilos., and bear the arms of the City of Paris without any more elaborate inscription than "Septembre, 1882."

The death is announced of M. Cathelenaux, the well-known animal painter. Born at Warcq, Department of the Meuse, in 1819, he devoted himself to the study of animals, especially dogs, and it was mainly to his paintings of the latter that he owed his fame. His loss will be severely felt by the realists, and by followers of Delacroix, whose pupil he was. Several of his paintings may be seen in the Luxembourg Galleries.

The French Society of Civil Engineers have elected the following officers for the present year:—President—M. Ernest Marché; Vice Presidents—MM. Martin de Comberousse, Courras, and Yvan Flochat; Secretaries—MM. Douan, Vallot, Delaporte, and Aug. Moreau; Treasurer—M. Loustan.

The competitions for the remaining work necessary in the reconstruction of the Hôtel des Postes were held last week under the superintendence of the Inspector-General of Civil Buildings, assisted by MM. Garnier & Guadet, architects. Tenders had been invited for three lots, the total limit price being 1,645,000 fr., and the results as follows:—1. Roofing, plumbing, &c., limit price 565,000 fr. Eight tenders were received, varying from 12.60 per cent. to 28.20 per cent. off, the latter being put in by MM. Roumens Frères, who secured the work. 2. Carpentering and joinery work limit price 700,000 fr. M. Laureille tendered at 5.70 per cent. off; M. Bonhomme at 6.20 per cent. off; and M. Simonet, who received the award, 8.30 per cent. off. 3. Painting, glazing, and gilding, limit price 380,000 fr. Thirteen tenders were received, varying from 15 per cent. to 27 per cent. off; M. Blanc, who put in at the latter price, being declared as adjudicataire.

Work on the new hotel is being pushed on with the greatest possible activity, and the architects expect to be able to deliver the building for public use at a date considerably earlier than the limit accorded, which was December 31, 1884. The neighbourhood of the building is now being cleared, and the demolition of the remaining portions of the old Post Office was commenced this week. This clearance will necessitate the disappearance of the remains of the old Hôtel Bullion, and of the houses at the angle formed by the Rues Coquillière and Jean Jacques Rousseau.

The Hôtel Bullion, which has undergone so many changes and mutilations, was built in 1630, after the plans of the architect Levau, for Claude de Bullion, the Superintendent of Finance, on a scale of hitherto unknown magnificence. In the entrance hall were two large paintings by Philippe de Champaigne, representing receptions of Knights of the Order of the Holy Spirit—one at Fontainebleau in 1633, the other at Rheims in 1654. The ground-floor gallery contained thirteen oil panels by Blanchard, intermingled with allegorical paintings of the various occupations of man under the signs of the Zodiac. The first-floor gallery, which was decorated throughout by Vonet, exhibited the adventures of Ulysses in fifteen mural paintings; nineteen frescoes covered the ceiling, and stucco figures by Sarrazin completed the ornamentation.

The Hôtel de Bullion, after being inhabited by three generations of the same family, was destroyed in 1777, and the painter Failler, who purchased the site in 1780, constructed thereon three dwelling-houses, upon one of which may still be seen the inscription Hôtel Bullion.

A VALID TEST OF PROFESSIONAL ABILITY.*

IT were most devoutly to be wished that this subject were in abler hands, but it is hoped that the suggestions herein offered may incite advantageous discussion and result in suitable action if deemed worthy.

The suggestion is offered for your consideration, the establishment of a Board of Examiners composed of gentlemen eminent for their professional attainments, whose duty it shall be to ascertain by *rigid examination* the *qualifications* of candidates for *degrees*, with the vested right to grant diplomas in accordance with the rank and standing of such applicants.

Why the necessity of such action? If there be a necessity, then what manner of men arise up with the right to construct such a board? First, as to the necessity: in every profession there is more or less of the evil of malpractice to contend with, but that of architecture seems to have more than its quota, for the reason that there is no established authoritative defence whatever.

Most professions are protected to a considerable extent by examinations and diplomas, and with a proper diploma one is armed with authority to practice; in most instances this authority establishes the confidence of clients and the practitioner moves onward and upward "*mens sibi conscia recti*;" while those who are not thus provided are obliged to speak through the world self-upbraided impostors sooner or later exposed—the public thus cautioned and the particular profession indirectly benefited by such exposure. Not so with architecture; in the present order of things (or, more properly speaking, *disorder*) *our* profession is comparatively un-

prepared to resist attack, is unable to meet opposition, and has no security against "foes within the ranks." There is no law, rule, or usage by which designing men may be commanded "thus far shalt thou go, no farther." A man (generally a young and ambitious one) tired of home, and anxious to improve, is desirous of adventure; armed and equipped with perhaps a shoemaker's kit, or a set of tinker's tools (or other equally proper and suitable architectural traps and accessories), and possibly a piece of chalk, together with plenty of assurance, he moves out into the country to seek his fortune and to grow up. Well, if nothing offers in the way of honest employment at cobbling or the restoration of dilapidated tin-ware, then as a *dernier ressort*, and not being particular or proud, this inevitable and irrepressible genius falls back on the piece of chalk, puts out his shingle as "So and So, Architect," and in too many cases succeeds, *i.e.*, succeeds in heaping dishonour upon a worthy but unprotected profession. This may seem a somewhat exaggerated character of co-worker, yet many or most of you have undoubtedly met instances almost, if not quite, as bad as this. I have known several that were worse, for the fellows were minus the before-named tools, &c., and had only the impudence and irrepressibility; but what they lacked in one respect was fully made up in the other.

In almost every town and hamlet in the land there is a greater or lesser number of these untutored pretenders, men who were never taught, and never acquired even the rudiments of the science; who are unfamiliar with a single principle upon which it is based; who know nothing whatever of the history of architecture or the peculiarities of orders or styles; nothing of the elements of design, nothing of decent, not to say proper construction. There are others a shade more advanced, who perhaps have been in an architect's office, and after a few months' destruction and waste of stationery therein, have graduated and gone out into the wide, wide world, full-fledged with cheek, tongue, and impudence; who call themselves architects, and

do botch and bungle up
With patches, colours, and with forms.

Of such are the pseudo co-operant forces; their name is legion, and as one is adjudged by the company he is in, the public, looking upon every one as an architect who styles himself such, naturally charges any incompetency to the profession at large. Modesty bespeaks merit, but sometimes merit is so exceedingly modest as not to speak at all; hence the charge too frequently goes unanswered.

The question arises then, what may be done in the premises? We submit that the suggestion initiatory of this paper will to a great extent meet the demands. It is not desired or deemed indispensable necessary, perhaps, that one should be thoroughly versed in every department of the science before he shall be able to commence practice; but we submit that the limit and extent of practice should be held strictly in accordance with a degree granted by proper authority, and one should continue in this degree until proficiency entitles him to advancement. There should be, we think, a certain number of degrees arranged, graduated, and determined upon by this board, and careful examination made in each. It is suggested that these degrees include among other acquirements a thorough knowledge and familiarity with *Classic Architecture*; this is an all-important and absolutely necessary foundation for the proper and successful study of architecture. True and standard proportion is here to be found (not to raise the question of beauty of detail) in it is the soul and sentiment, the true and fundamental element of design; the correct theory of proportion; it is to the student or practician what anatomy is to the sculptor. Without a knowledge of the situation, structure and economy of the different parts of a body, the sculptor is not properly able to give true expression to a face or form, nor to produce a gracefully draped figure; in like manner, to the architect a knowledge of classic architecture is the underlying and governing principle of design.

Besides a proper standing in this branch, there should be a due amount of information as to styles and purity of detail outside of the orders; construction, materials, their strengths and methods of application, a general knowledge of mechanical work in the various trades, sanitary conditions, drainage, ventilation, acoustics, heat and light, preparation of various grounds and foundations—in short, a general and practical familiarity with the numerous and varied branches and parts which necessarily combine to form a thorough knowledge of the science or art of good, proper, and correct building. Candidates should pass examinations with credit; and degrees with diplomas, conferring the power and authority to practice in accordance with the standing adjudged, should be granted to those who have worthily passed to the required grades of such degrees.

This requirement for honourable practice is not too exacting; those who cannot creditably pass such an examination are not fit to be entrusted with works involving an outlay of capital and a risk of life and limb; if something of this kind may be thought advisable, and is put into execution, we think that even members of the profession who already possess acknowledged ability, will not object to, but will favour, rather, the endorsement of good authority, and incompetency will be marked and held at bay. The public may then be apprised, and may

* A paper by Mr. A. C. Nash, read at the Sixteenth Annual Convention of the American Institute of Architects, and published in the *American Architect*.

engage those who are vouched for as skilful, or themselves be in a measure to blame for any failures through the employment of incompetent persons.

Now, if there be a necessity for a movement in this direction, who shall be the appointees of said Board? The answer—Who may more properly act in such capacity than those of acknowledged ability within the body of the American Institute of Architects?

This is the largest and most important collective body of architects on this Continent. The objects of this Institute, as declared and adhered to, are "to unite in fellowship the architects of this continent, and to combine their efforts so as to promote the artistic, scientific, and practical efficiency of the profession." Argument seems unnecessary to sustain the proposition that the Institute would be the proper authority, and that if a move should be made in the direction suggested, it should emanate from this source.

We would also respectfully suggest in this connection that the number of the F.A.I.A. should not be limited to seventy, as at present. We think that there should be no limit; the gates of this Institute should be "gates ajar," for the free ingress and welcome of all such as apply, and are worthy and well qualified, and for the gentle egress of those who are not, if any such there be. We would not for a moment be understood to insinuate that there is a doubtful member; far from such thought, we believe that gentlemen of the Institute would not object to this examination and its accompanying endorsement. But if this body of architects should decide to establish a board as suggested, the law of self-preservation would dictate self-examination, and it would become its first duty to so act as to be able to stand entirely above suspicion; it should act firmly in accordance with the spirit and letter of that teaching which commands, "If an eye offend thee, pluck it out."

Again, as regards the number of Fellows, we respectfully urge that none who are properly qualified should be kept out; all laudable effort should be made to increase the membership; there should be no isolation of the component parts of the general machinery; there should be the combination of a perfect whole. Thus the machinery may be set to working for the achievement of the greatest results. In all things, in every phase of existence, in things animate and inanimate, from materiality to mentality, from things to thoughts, in unity there is strength; in combination there is power; with intercourse and interchange of thought there is enhanced ideality.

HABLOT K. BROWNE AND DICKENS.

DR. E. A. BROWNE, of Liverpool, referring to the assertion that Dickens was not always satisfied with the representation of his ideas by "Phiz," says that this would not be at all a surprising circumstance if true, and it would be a matter of small moment if the illustrations which have delighted and satisfied two generations of readers did not always happen to have fulfilled the ideal of the author. But even this difficult task was accomplished. The excerpts from letters written during the progress of the works require to be accepted with some caution, and do not appear to me to refer as a rule to the finished plates, but more often to the preliminary draft sketches. Nor must an opinion expressed by Dickens at the beginning of a work be accepted without ascertaining whether a later and totally opposite opinion is not in existence. It seems almost impossible to believe that Dickens's exaggerated account of the discrepancy between the Mrs. Pipchin of the text and the illustration can apply to the plate now in existence. He says (Forster's "Life," p. 326): "In the commonest and most literal construction of the text, it is all wrong. She is described as an old lady, and Paul's 'miniature armchair' is mentioned more than once. He ought to be represented sitting in a little armchair down in the corner of the fireplace, starting up at her." The text actually says ("Dombey," p. 75):—"Mrs Pipchin was a marvellous ill-favoured, ill-conditioned old lady, of a stooping figure, with a mottled face, like bad marble, a hook nose, and a hard grey eye, that looked as if it might have been hammered at on an anvil without sustaining any injury. . . . At this exemplary old lady Paul would sit staring in his little armchair by the fire for any length of time. . . . She would make him move his chair to her side of the fire instead of sitting opposite, and there he would remain in a nook between Mrs. Pipchin and the fender with all the light of his little face absorbed into the black bombazene drapery." These words, and these words alone, are all the directions in the text from which the artist had to work. In the illustration Mrs. Pipchin is represented as an old lady, with a prodigious hook nose, a false front, and huge cap. She is seated by the fire in a stooping attitude, a pair of attenuated ankles showing beneath the edge of her black dress. Paul is seated in a little armchair between her and the fender, staring in a sad, wistful manner at the Gorgon-mask. The drawing is not one of the best in the book, but it would be difficult to imagine a more accurate rendering of an author's description, so far as that description is conveyed in words. In the commonest and most literal construction of the text it is all right. The suggestions for Dombey (reproduced by Forster and Mr. Kitton) are evidently a quarter of an

hour's work with a pencil on half a sheet of note-paper. Four have been distinguished by arrows by the draughtsman as those most probably in accordance with the author's conception. The Dombey actually etched seems to have particularly pleased Dickens. He says ("Forster," p. 336): "I think Mr. Dombey admirable." His delight in the illustrations as a whole was, as a matter of fact, very great, and was expressed (doubtless with some characteristic exaggeration) so forcibly that my father gave him the original designs, which were acknowledged in the following letter:—

Devonshire Terrace, Thirteenth June, 1848.

MY DEAR BROWNE,—A thousand thanks for the Dombey sketches, which I shall preserve and transmit as heirlooms.

This afternoon, or Thursday, I shall be near the whereabouts of the boy in the flannel gown (a picture of little Paul painted as a present to C. D.), and will pay him an affectionate visit. But I warn you now and beforehand (and this is final, you'll observe) that you are not agoing to back out of the pigmental finishing said boy, for if ever I had a boy of my own that boy is

MINE!

and as the demon says at the Surrey,

"I CLAIM MY VICTIM,
HA! HA! HA!"

at which you will imagine me going down a sulphurous trap, with the boy in my grasp—and you will please not to imagine him merely in my grasp, but to hand him over.

For which this is your warrant and requirement.

(Signed)

CHARLES DICKENS.

Witness—WILLIAM + TOPPING,

His groom.

The Dombey illustrations may be left to speak for themselves. They have the shortcomings inevitable in all work—literary or artistic—executed under the pressure of time and the drawbacks inseparable from periodical publication. They answer their purpose in a manner no other book illustrations have since done. But they show only one facet of Browne's inventive and versatile mind.

The committee of the Liverpool Art Club have succeeded in borrowing several hundred works in the shape of pictures, water-colour drawings, chalk and pencil sketches. The subjects cover a wide range—many didactic and allegorical, others broadly comic, a few landscapes, more than one series of illustrations (never published) to poems (e.g., Shakespeare's "Venus and Adonis"), sporting sketches, and social satires. It is proposed, as far as the liberality of collectors will allow, to illustrate all the methods of work employed, and to exhibit for the first time to the public those aspects of the artist's genius hitherto only known within a narrow circle.

THE ROYAL ACADEMICIANS AND THE BELT LIBEL CASE.

A LETTER has appeared in the *Times* from a Royal Academician, commenting upon the way the artistic evidence at that trial was dealt with. It would, he says, be difficult to conceive of a fairer opportunity than was then offered for the proper use of that class of evidence; while, perhaps, never was a body of uncontradicted testimony given by important witnesses more thoroughly discarded or more completely misunderstood than in the summing-up of the learned judge. The closing words of his lordship, as reported in the *Times*, are truly remarkable, for he is there found directing the jury that the "theoretic opinion" of the artists on the Pagliati busts must fall unless the direct evidence given by the witnesses who saw the plaintiff working on the first of the busts is disbelieved. In this direction his lordship left out of count the vital facts that the sum of hours sworn to amounted to only a small portion of the time the bust was in progress, and that the artists gave their opinion not upon a part but upon the whole of the work that was found upon the bust. Others will doubtless deal with this direction on its technical side, but on my part I crave from you permission to say something of the lesson we have learnt during this trial of the treatment of artistic evidence can receive in an English Court of Justice, when the verdict of the jury had to turn upon a question of artistic capacity. To explain this treatment I have no need to travel over the whole case, and I will limit my remarks to the incident of the Pagliati busts.

It will be in the remembrance of your readers that the plaintiff was permitted, and even encouraged, by the learned judge to model a test bust during the progress of the cause. It was certainly desirable that there should be one spot of firm ground to rest upon amid all the quicksands of the case, and this would be secured by a bust being modelled by the plaintiff under supervision. This bust gave, in a form that could not be disputed, the characteristics of his own proper workmanship and the extent of his skill; and it became a standard against which his alleged workmanship could be tested. It will be seen that the judgment on the relative merits of the two busts had become a matter of the first importance, and so soon as the test bust was finished and delivered up, the defendant took a step to obtain a really authoritative opinion upon them, and to prevent the jury settling the question of artistic verification according to their own unaided instincts. Through his solicitor he

made a general raid upon the Academicians, and under the pains of the law he brought them into court. They did not appear as "experts" according to the usual acceptance of the word, for their opinions were not elicited before they entered the witness-box. The greater number of them knew neither the plaintiff nor the defendant, and they owed the unwelcome honour of the summons to the fact of their names being found on the roll of the Royal Academy. It would, therefore, be less misleading to call them assessors or advisers than to call them experts.

The problem submitted to them was simple enough. Side by side were two busts of the same size, and both had been done in clay. These had been executed within a few weeks of each other from the same sitter in the same attitude. The question was whether the same hand that had done the more recent bust had also done the earlier one. To the Academicians who have, as a routine duty, to verify works in their own schools, the question offered no difficulties; neither could it to any artist of capacity and experience. The answer given by every one of the witnesses was, in substance, that the earlier bust was much the finer artistic work, and that, besides the plaintiff's, some other and far more skilful hand had impressed the artistic excellence upon its plastic material.

On reviewing this part of the case, the jury had before them the direct evidence of several witnesses who had seen the plaintiff at work upon the earlier Pagliati bust, but the sum of all the hours accounted for in this way made, as I have already explained, only a small portion of the time the bust had been in progress. For what had happened during the larger portion of time the testimony of the artists was the jury's only guide, and this testimony, in effect, had shown that some other and more skilled hand must have worked on the bust during some of those many hours not accounted for to the jury. The artistic evidence was unanimous and uncontradicted and, whatever its weight, there was nothing to weigh against it upon the ground it occupied as its own. In summing up this portion of the case the learned judge made the following remark:—"While," he said, "I would if I were in doubt hear (the Academicians) and follow them, in a case where there is no doubt I would not yield my own experience to any number of Academicians, distinguished though they be." In these terms his lordship paid the Academicians the compliment of saying that if he were in doubt upon a question of artistic authorship, he would listen to and follow them. But I will ask, why did his lordship allow and encourage the test bust to be executed, at the risk of degrading his court to the level of a performer's platform, if there was not a doubt about the authorship of the first Pagliati bust, and, indeed, of most of the other works in the court?

The best explanation of the summing-up is to be found, as I believe, in the low estimate Mr. Baron Huddleston has formed of the critical faculty of artists in the matter which is the occupation of their lives (especially if they happen to be, not amateurs, but only professionals and Academicians), and in the uncertain acquaintance his lordship probably has with the conditions of art workmanship. It would appear that his lordship rests in the belief that when a sculptor has been seen at intervals working on the clay, proof has been established that all the work, or all the more valuable part of it, must be credited to him. Obviously he does not see that, when there are great gaps in the direct evidence, the testimony of a capable judge, who looks into the work at its finish, has a great value of its own. The critical judgment is given, not upon a part, but upon the whole of the labour bestowed upon the work, and the impress on the plastic material of superior knowledge and of a master hand is pretty sure to be detected although no stranger eyes saw the hand at work. The very complexity of a piece of art workmanship, and the infinity of its autographic signs, multiply the means of detection, and when experts are listened to with deference when so simple a thing as a signature is in question, it would seem only reasonable to receive a class of testimony where detection is far more sure. That it should be jealously watched is only right, and when it is conflicting its weight must suffer, but in the trial which has just closed the testimony on the Pagliati busts, given by the chief artists of the country, was unanimous and uncontradicted, yet it received from the judge the treatment to which I have drawn attention.

Mr. G. D. Leslie, R.A., writes:—It was my privilege during the latter years of Sir Edwin Landseer's life to assist him occasionally in the execution of his pictures. Now, to take one of these as an example—viz., *The Fight between the Eagles and Swans*, I have no doubt every one of my distinguished brother Academicians would be ready to take oath that the work was not mine, notwithstanding which I should, according to the ruling in the late trial, have been entitled to a verdict in my favour if I claimed the authorship, for I could, on the one hand, produce five or six important witnesses who could have sworn to having seen me at work on the picture—Sir Edwin himself would have done so. Sir Francis Grant, Miss Landseer, and several others, besides Sir Edwin's servants, must have given direct evidence to support my claim; and, on the other hand, Sir Edwin could not have produced a single witness who could swear to having seen him actually painting on the work, as, from his nervous temperament at the time, he would never allow anyone to watch him at work. I need not add that I lay no claim to the picture in question, for in my absence Sir Edwin

would invariably go over with his facile brush the parts on which I had worked. As it may excite the curiosity of my brother artists to know on what parts of Sir Edwin's picture I worked, I may state that they were the rushes and waterlilies.

"INK PHOTO."

THE three plates in the present number have been reproduced from the original drawings by the new process in photolithography recently introduced by Messrs. Sprague & Co., 22 Martin's Lane, Cannon Street. It may now be said to have fairly shown its great merits and advantages, and to have conclusively disproved the hitherto universally received opinion that photolithography could not be produced from water colours.

The first example of this process that was published was issued by us early in 1881, since which date we have given numerous plates taken from water colours exhibited at the Royal Academy, &c., oil paintings exhibited at the Salon, drawings in crayons, and photographs.

The process has excited much interest among practical photographers and scientists. One of the photographic journals says:—"The 'Ink Photo' process of Messrs. Sprague & Co. has much to recommend it. In the first place, it is far cheaper than any other mechanical process which will reproduce a photograph from nature, and secondly it admits of the most rapid printing."

In preparing drawings for reproduction, it should be borne in mind that blues do not photograph. All blues used for shadows and skies should have lamp black or indian ink mixed in with them. Bright reds and chromes come out very dark. Ink outline can be used with washed shadows, &c. The two plates by Mr. Ernest George which we published lately are good examples of this style. Drawings made in sepia or black can be relied upon to give a true result. Several plates taken from water-colour drawings and photographs have been completed for us by Messrs. Sprague, and will be published from time to time.

FIRES IN THEATRES.

DURING the past year there have been no less than forty-one theatres destroyed by fire. The following is a list of them, with the dates of the fires:—Jan. 6, 1882, Owensburg, Ky. U.S., the Opera House; Jan. 16, Monkato, Minn., United States, Opera House; Jan. 19, Bucharest, Circus Kremser; Jan. 31, Sofia, Theatre in Government House; March 8, Richburg, New York, United States, Baum's Opera House; March 17, Marseilles, Crystal Palace Theatre; March 18, St. Petersburg, Theatre Winter, Livadia (commenced during representation); March 20, Minesota, Texas, United States, the Opera House; March 20, Algiers, National Theatre; March 21, Middleport, New York, United States, Compton's Opera House; April 1, Portsmouth, Ginnett's Circus; April 9, Red Wing, Minn., United States, the Opera House; April 14, Titusville, Penn., United States, the Opera House; April 15, Bolton, the Temple Opera House; April 16, Schwerin Hoftheater (commenced during representation); April 17, Pernaut, Bürgerclub-theatre; April 21, Hagen, Theater-Saal; April 24, Franklin, Ind., United States, the Opera House; April 25, Portsmouth, the Princess's Theatre; May 7, Nevada, Mo., United States, Moore's New Opera House; May 19, Leadville, Col., United States, Academy of Music; June 26, Riga, the German Theatre; July 4, St. Petersburg, Arcadia Theatre; July 6, Madrid, Teatro de los Recreos; Aug. 29, Red Oak, Iowa, United States, Bishop's Opera House; Sept. 1, Staraja Russa, Summer Theatre; Sept. 5, London, Philharmonic Theatre; Sept. 11, Louvain, Theatre Beriot; Sept. 13, Tambov, Russia Theatre; Sept. 26, Orebroe, Theatre (commenced just before the representation); Oct. 8, Brighton, Mellison's Theatre; Oct. 26, Salem, Oregon, United States, Reed's Opera House; Oct. 30, New York, Abbey's Park Theatre; Oct. 31, Barcelona, Teatro Massini; Nov. 1, New York, Alhambra Theatre; Nov. 3, Baltimore, Arlington's Variety Theatre; Nov. 12, Frankfort, Ky., United States, Major Opera House; Nov. 16, Wloclarock, the Theatre; Nov. 28, South Shields, the Westend Theatre; Nov. 30, Metropolis, Ill., United States, the Opera House; Dec. 6, London, the Alhambra Theatre. Total fires from Jan. 1 till Dec. 6, 1882:—In the United States, 17; England, 7; Russia, 5; Germany, 4; France, 2; Spain, 2; Belgium, 1; Sweden, 1; Bulgaria, 1; Roumania, 1:—41.

ROYAL ACADEMY ARCHITECTURAL SCHOOL.

The following students have been lately admitted:—

Upper School.—R. T. Bloimfield, B.A., A. Hemingway, J. A. Slater, W. Toogood. *Lower School.*—F. S. Capon, A. Forrester, W. J. Gibbon, J. Muller, F. P. Oakley, S. Russell, J. E. Sears, J. Thompson, W. F. Young. *Probationers.*—C. H. Aitken, W. Brown, S. R. Clemence, E. L. Conder, Arthur Crow, E. Guy Dawber, A. Dovaston, R. M. D. Fell, Frank Fox, L. Littlewood, E. Herbert, C. S. Hornabrook, W. C. Jones, F. W. Lane, Henry Ling, W. E. Lymington, C. E. Malloes, J. C. S. Mummery, A. B. Pite, S. H. Seager, W. A. Thompson, J. M. Townsend, H. J. Westell, C. F. L. Yonge.

NOTES AND COMMENTS.

SEVERAL young artists have been lately victimised by means of an exhibition in Bond Street, which from a similarity in the name was identified with a gallery that was fairly conducted. A few days ago a lady artist summoned a pawnbroker for detaining an oil painting belonging to her. It was received from a man who was in the habit of pledging and redeeming pictures, and represented himself to be a picture-dealer. The man appears to have been in reality the British Fine Art Gallery. Several other artists were ready to claim their pictures, of which they had been deprived under like circumstances. The pawnbroker expressed his willingness to give up the pictures, and indeed he is not blameable; but as there is some legal point to be discussed the magistrate's decision was not then given. The case suggests the difference between supply and demand. Although there are so many galleries in London there are more pictures than they can hold, and people with assurance have no difficulty in finding works to exhibit. In some instances a fair price is obtained for those works, but generally speaking they become subjects for a sordid traffic which few men or women care to reveal.

REPUBLICAN France would seem to believe in the theory that the State shares proprietorship in the goods of the citizens. By virtue of the theory the Louvre has been enriched by a valuable collection. M. TIMBAL possessed so many fine things that collectors were looking forward to the sale which was to follow his death. But the officials of the Louvre were beforehand. They addressed the Minister of Public Instruction and the Fine Arts, beseeching him to prevent, if possible, the dispersion of so much artistic riches by coming to an understanding with Madame TIMBAL, whereby the collection could be secured to France. The Minister gave the authority, and the officials of the Louvre very soon concluded the negotiations with Madame TIMBAL, who of course is said to have cordially reciprocated their patriotic intentions. And in this way the museum secured, at a price which is relatively modest, a precious collection. There are some people who would like to see the introduction of the system into this country. The officials of the National Gallery or the British Museum would be competent to make the bargains, but it may be doubted whether an English widow would cordially reciprocate their satisfaction in carrying off her property on modest terms.

THE fall of the chimney at Bradford, by which over fifty people were killed, is one of those terrible catastrophes which sometimes occur about the commencement of a year. As the subject has yet to be investigated, it would be premature to say whether the collapse of the chimney was caused by defective construction. The public may be assured that the report which is to be presented to the Home Secretary will explain the case to the fullest extent that is possible. Lieut.-Colonel SEDDON, who has been appointed to conduct the investigation, is a master of constructive science. The articles by him in this journal are suggestive of an unsurpassed knowledge of building materials and attention to details. It may be difficult to ascertain the history of the chimney, and when the defects originated. But it is not unlikely that in this case, as in many others, the repairs which were undertaken were not directed by an architect. An absurd notion prevails that a so-called "practical man," with his empiric stratagems, is the best resource in case of danger, and the consequences are often fatal.

ART has lost many well-known representatives during the past year. Among the departed are Mr. DANTE G. ROSSETTI, painter and poet; Mr. EDWARD DUNCAN, the water-colour artist; Sir DANIEL MACNEE, the President of the Royal Scottish Academy; Mr. JOHN LINNELL, the landscapist; Mr. LEWIS GRUNER, artist and decorator; Mr. THOMAS J. BARKER, whose pictures were more popular than the works of abler men; Mr. HABLOT K. BROWNE, "Phiz"; Mr. WILLIAM B. FYFE; Mr. CECIL G. LAWSON, who had a great career before him; Professor FRIEDRICH DRAKE, the sculptor; Mr. FRIEDRICH WEBER, Swiss sculptor; Mr. WILLIAM MILLER, the Scottish engraver; Mr. EDWARD B. STEPHENS, A.R.A., a sculptor whose works were much admired in Devonshire; Dr. JULIUS HÜBNER, of Dresden; Mr. CYRIL HERBERT, the son of Mr. J. R. HERBERT, R.A. In architecture, fortunately, the losses have not been so great as in other branches of art.

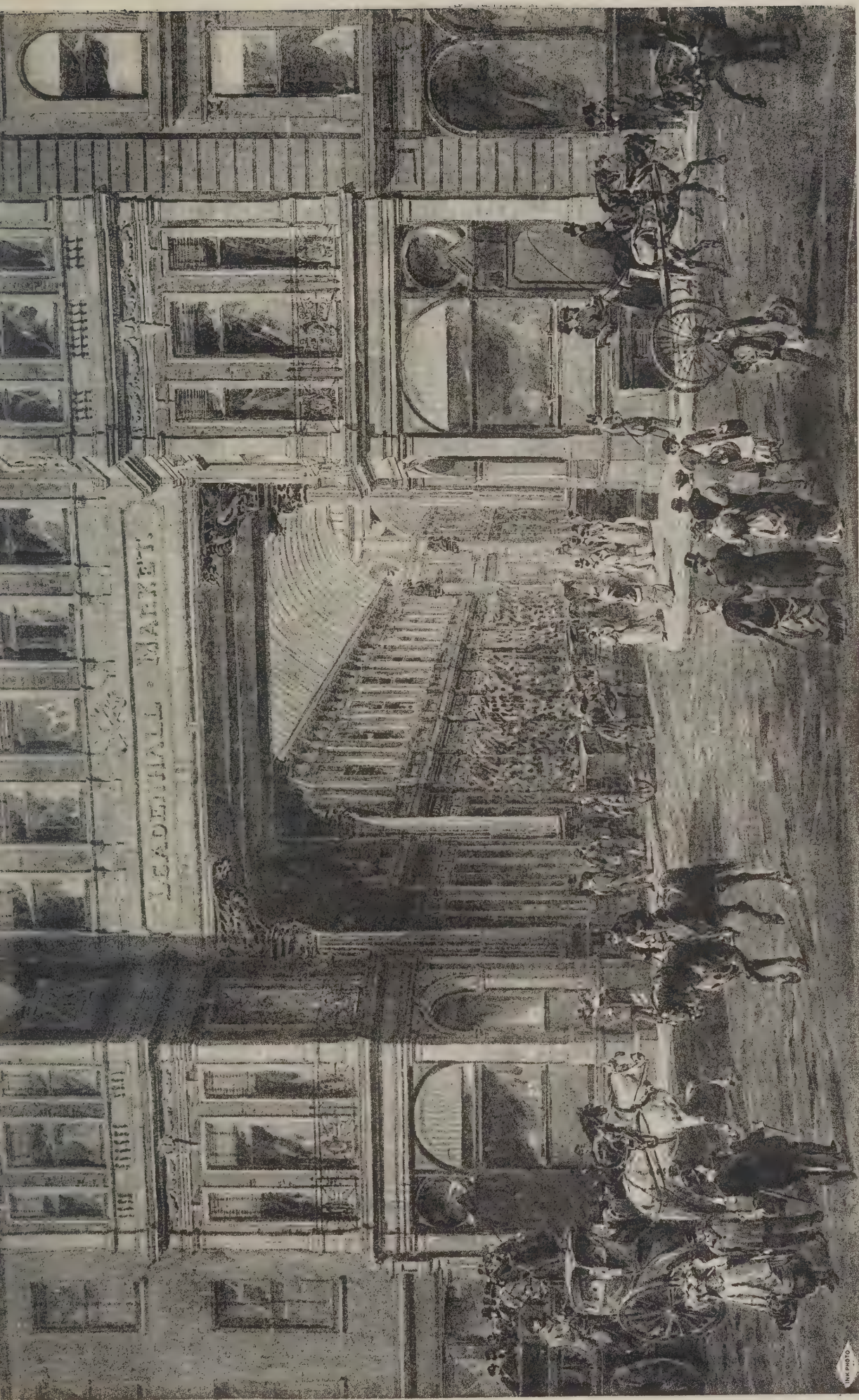
A COUPLE of days before the opening of the last Salon, and while the Hanging Committee were busy in measuring pictures to fill the vacant spaces on the walls, the late M. GAMBETTA entered the galleries. All labour was suspended, and he was received in a way that suggested how great a power he was in France. M. GAMBETTA went round the rooms, escorted by the Committee, and as he passed along he indicated the good and bad points of many of the pictures. In his student days he was an admirer of MILLET, and those works in the Salon which represented peasant life received some attention from him. But it may be interesting to record that the painting which appeared to give M. GAMBETTA most delight was the *Mise au Tombeau*, by CAROLUS DURAN. It is probable that he cared little for scripture subjects, but as a Southern he was fascinated by the magnificent sky which was shown beyond the sepulchre, and the splendid hair of the Magdalen.

MR. HOLROYD SMITH, C.E., has described a mode of repairing a factory chimney, which he adopted with success. The foundations of the chimney were giving way, and, upon examination, he found it was built upon an arch, and the springers on one side were crumbling. The owners and the builders feared it would be necessary to take the chimney down and rebuild it, but Mr. SMITH avoided that expense by putting in four foundations outside the base of the chimney and erecting pillars thereon. Then, by fixing a buttress against one side, he was able to cut out a space for the insertion of an iron beam, the ends of which rested upon two of the pillars. The same process was repeated on the other side, and the two remaining sides were supported by transom beams resting upon the main beams. This done, the original arch upon which the chimney stood was removed, the whole weight being supported by the four iron pillars, leaving plenty of room for connecting the flues, with the further advantage that the heat of the flues, which in this case was excessive, had no effect upon the foundations. If new chimneys, and especially large ones, were built upon this principle, they would be much safer structures than ordinary ones. The four pillars would make an extended base, ensuring the stability of the chimney, and should any of the foundations show signs of subsiding the weight resting upon any corner could easily be supported by cross beams during the repairs.

THE Central Tower of Peterborough Cathedral having lately appeared to be in a most dangerous condition, Mr. J. L. PEARSON, R.A., was summoned by the Dean and Chapter, and on Wednesday the work of taking down the tower was commenced. A committee has been hastily formed, consisting of the Marquis of EXETER, Earl FITZWILLIAM, M.P.; Hon. J. W. FITZWILLIAM, M.P.; Lord LILFORD, and others, and subscriptions have already been received with a view to restoring the tower. The work is estimated to cost about 40,000*l*. Settlements are not uncommon in the history of the cathedral. It is built upon a thin crust of oolitic shale lying upon blue gault, and only a few of the piers have been brought down to the lower bed. The great piers under the tower on the eastern side settled when the Norman tower existed, and thus affected the triforium and clerestory arches. The existing lantern was consequently made as light as possible, and hoods were inserted to take the weight off the north and south arches. The walls were made thin; and when they were scraped some years ago it was evident that they had been cracked for a long period. The necessity of restoring the tower has been evident, but the Dean and Chapter have not been able to collect the requisite funds.

A PENNY PLAN may not at first sight attract much notice but the experiment which has been made by Mr. F. S. WALLER of producing a plan of Gloucester Cathedral is deserving of attention. His sheet contains a ground plan and plans of the crypt and triforium, all clear and accurate. There are also notes, which are a key to the different styles represented in the building. The plans are folded in a neat wrapper containing a good view of the front of the building. Although sold for a penny it is expected that the price will produce a profit, which is to be devoted to the Restoration Fund. The experiment is deserving of success, and it would be an advantage if Mr. WALLER's example were imitated in the other cathedral towns of England.

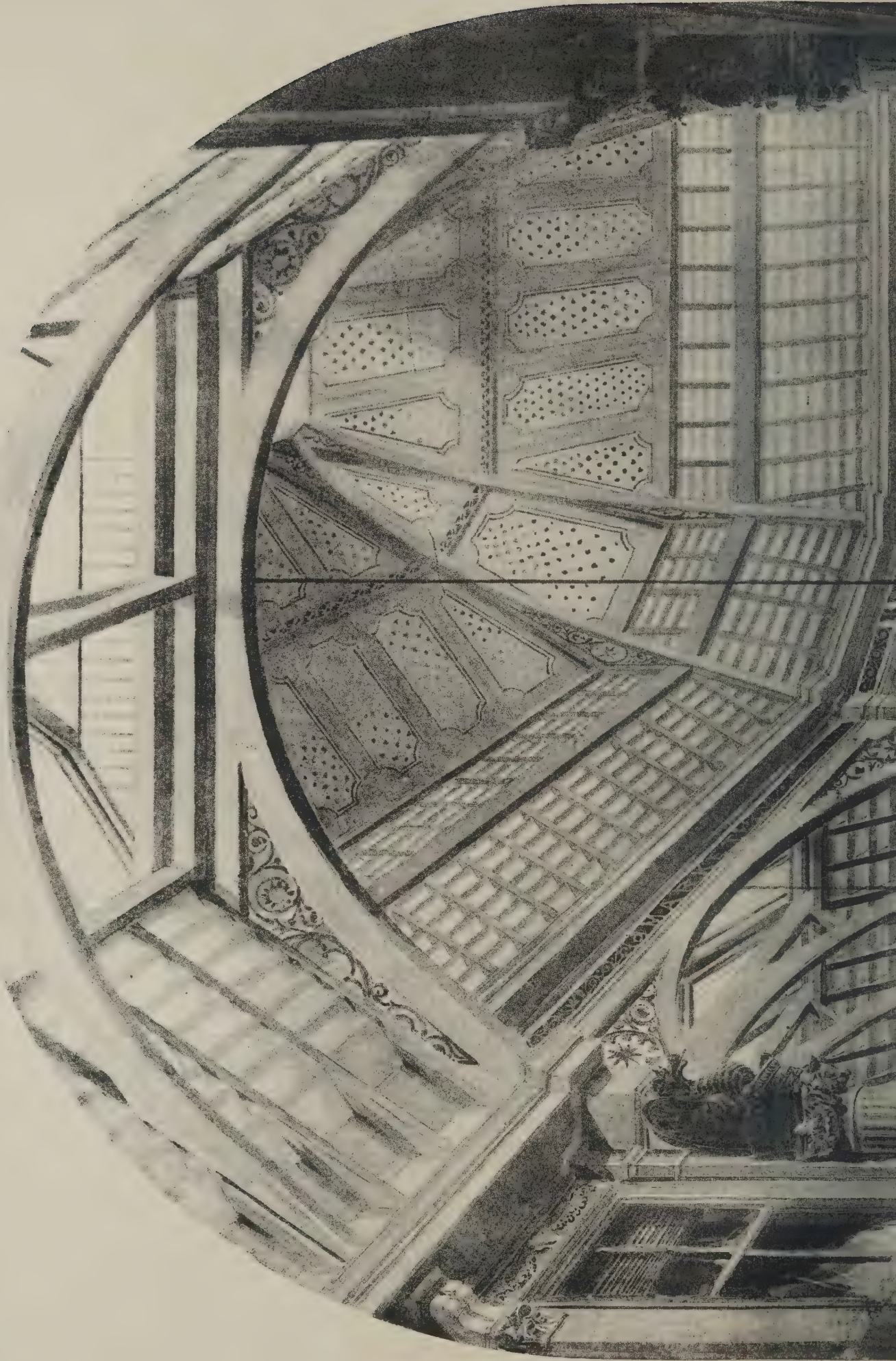


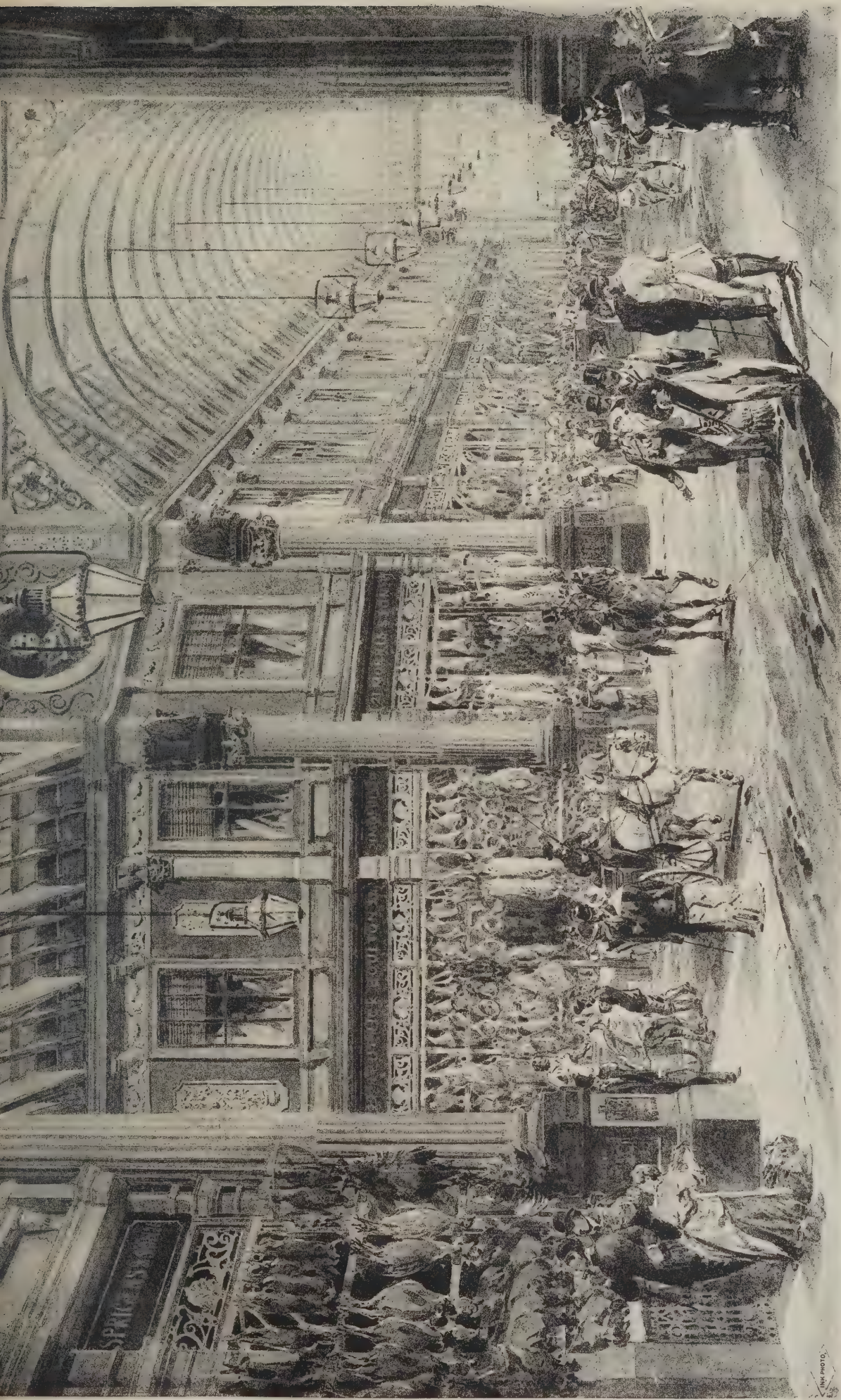


NEW LEADENHALL MARKET.

EXTERIOR VIEW.

HORACE JONES, PRESIDENT OF THE ROY. INST. BR. ARCHITECTS.





NEW LEADENHALL MARKET.

INTERIOR VIEW.

HORACE JONES, PRESIDENT OF THE ROYAL INST. BR. ARCHITECTS.

ILLUSTRATIONS.

DESIGN FOR A PORTION OF A PROPOSED DECORATION IN
ST. PAUL'S CATHEDRAL.

BY the kindness of Sir FREDERICK LEIGHTON, P.R.A., we are enabled to reproduce the design by him forming part of the proposed decoration of St. Paul's which appeared in the last exhibition of the Royal Academy. It will be remembered that Mr. POYNTER, R.A., contributed to the same exhibition a large drawing representing a segment which comprised one-sixth of the dome, and from which the proposed arrangement of the decoration could be understood. The dome will be divided into eight parts by upright architectural ribs. In each space between the ribs will be two large round panels, 20 feet 8 inches and 12 feet 8 inches in diameter respectively. Round the base of the dome and supporting the circular panels will be eight thrones or architectural seats, containing figures of St. JOHN the EVANGELIST and the Bishops of the Seven Churches. In a circle above all will be the Four-and-twenty Elders. The group of figures on the ribs will illustrate the chorus of praise to the Lamb.

The circular panels and medallions will contain the Visions of the Apocalypse. In the segment which was exhibited the upper panel represented the Vision of CHRIST in Judgment, and the lower panel (shown in the illustration) the Rising of the Dead from the Sea. The subjects of the two are taken from the eleventh, twelfth, and thirteenth verses of the twentieth chapter of the Revelation :—

And I saw a great white throne, and Him that sat on it, from whose face the earth and the heaven fled away ; and there was found no place for them. And I saw the dead, small and great, stand before God ; and the books were opened : and another book was opened, which is the book of life : and the dead were judged out of those things which were written in the books, according to their works. And the sea gave up the dead which were in it.

No words of ours are necessary to point out the imaginative power and mastery of the human form shown in the design. It will be a great day for English art when a panel, which is worthy of a place in the Sistine Chapel, will, with the remainder of the series, be completed on a scale and in a material which will be worthy of them.

NEW LEADENHALL MARKET.—1. EXTERIOR VIEW. 2. INTERIOR VIEW.

THE Corporation of London must be credited with a desire to perpetuate the traditions of the City, and in consequence there is much which is suggestive of Old London in the midst of arrangements which are adapted to the requirements of the present time. On the Continent it only requires the possession of sufficient funds in order to make everything new, for the Haussmanising which has transformed Paris is but an example on a large scale of what has been done in other places. London cannot escape the inevitable law of change, but wherever it has been possible the Corporation have endeavoured to preserve the associations, however great may be the alterations. The new Leadenhall Market is a case in point. A market has stood there for centuries, and the buildings which have been lately constructed will allow of a continuation of the business for many centuries.

The history of Leadenhall extends back to the beginning of the fourteenth century. In 1309 the manor belonged to Sir HUGH NEVILL, and after his death his widow made a feoffment of it and of some church advowsons to the Earl of ARUNDEL and SURREY. HUMPHREY DE BOHUN, Earl of Hereford, possessed the manor in 1384. RICHARD WHITTINGTON and other citizens of London were enabled to secure the manor with the appurtenances and advowsons in 1408, and three years afterwards the property was made over by them to the mayor and commonalty of London.

About 1445, a famous and mighty citizen (*cum nobilis et potens vir*), SIMON EYRE, upholster and draper, resolved to erect a granary in Leadenhall. "He built it," says STOW, "of squared stone, in form as now it showeth, with a fair and large chapel in the east side of the quadrant, over the porch of which he caused to be written *Dextra Domini exaltabit me.*" The granary was covered with lead, which in those days was considered to be an unusual kind of roofing for such building, and in consequence gave the name to the place. SIMON EYRE died in September 1459. In 1466 EDWARD IV. granted a licence of the chapel to a fraternity of the Trinity (an order that no longer exists), and in the forenoon of every market-day

Divine Service was celebrated for the market people. Once a year, says STOW, they all met together and had solemn service with procession of the brethren and sisters. The chapel escaped the Great Fire and survived until 1812, when it was taken down. It was a small Perpendicular building of good proportions. A view of it appears in WILKINSON'S "Londina Illustrata."

There was a fire in the market in 1484 which caused much damage. The citizens of London in 1503 petitioned HENRY VII. to have an order made that Frenchmen and other foreigners should be compelled to bring their wares to the open market of the Leadenhall. The hall was also used for the storage of grain, but through some negligence the quantity was allowed to be diminished, and in 1512 there were not a hundred quarters of wheat in all the City granaries. The bakers' carts from Stratford were in consequence daily surrounded by an excited crowd. But an energetic mayor, ROGER ASHLEY, was elected, who quickly secured an ample supply of wheat in Leadenhall. He was accustomed to visit that market at four o'clock in the morning in summer, and from thence he visited the other markets.

Soon afterwards there was some discontent among the citizens in respect to the management of the market. A petition was presented to the Common Council in 1519 in which it was suggested that Leadenhall should not be farmed to any person or persons, fellowship or company. The hall was described as the best place for the citizens to meet in case of a tumult, and in it the arms were stored and the timber for the reparation of the City property. By letting the hall EYRE'S stipulations were disregarded, and finally it was stated "if the said place, which is the chief fortress and most necessary place within all the City, for the tuition and safeguard of the same, should be letten to farm out of the hands of the chief heads of the same City and especially to another body politic, it might at length by likelihood be occasion of discord and debate between the said bodies politic, which God defend." What was the effect of the petition is not stated by STOW. But it may be assumed that the building was considered to be too good for an ordinary market. In 1534 it was proposed to convert Leadenhall into a Merchants' Bourse, but after much discussion it was resolved to keep the Bourse in Lombard Street. JOHN STOW was born in the parish of St. Michael in 1525, and he gives the following description of the market as it was in his youth, that is, about 1535 :—

In a part of the north quadrant, on the east side of the north gate, were the common beams for weighing of wool and other wares, as had been accustomed. On the west side of the gate were the scales to weigh the meal. The other three sides were reserved for the most part to the making and vesting of the pageants showed at Midsummer in the watch. The remnant of the sides and quadrants were employed for the stowage of wool-sacks, but not closed up. The lofts above were partly used by the painters in working for the decking of pageants and other devices, for beautifying of the watch and watchmen. The residue of the lofts were letten out to merchants, the wool-minders and packers therein, to wind and pack up their wool.

The market was afterwards used for the sale of meat and fish, as well as hides and wool. "Leadenhall Market," says PENNANT, "is the wonder of foreigners, who do not duly consider the carnivorous nation to which it belongs. When DON PEDRO DE RINQUILLO, the Spanish ambassador, visited Leadenhall he told CHARLES II. with admiration that he believed there was more meat sold in that market than in all the kingdom of Spain in a whole year." As the market was partly rebuilt in 1730, it may be assumed that no part of the early buildings was in existence when the City Council resolved to erect a new market, which is shown in the illustrations.

The new market and avenues occupy an area of about 26,900 superficial feet. The avenues are 30 feet wide, and have been laid out so as to form a cross. The four entrances are west into Gracechurch Street, north into the new street now called Whittington Avenue, east into Lime Street Passage, and south into the site of the old gangway of Leadenhall Market leading into Beehive Passage. The avenues are roofed over on the principle which has been successfully adopted in nearly all the metropolitan markets, and which may be described as an adaptation of the Mansard principle. The tall sloping sides are at an angle of about 60 degrees, and are about 9 feet high, supporting an ordinary king-post truss. Any lateral thrust which might arise is obviated by segmental laminated ties. The sloping sides are filled in with glass louvres some 7 inches or 8 inches apart, and sloping at an

angle of 41 degrees, so that there are always two thicknesses of glass for any sun ray to penetrate, stopping the heating ray from passing through the second glass, and thus, even if the sun is hot, inducing a current of air to pass between the *louvres*, and out on the other side where it is in shade.

At the intersection of the two avenues is an octagonal space surmounted by a dome 52 feet in diameter, and the top of the dome is 67 feet from the level of market. A large proportion of this dome is also filled in with glass *louvres*.

There are thirty-one shops in the market, including one public-house. The frontages vary from 14 feet to (in one case) 162 feet. Each shop has a basement, ground, first, and second floor, and they vary in size from 240 feet area to about 1,590 feet area. The shops are 16 feet high, the ground floors and first floors are lighted from the arcade, and, though thoroughly well lighted and ventilated, are protected from the inclemency of the weather. The basements of the shops are 13 feet high, and, being well lighted and ventilated, are adapted for the storage of provisions. The interior of the market is light, airy, and cheerful, the ornamentation and decoration being judiciously treated.

The principal entrance is from Gracechurch Street, and the style of architecture adopted is Flemish Renaissance, executed in Portland stone and red brick.

The contract for the works was signed on October 23, 1880, and the market was opened by the Lord Mayor in full state, accompanied by the Sheriffs, on December 15, 1881. The total cost of the building, fittings of shops, &c., complete, has been about 70,000*l*.

The market has been executed from the designs, and under the superintendence, of Mr. HORACE JONES, the City Architect, President of the Royal Institute of British Architects, and is the fifth market he has built in the City. The illustrations are reproductions of water-colour drawings which were exhibited at the Royal Academy.

The contractor was Mr. B. E. NIGHTINGALE, Albert Embankment.

The following is the inscription on the foundation-stone:—

THIS STONE

Was laid on the 28th day of June, 1881,
in the Mayoralty of

The Right Honourable WILLIAM MCARTHUR, M.P.,
BY

HENRY AARON ISAACS, Esq.,
Chairman of the Markets Committee
of the Corporation of the
City of London,
assisted by

HENRY LOWMAN TAYLOR, Esq., J.P., Deputy,
Chairman of the
Central Markets Sub-Committee.

HORACE JONES, V.P.R.I.B.A., B. E. NIGHTINGALE,
Architect. Builder.

PAGAN AND CHRISTIAN ARCHITECTURE.

AN address was delivered lately by Mr. Gambier Parry at the annual meeting of the Gloucester Art School. He said:—The most novel and pronounced advance of our pupils is in relation to architectural modelling and design, by which a gold and bronze medal have been gained, to the honour of the school. I will therefore, with your permission, address the few remarks which you always expect from me on these occasions to the general aspect of that subject, and the special interest of it to thoughtful pupils. As years roll by it will be for those pupils who make this branch of art the object of their profession to consider whether to adopt any one special school of art that it embraces, whether Classic, Renaissance, or Gothic, or to take a broad and more independent course. It is impossible to force a taste on any one, and foolish to attempt it; for where success is the goal, the course must lie along the line of natural feeling. But however that may be, let the pupils remember that the purpose of architecture is to serve human life. Architects have before now made men's lives miserable by submitting their homes to some unfortunate idea of an architectural necessity; thus making them rather the slaves than the masters of their houses, darkened to suit the proprieties of some classic cornice, or lowered to meet the scientific proportion of some row of columns, or worse and more costly, where the internal arrangement of the house has been sacrificed to some wretched necessity of the balance of parts in the external elevation. Our individual tastes in such matters are so much affected by habit and association, that it would be hard to force one style for universal adoption. So the best course for a student is to master the character and capabilities of the art in its different phases, and then to concentrate himself on that which is most congenial to him. I

confess to the inclination to make nationality the principle of my choice. Some good reason, whether of climate, social habits, or geographical position, must have underlain the development of a national art—besides which, the very sense of congruity would make it preposterous to build a Gothic house or church on the plains of India, or a pagoda at Charing Cross. Each country seems to demand particular forms. What need of towers and spires, lofty roofs or gables, to adorn the rich and varied scenery of Greece? But what would English towns or country be without them, to break the dull monotony of their skyline? But beside those material and evident qualities in styles, there is also an undefinable sentiment and poetry about them which it is difficult to resist. It is enough to analyse their forms, and to leave without the rude touch of analysis the mystery of that charm which makes all good art dear to mankind. The architecture which grew to an exquisite perfection under Pagan influences was the work of an age over which human genius may well glory. Like the other arts and poetry of that age, it was the expression of a divine afflatus, which ever moves within men's breasts. True arts are nourished by the circumstances of national life, and perfected by their consistency with it; and pre-eminently so is architecture, which is the centre and home of them all. Such was the origin of our national architecture, as different in its result from classical art as sunny or cloudy skies, or Christianity and Paganism, could make it. A Pagan temple is a thing of exceeding beauty—a perfect result of construction and proportion artistically and scientifically combined. It is a thing of beauty, coldly intellectual. As a temple it needed no element of upward thought; for the god was there, or there sufficiently in his grand sculptured figure, to receive the prayers and adoration of the people; but the church of the Christian assembly is but the first step of that flight which leads upwards to the Throne of Divinity elsewhere. That work of Pagan art extorts admiration; but it is too regular, too exquisitely artificial, to arouse sympathy. There seems to be no touch of nature in it. Compare two such typical examples as Fountains Abbey and the great temple of Pæstum, both rising from the plain of their foundations, in the silent grandeur and beauty of ruin; but with this marked difference, that the Gothic fane seems to spring up and grow like a plant from the nature which surrounds it; while the Pagan temple stands isolated in its own dignity, a creation of human intellect, to which the God of Nature is unknown—grand, silent, and alone. I lay down no law for the taste and impressions of others, but I speak only of my own, which may be right or groundless; but at least the apparent ground on which my impression is based is this—that the very essence of the beauty of classical architecture lies in the elements of unity and equilibrium, qualities which are the very opposite to those which characterise human life; whereas the Christian or mediæval art was free, faulty, impulsive, irregular, a compound of simplicity and aspiration. The classic architecture represented human life such as the dignified self-restraint of a cold philosophy would have liked to make it; whereas the Christian symbolised it as it is. Be this as it may, the two contrasted forms of architecture equally afford this grand lesson to the student, that they were both the creations of natural growth; they were arts that responded to the national spirit; no products of spasmodic exertion; neither made nor marred by sudden flights of genius or conceit; but creations which matured knowledge and disciplined imagination had combined to bring to their perfection. There is no temper of an artist's mind more sure to lead him downwards than that which strains for novelty. Without play for inventive imagination no artist can exist; but the play in this, as in most other games, is like to be best by the player who knows most about it. There may have been those who, by the impulse of strong and admirable feeling, may have carried their art to fair results: but look at the lives of all great masters, and you will find, most truly indeed, that *poeta nascitur, non fit*, that genius is heaven-born; but that with that genius as the guiding light and vital fire, the humility of study has been their surest stepping-stone to the grandeur of their success. The best education of an architect is in the mastery of those great principles which underlie all arts, in form and colour; repetition and contrast, mass and proportion, breadth and detail. Then let him take to the specialities of his art; and though the ruler and the compass, which chill and stiffen the work of other men, be among his necessary tools, they will be to him the pliant exponents of his well-stored thoughts. It has been for want of such broad education of this that the eyes of our people have been inured to ugliness; and with their vision distorted by habit they have been content to mistake vice for virtue, and to dignify deformity with the title of the picturesque. Art will repay the study of those who love it; but just as a man approaches it, it will prove a rock to stand upon or to wreck upon, for the eloquence of artistic expression is equally available for all his motive impulses, for honour or for dishonour, as his use of it may be. But fine art tends upwards to purity, for although its study is upon material things, and its illustrations are drawn from the realities of life, or the landscape of external nature, its effect is to deepen thought rather than to satisfy it with the interest or beauty of their outward show. If, then, the mind of the student be so—and then happy

will he go along his path of work and duty—he will come to see how deep the analogies, how close the relationship between the material things and the teeming life around him; how imperishable those which seem most evanescent; how colours fade only to return more beautiful; how things that droop and die appear again, as though to force on him the conviction that individuality is eternal. And thus turning towards himself, his cultivated taste, his gifts of sense, of intellect, of genius, will be seen no more as the end and object of his life, but as the means and power toward that end, which is the nourishment of his inner self, his spiritual nature. His art is still his delight, in all its knowledge and all its skill; but his estimate of it deepens as his thoughts deepen for all else beside. He grows to value it rather for what it contains than what it is; less for its technical and material success than for that fire inextinguishable which gleams from within it. The touch of fine art illuminates his world; but it is her spirit that is the friend and companion of his life.

THE EDUCATION OF BUILDING WORKMEN.

A LETTER has been published by the President of the National Association of Master Builders of Great Britain. The builders of England are, he says, fully alive to the necessity of properly and systematically training the young workmen; and have discussed the matter at the meetings of the National Association of Builders. A paper was read by me at the annual meeting of 1881, pointing out the great disadvantage of the slip-shod way of acquiring knowledge (?) by the workmen of the present day, and strongly recommending the masters to improve the trade by reverting to the old-fashioned plan of taking apprentices. The association drew up and distributed a form of indenture, and I am glad to say that there is every prospect of success. The only difficulty which we have at present experienced is with regard to the term of service. The old system of serving seven years, living with the master and receiving low wages, is not now practicable. I propose that boys, while they are boys, should have only very low wages, but in the last year of the term, and when they are becoming useful, they should be paid much higher wages—in fact, nearly as much as a mechanic. They will thus be induced to serve faithfully to the end of their indentures. I think five years is long enough now that boys are better educated. Much has been done and much more might be done by the City companies, especially those which represent the manual trades such as the carpenters, joiners, masons, plumbers, plasterers, and others. The Tilers and Bricklayers have, for some years, at my suggestion, given premiums of 25*l.* each to masters willing to take boys. The scheme has met with tolerable success, but not all that we could have wished; we shall hope for better in the future. That a great want of competent tilers and bricklayers exists was felt when the Queen Anne style was revived in England. Great difficulty was then experienced in obtaining men capable of carrying out really good work.

THE FITTINGS OF THE COURTS OF JUSTICE.

ALTHOUGH there has been no opportunity of using the new Courts in the Strand, yet complaints have been expressed by lawyers respecting the desks and seats. A barrister says:—"In the Courts of the Chancery Division which I have seen, the three front rows—*i.e.* the Queen's Counsels' row and the two first rows for the Junior Bar—consist each of eight or nine separate oaken seats, each seat being about 22 in. in breadth, and raisable at pleasure by means of a hinge at the back. In front of each seat is a slightly sloping desk or ledge of oak about 22 in. in breadth, and 12 in. from top to bottom. This ledge has the angles at its lower corners cut away in correspondence with the shape of the seat it faces, it draws forwards towards the seats 3 in., and then discloses an inkstand, and it is joined to the next desks on either side by the slips of oak in which it slides. There are no drawers for stationery underneath these desks, but only another (horizontal) ledge, about 7 in. wide. The other rows of seats are continuous, 12 in. in depth, and have in front of them continuous ledges, varying in depth from 9 in. to 4 in., but without any inkstands whatever, which will be found extremely inconvenient. What an unhappy leader with a dozen briefs and a corresponding number of 'authorities' will do under these circumstances I do not know. But I foresee in the raising and lowering of the oaken seats, and the snapping of the wooden slides when drawn downwards or pushed upwards, and the slipping off of books and papers from the sloping desks, a cause of noise and confusion and annoyance which it would be most desirable to avoid; while in case a learned counsel whose seat has been raised should omit to lower it, the favourite forensic effect of suddenly sitting down at the close of a peroration will often be sadly marred, even if it does not result in undignified disaster.

"What is really wanted is—for each of the first three rows a long, narrow, cloth-covered table, with a raised ledge for the ink-bottles (so as to keep them out of the way of books and papers), and drawers for stationery. The seats should be continuous and properly stuffed and covered, with access at each end, and also,

where it can be contrived, near the middle. This middle access is given in the old Courts to the Queen's Counsels' row (where it is almost indispensable) by means of raisable flaps in their table. The other rows should be provided with ledges, broad enough to rest a book or a set of papers upon, furnished with sunken ink-bottles and with a shelf underneath.

"These are the kind of fittings at present in use, and in Courts thus arranged, when only a few counsel are present, each can occupy as much room as he requires, while in case there are many they can manage to sit close. Anybody who has been in our Courts on motion day or on a petition day (when sometimes sixty or seventy petitions may be in the paper besides other business) will see the advantage of this system."

According to "A Solicitor," the seats for his branch of the legal profession are so narrow—about half the width of those provided for the Bar—as to be quite uncomfortable. The backs to them are quite perpendicular, and hollowed out by the panels so as to bring the projections at the top well into the neck. Sitting on these ledges with the back well bent and the neck pressed forward for any length of time will be very uncomfortable indeed. Why the seats were not made broader and the backs even and slanting backwards, like a pew in a modern church, I cannot understand, unless it was considered that under the recent reforms the proportions of the members of our branch of the profession would become so attenuated that more accommodation for them would be wasted.

THE BUILDING TRADES IN GLASGOW.

ACCORDING to the *Glasgow Herald* the building trade during the past year has been in a rather better position as regards work than in 1881. There have been linings granted by the Dean of Guild Court to the extent of 71,000*l.* more in 1882 than in 1881 which is the first turn of the tide since the years 1875-76. Besides, there is still a good deal of building going on in the Great Western Road and Pollock-shields districts, and in the outskirts of the city. Prices, however, have not improved, and profits are still very small. There is a great amount of competition for the work that has to be done, which keeps prices low. However, prospects for the new year are considerably brighter than they were this time last year. There are several large contracts coming out, such as the Municipal Buildings, the City and District Railway, Cathcart Railway, and extension of the Caledonian Rdlway in the East End, and other works which are being contemplated. Besides, some large contracts are already settled, among others the Midland Railway Stores at the corner of Graham Street and High Street, and the Inland Revenue Offices at the corner of George Street and North Frederick Street.

Roughly speaking, it is calculated that there are at least 500 bricklayers employed in and around Glasgow, and during 1882 they have been more steadily employed than in any year since 1877. The standard wage is 8*d.* per hour, which is 1*d.* per hour of an advance over 1881. This advance was obtained in June last. It is not thought that there are any men working below 8*d.* an hour; but as a number of apprentices were cast adrift during the depression of 1878-79-80, it is quite possible that there are instances where lower rates are accepted. The present wage also obtained in 1873-74; in 1875 the rate was 8½*d.*, in 1876 it was 9*d.*, and that rate continued till 1878, when a reduction took place to 8*d.*; in 1879 the rate was 7*d.*, and that rate was continued till June last. As far as can be gathered by our correspondent, who admits that he is not in the secrets of architects and measurers, trade in the new year promises to be as good, if not better, than in the past one. Although the weather of late has been unfavourable for outside work, building as a rule being suspended, still bricklayers are fairly employed, public work alterations, generally-carried out at this season, giving them an advantage over other branches of the building trades.

House joiners early in 1882 year began an agitation with the view of bringing about an increase in wages. Several meetings were held, but those attending the meetings thought it would be impolitic to press the matter to an issue, and no demand for an advance was made. The rate of wages for competent workmen is 7*d.* per hour, a few firms pay 7½*d.* to a good number of hands, while a large number of men are paid less than the standard rate of 7*d.* per hour. Trade was very steady during the past year, and the returns obtained by the society show that 1,561 men are employed in the house shops at present as against 1,565 in 1881 being about half the number that was employed about six years ago, during the height of the building fever. Edinburgh now employs 1,454 men, as against 1,696 in 1881 and 1,802 in 1880. In 1880 Glasgow had only 1,276, so that the increase in Glasgow during the two years is more than counterbalanced by the decrease in Edinburgh. Aberdeen has 194 and Dundee 56 fewer men than they employed two years ago; while Greenock finds employment at present for 591, as against 428 two years ago, being an increase of 163. Dumbarton has increased 98; from 180 to 278.

There are some signs of revival in the mason trade, which suffered more perhaps than any other from the collapse in the property market a few years ago. The ranks of the men in these

parts have been considerably thinned since then, and consequently those who have remained find pretty constant employment. But apart from that, there was more demand for labour last year than in 1881, and there are indications that the present year will be one of greater encouragement. During the past year wages were advanced to 7*d.* per hour, a rise of $\frac{1}{2}$ *d.* on the rate of 1881.

MEXICAN HOUSES.

A CORRESPONDENT of the *Times* writing from Mexico says:—"Springer, the capital of Colfax County, 716 miles from Kansas City, although surrounded by superior sandstone and some limestone rocks, at present consists of a few frame houses and some log shanties, interspersed with the true Mexican edifice, constructed of adobes, or bricks made of mud and water. The blocks, roughly cast in moulds, are usually about four times the size of an English brick, and are sun-dried. In this rainless climate these dried mud blocks are wonderfully durable; I have seen walls made of them 300 years ago still in good preservation. For the poorer class of Mexican dwelling, often about 16 feet by 12 feet, these adobes are placed usually singly, making a 10 inch to 12 inch wall, held together by a little mud-mortar. At an elevation of 8 feet to 10 feet, fir poles or rough-sawn timber are laid from the front to the back walls, some of them projecting, without any regard to uniformity, two or three feet, and proving useful supports for suspending a pig, tools, drying clothes, or even the baby in its basket. The walls are carried about a foot above the roof timbers, on which are generally tacked rough boards, covered with a grouting of several inches of mud and gravel, from which rain is run off by a few wooden spouts or merely by holes left in the wall immediately over the rafters. Many of the older adobes are without a window, and the doorway, without the superfluity of a frame, is sometimes closed as required by a buffalo hide or other curtain. A fireplace is not always provided, cooking often being done in a small beehive-like oven, placed outside. The internal arrangements of such a dwelling—thousands of which are met with throughout New and Old Mexico—are of the simplest description. In many of the poorer houses in remote localities the beds, if such they can be called, are of hides (laid on the clean swept dirt floor), conveniently shaken and folded away when the occupants are astir. Many are still without either table or chair, for which a few rough stools are sometimes substituted."

THE ELECTRIC LIGHTING ACT.

THE number of applications which are about to be made to the Board of Trade for provisional orders under this Act are upwards of 150, of which no fewer than 34 have reference to the metropolis. The Act empowers either local authorities or electric lighting companies to make application for provisional orders, but, with one exception, no notice of such intended application has been given by any metropolitan authority, the exception being the parish of St. Pancras. The whole of the rest of the applications are by electric lighting companies, of which number 27 are by the Brush Company. These include applications for the requisite powers in the Strand district, Camberwell, St. George's, Hanover Square; St. James's, Westminster; Kensington, East London, Lambeth, St. Giles-in-the-Fields, Chelsea, St. Martin's-in-the-Fields, Marylebone, Paddington, Islington, Hornsey and Highgate, Tottenham, Hampstead, Willesden, Finchley, Wandsworth, Newington, St. George the Martyr, St. Saviour's, the City, Clerkenwell and St. Luke's, Bermondsey and Rotherhithe, Hackney, Bethnal Green and Shoreditch, and Fulham, Chiswick, and Acton. The other companies applying for similar powers within the metropolitan area are Ferranti, Thompson & Co., who apply in reference to certain districts in Chelsea, and in St. John's, Hampstead; by the Pilsen Joel Company, in Holborn and St. Giles's, St. Pancras, and the City of London; by the Edison Company, in the City of London and Westminster; and by the Swan Company in the Victoria, South Kensington, Hanover Square, and Strand districts. The intended applications of the various companies for provisional orders and licences are to be opposed by several metropolitan vestries on the ground that the electric light as an illuminant is as yet in an immature state, and that under these circumstances it would be unwise to incur the expense of its compulsory introduction in any particular district. In the provinces the municipal and other local authorities in upwards of 40 of the large towns have given notice of their intention to apply for powers under the Act. Among other corporations who are applying for the requisite provisional order are those of Manchester, Liverpool, Brighton, Sheffield, Leicester, Nottingham, Newcastle-on-Tyne, Plymouth, Portsmouth, Bradford, Preston, Bolton, Oldham, Swansea, Leamington, Norwich, Warrington, Carlisle, Blackburn, Southport, Wigan, Halifax, Scarborough, Birkenhead, Rochdale, Stockton, and Darlington.

A Site has been granted at Port Said for the erection of an English church.

AMERICAN CITIES.*

The position and look of some of the American cities is very striking and stately. Cleveland by its lake, Cincinnati with the hills above its great river, St. Louis rising above its yet greater river, would hold no small place among the cities of the elder world. So would the federal capital as seen from the Potomac, if only the hideous unfinished monument could be got rid of. And it fills one with simple amazement to see the way in which a vast and stately city like Chicago has risen from its ashes. In that great city I could see or hear of nothing older than the fire, save a church-tower which showed the marks of fire at its angles, and a single detached wooden house of an antiquated type. This last suggested that Chicago before the fire was something widely different from Chicago after it. But on the whole the American city which struck me most was Albany. Rising grandly as it does on both sides of the noble Hudson, it suggested to me some of the ancient cities by the Loire. It has the advantage, rather rare in American cities but shared with Albany by the federal capital, of having one dominant building. The general look of the city carried me so completely into another part of the world that, if any one had come up and told me in French, old or new, that the new capital was 'le château de Monseigneur le duc d'Albanie,' I could almost have believed him. This state capitol at Albany—why cannot it have a more rational name, like the state-house at Boston?—finally settled, for me at least, a question which I had been turning over in my mind ever since I landed in America. This was, What ought to be the architecture of the United States? That is to say, What should be the architecture of an English people settled in a country in the latitude, though not always in the climate, of Italy? Should it be the Gothic of England or the Romanesque of Italy? There seemed much to be said on either side; my own mind was finally fixed by the teaching of experience, by seeing which style really flourished best on American soil. I found the modern churches, of various denominations, certainly better than I had expected. They may quite stand beside the average of modern churches in England, setting aside a few of the very best. All persuasions have a great love of spires, and, if the details are not always what one could wish, the general effect of the spires is often very stately, and they help largely towards the general appearance of the cities in a distant view. But I thought the churches, whose style is most commonly Gothic of one kind or another, decidedly less successful than some of the civil buildings. In some of these, I hardly know how far by choice, how far by happy accident, a style has been hit upon which seemed to me far more at home than any of the reproductions of Gothic. Much of the street architecture of several cities has very successfully caught the leading idea of the true Italian style, the style of Pisa and Lucca, the style of the simple round arch and column, uncorrupted by the vagaries either of the Italian sham Gothic or of the so-called *Renaissance*. In a large part of the Broadway of New York the main lines of the style—I speak only of the main lines, without committing myself either to details or to material—seemed to be very happily reproduced. The general effect of many parts of that long street struck me as just what the main street of a great commercial city ought to be. And there are some buildings of the same kind in Chestnut Street, Philadelphia, though there they alternate with other buildings of a very strange kind, whose odd fancies make us turn back to look with real satisfaction on the honest brick of Independence Hall. Some of the banks especially seem to have thought that the stumper they made their columns the safer would be their deposits. But it was the capitol at Albany which fully convinced me that the true style for America was the style of Pisa and Lucca. The building has a most successful outline; in its details it is a strange mixture of styles, not so much confounded together as used side by side. There are parts which I cannot at all admire; but there are other parts, those in which the column and round arch are employed, which certainly pleased me as much as any modern building that I have seen for a long time. When I say that the arches of the senate-chamber seemed to me, as far as their general conception goes, worthy to stand at Ragusa, some will understand that I can say no more.

I am almost afraid to add that I thought that some parts of the inside of the City Hall at New York were entitled to some measure of the same praise. For I found it hardly safe to speak of that building. Its name at once drew forth bursts of indignation at the millions of dollars which certain persons had contrived to gain for themselves out of its making. Politically, I felt abashed, as if I had somehow become a champion of corruption. Still, I could not help thinking that the columns and arches, of which alone I was speaking, were as guiltless of any offence as Sir Thomas More's beard. So, to come back to the capitol at Albany, I ventured to make the very smallest kind of artistic criticism on some chandeliers in the corridors which seemed to me too big, as hiding some of the architectural features. My remark did not call forth any artistic defence of the chandeliers; but I was much struck at the remark which it did call forth. Some one or other, I was answered, must have had some corrupt object in making them too big. It is

* From an article by Dr. E. A. Freeman in *Longman's Magazine*.

certainly odd that one cannot make the most purely artistic criticism, either for or against anything, without calling up thoughts which have very little to do with artistic matters. Certainly I should be sorry to think that the architectural forms of which I speak carry with them any necessary taint of political corruption. For in these round-arched buildings I see a good hope for a real national American style. The thing seems to have come of itself; and the prospect is all the more hopeful if it has. I should be better pleased to think that the forms which pleased me when my eyes were fresh from Ragusa and Spalato were the work of men who had no thought of Ragusa and Spalato before their eyes.

THE LATE MR. J. S. LEE.

WE regret to have to announce the death of Mr. John Swanwick Lee, of Craven Street, the senior partner in the well-known firm of architectural surveyors. Although Mr. Lee had only reached his fifty-fourth year, a list of the works with which he was entrusted would occupy a great many pages. But it may be stated that his practice extended to all parts of the United Kingdom, and also to France. Mr. Lee was associated with the late Sir Gilbert Scott and other leading architects for upwards of thirty years. The details of the largest and most important public and other works of his generation passed through his hands. It is not too much to say that more than 500 estimates of important works bear his well-known signature, which was not only an acceptance of responsibility, but a test of the utmost accuracy.

Mr. Lee's practice combined land and estate works as well as building. The engineering works at Seaforth Bay, Sussex, which he designed, may be considered to be a model of an efficacious system of protecting at a moderate cost lands which are endangered by the sea. Mr. Lee was a scientific surveyor. He took a great interest in mathematics, and a paper on the Great Pyramid triangle by him may lead to important scientific results.

Mr. Lee's death will be mourned by a large circle of friends and acquaintances, and his loss to the immediate neighbourhood of his residence in Southgate will be greatly felt. He co-operated heartily in every philanthropic or other movement for the benefit of the locality, and his death has thrown a deep gloom over the neighbourhood. Mr. Lee was a native of Macclesfield, and was a pupil of the late Mr. Charles Balam, surveyor. He leaves three sons, two of whom are partners in his firm; his second son is Mr. Thomas Stirling Lee, the sculptor, who was successful in the late competition for the sculpture of St. George's Hall, Liverpool. In all relations of life Mr. Lee was just and upright, and gained the respect of those with whom he came in contact.

THE CALCUTTA EXHIBITION.

THE following regulations have been prepared for the guidance of exhibitors at the great Exhibition which will be opened in Calcutta on December 4, 1883:—

1. The introduction of any dangerous substance is strictly prohibited.
2. All packages intended for the Exhibition must bear the printed official labels, which will be furnished to the exhibitors, and must be consigned as directed in order to be admitted free.
3. No sketch, copy, or reproduction of any object exhibited will be allowed to be taken without the special permission of the exhibitor and the approval of the Committee; the right of permitting general views is, however, reserved by the Committee.
4. An official general catalogue will be published by the executive of the Exhibition.
5. Every facility will be afforded to exhibitors desirous of being relieved of personal supervision in connection with the transport, display, and care of their exhibits, for entering into arrangements with regard thereto, and also for conducting sales and dealing with consignments.
6. The usual precautions to preserve objects exhibited from injury will be taken and the buildings will be watched by active officials; no responsibility, however, will be undertaken for any damage or loss, however caused. Exhibitors can effect insurances on their own account.
7. The arrangements with reference to machinery in motion will form the subject of special regulations.
8. Subject to official confirmation, agents can be appointed by exhibitors.
9. Exhibitors or their agents must defray all charges in connection with space, packing, forwarding, receiving, unpacking, and repacking of goods, as well as such other incidental expenses as may arise.
10. All arrangements for the display of articles to be exhibited, including special constructions, stands, cases, tables, shelves, and the mounting of machinery and apparatus, will be at the charge of the exhibitors, and must be carried out in accordance with plans officially approved.
11. Whatever remains unsold at the close of the Exhibition must be removed within thirty days. Articles unclaimed after that time will be removed and stored at the risk and expense of the owner. Exhibitors must conform in every way to the present and such other rules and regulations as may from time to time be issued. Applications for space, with full particulars of the intended exhibit, must be made at the office of the Secretary or official agent, and will be received up till August 1, 1883. The

ordinary charge for space will be 2s. for each of the first twenty square feet, and 1s. for every additional square foot; but exhibitors desiring a frontage to the main avenue for the cases can obtain it on payment of an additional 5s. per foot of such frontage, irrespective of depth. A passage of from two to three feet will be left round each case where desired, and exhibitors desirous of having spaces against the wall should mention the fact at the time of application. N.B.—All applications must be accompanied by payment of the full amount for the space. The general reception of articles in the Exhibition buildings will commence on or before October 1, and cease one week before the opening, after which date no exhibits can be received, and all vacant spaces become forfeited. Certificates and gold, silver, and bronze medals will be awarded to exhibitors. A special jury will be appointed for this purpose.

It is intended to keep the Exhibition open daily from 7 A.M. to 6 P.M., and from 8 P.M. to 11 P.M. on or about December 4, 1883, until it is closed on or about March 1 following. Applications for space must be made before August 1, 1883. All goods addressed to the Secretary will be admitted to Calcutta duty free.

THE GREAT BUILDINGS OF THE WORLD.

AN inaugural lecture, the first of the eighteenth course of the Liverpool Corporation Free Lectures was delivered on Wednesday evening in the Rotunda Hall, by Sir James Picton, F.S.A., to a crowded audience.

Sir James Picton said it was the eighteenth time he had had the honour of opening the winter course of lectures, and after eighteen years spent—so far as it was in his power to do—in catering for the entertainment and instruction of his fellow townsmen, it might not be wondered at if he felt pumped out. After stating that his services were now, as much as they had ever been, at the command of his native city, and that they would so remain so long as he lived, Sir James pointed out that there had occurred to him the avoidance of two extremes in getting up his lecture. He did not wish to give them a lecture purely architectural, nor did he desire to present to them a mere series of pictures without comment for instruction. Passing to the subject of his lecture, Sir James remarked that architecture was, perhaps, the very earliest of the fine arts. It did not appear that human wants gave the first direction to architecture. Worship and commemoration of the dead gave it its first impulse. To show its earliest outcome, the remains of Stonehenge were projected on the canvas, with an effect which elicited for Mr. Knott applause, which was frequently repeated during the evening. From the plains of Wiltshire, the lecturer passed on to the plains around Cairo, Mr. Knott aiding him by presenting the most bulky marvel of the world—the most famous of pyramids—with the almost buried Sphinx in proximity. The Temple of Luxor, dating back at least 3,000 years before the Christian era, presenting marvellous evidences of existing civilisation, was presented and pointed out; and then Sir James transported his audience to India, and to scenes of Buddhist worship. The Cave Temple of Elephanta was presented in all the marvellousness of its modern decay, and, following it, there was portrayed the marvellous structure which Shah Jehan erected to the memory of his wife. The classic shores of Greece were next visited, Sir James taking his audience at once to the Parthenon crowned Acropolis. The pictures presented of the scenes there by Mr. Knott were very fine, and quite worthy of the lecturer's word-painting. Rome—mistress of the world for nearly five hundred years—was next brought into requisition for specimens of architectural splendour, Sir James taking occasion to point out how Roman architecture was differentiated from that of Greece.

Foremost he put the aqueducts, pointing out especially the magnificent remains near Nismes, in France—remains so perfect that they might at once be put into use for their original purpose. At this point Sir James made a reference to the Roman method of conveying water as contrasted with the Liverpool system. The Vyrnwy works may be carried out, and, great as they are, nothing might be left of them for the future; but the work of the Romans—perhaps because they knew less of hydraulics, remained and were likely to remain. After reference to the Coliseum, the mighty work of Vespasian and Titus, the greatest theatre of all the ages, Sir James passed on to those great features of the architecture of the conquerors of the world, their triumphal arches. Those of Titus and Constantine—first of the Christian emperors—were splendidly delineated on the canvas, and the lecturer pointed out how the latter showed evidences of the decadence of Roman art. The Pantheon, and next St. Peter's—"the centre of Christendom, and the noblest Christian Church in the world"—were submitted to view with rare effect, and then came that marvel in marble, Milan's unique cathedral, said to be the most perfect of churches. Leaving Rome, Sir James passed to Venice, and famous legendary St. Mark's was shown and described. Pisa, with its famous tower and other unique buildings came next; Spain followed,

those "poems in stone," the Alhambra of the Moors and the famed mediæval Cathedral of Burgos being selected as the representatives of Spanish architecture. Rushing across the Continent, Sir James took his audience with him to Russia, and first to the marvellous church built by Ivan the Cruel. After describing this church, he remarked that the effect was such as might be produced by a New Zealander or a South Sea Islander who had devoted himself to art. That centre and glory of the Russian empire—the Kremlin—was next shown, and away from there a return journey was made. What France has to boast of in the way of architecture was shown by Notre Dame, by the Church of St. Genevieve, and by the Louvre; whilst that which has passed away was indicated by a reference to the Tuilleries. Sir James did not touch upon English architecture, and only made a brief remark as to that of America.

TRURO CATHEDRAL.

DURING the past twelve months the building of Truro Cathedral has made a striking advance. Last Christmas the structure had reached to about the nave floor; now the exterior work in hand has arrived at half its ultimate height, and presents a very imposing appearance. The portion of the building at present in hand is the chancel, as, in the meantime, funds will not permit of more of the edifice being proceeded with. The choir walls of the chancel are all up level with the triforium; but in some places the triforium piers are rising, in one or two instances, as high as the caps. The walls of the north chancel aisle are up to their level and the parapet is nearly fixed. All the south aisle arcade is finished, the circular windows on the south side of the narrow aisle are fixed, and the walls are levelled up nearly ready for the parapet. In St. Mary's aisle the eastern window is finished, and four of the windows on the south side are finished, and one more nearly so. On August 1, the excavation of the great north transept was begun, but the walling was not fairly started until the end of October. The walls are now up to within six inches of the nave floor, which is the height at which they will remain for the present. Mr. Pearson, the architect, however, considers it would be best to carry the walls up to the triforium and thus obtain additional congregational accommodation, as so much of the chancel will be occupied by the choir and church dignitaries. But, to do this, more funds must be forthcoming, and a special appeal will be issued. The concrete foundations are in for the two great western tower piers, and all the concrete foundations are laid for the south porch, but these foundations will not be built upon at present. Under the management of Mr. R. Swain, the clerk of the works, the building is progressing satisfactorily, and it is probable that next Christmas, if not before, the chancel will be so far completed as to admit of service being held in the choir. The edifice presents an imposing appearance from the High-cross, the two eastern piers of the great tower and the grand Gothic western arches of the north and south chancel aisles making a fine effect. There are between 160 and 170 workmen employed at present, and it is satisfactory to state that no accident in connection with the erection of the building of any serious importance has yet occurred.



The Dublin Museum Competition.

SIR,—The correspondence which has taken place lately between the Education Department and the Treasury on the one side and a committee of the inhabitants of Dublin on the other, indicates the persistence of those who are endeavouring to upset the results of the competition for the Museum. The latest dodge is the revival of a scheme for the formation of a special Science and Art Department for Ireland. If the Corporation or the citizens of Dublin had ever shown any enthusiasm in the promotion of education in science or art, there might be some grounds for soliciting the creation of a new Department. But when it is known that they have never taken the least interest in the subject, the coolness of the proposal is, to my mind at least, somewhat remarkable. In almost every town in England and Scotland the Corporations do something to encourage students, but the Dublin authorities have hitherto ignored schools of all kinds. A body that is so largely made up of publicans can hardly be supposed to be so self-sacrificing as to help in creating schools and museums, which would be rivals to their own attractive establishments. But the Councillors now profess to be inflamed with a desire to become the patrons of art and science. They are pained when they find the Government will not consult them about the style and arrangements of the new Museum. What is more extraordinary, the Dublin architects, who ought to be sensible men, are sympathising with the Corporation. But it would not be more absurd on the part of the Government to

consult with the Corporation on the means to be adopted for the suppression of treasonable practices in Dublin.

In 1868 a Commission, composed mainly of Irishmen, reported that it would be detrimental to the interests of science and art in Ireland if a separate Department were formed for Ireland. Every one who tries to look at the question impartially will agree with the Commissioners. If the Irish Department consisted only of paid officials appointed by the Government the advantage would only be in a name. But if the Irish Department consisted of honorary officials the students and the public would suffer, unless some new mode of electing the members was invented. How many members of the Corporation would be fit to direct the Department? It would also be difficult to discover eligible members in the learned societies of Dublin. The Royal Irish Academy, for example, has for many years kept its collection of antiquities from the view of the public. The Dublin Society has become absorbed mainly in agriculture, and in the promotion of exhibitions which are not gratuitous. A glance over the correspondence which has been published in the late reports of the Science and Art Department will also suggest that the old spirit of the Society no longer survives, and that the members think more of their own interests than of the public good. If one may judge from the petty attempts of the Society to withhold certain property from the Government, it is not unlikely that the members who might be elected to the proposed Department would after a time lay claim to the chairs and tables of the council room.

In the present state of Ireland, it is ridiculous to talk of an Irish Department of Science and Art. If it were formed, it would soon share the fate of the Art Union and Archæological Societies of Dublin. The Dublin Committee must be aware of this, and the only explanation of their action is that it is not a new Department, but a new competition which is sought for now. It is to be hoped that they are not afraid of the students competing with English and Scottish youths. At present the prizes in the Dublin Science School are carried off by an inferior class of English students. Fortunately the Government are able to estimate the worth of what is called Irish public opinion. Mr. Mundella has simply stated facts when he tells the Town Clerk of Dublin that the site for the new Museum was not chosen by the Government, and that the plans were selected by a committee of Irish gentlemen. But when he suggests that the Dublin Committee should represent their views to the Lord-Lieutenant, Mr. Mundella is (I say it with all respect) giving encouragement to agitation. The committee have been giving representations for months, they have demonstrated that they have strong lungs and perseverance, but they have not given any indication of skill in designing museums. Irishmen have a natural aptitude for making mountains out of molehills, and any shortcomings there may be in the site and in the designs for the building to be erected upon it are magnified into national calamities. The honest architect (he is, I believe, a member of the Dublin Committee) who startled nervous travellers some years ago by declaring that he saw tons upon tons of rust removed from the plates of the Britannia Bridge, is a type of his countrymen when their imagination controls their reason. The future of Ireland is supposed to be in peril because an English architect is likely to be selected to erect a simple museum. Let the building be erected, there will be the usual reaction, and the citizens will be as proud of it as they are of the Custom House, the Four Courts, the Bank, and other works of English architects which give character to Dublin streets. Meanwhile, it is hard for the competitors to endure the delay in selecting one of the designs. The Dublin Committee may talk of compensation to them—for it is easy to be liberal with other people's money—but what is wanted is justice, or, in other words, the realisation of the promise made by the Government that one of the five competitors who were successful in the first competition should be entrusted with the erection of the building. This is a matter no less important than the gratifying of a few people in Dublin, who have made themselves the exponents of what is called "Irish Public Opinion."

I am, yours truly,

AN ARCHITECT.

Construction in America.

SIR,—I shall be obliged if you will kindly allow me to refer to one or two inaccuracies in your very full report of my paper recently read before the Royal Institute of British Architects. These, if unnoticed, would imply a somewhat limited use of the ample facilities afforded me when in America.

The Philadelphia bricks referred to are very true in shape and exceedingly hard, the crushing weight sustained by one of the usual size (8 inches by 4 inches by 2½ inches) was 500,000 lbs. for a space of 5 minutes.

The roof of the Mills Building in New York was described as composed of several layers of asphalted felt laid upon the hollow brick arching, and covered with ordinary hard brick laid in asphalt and grouted in cement.

The public buildings in Philadelphia are in one continuous range surrounding a central courtyard, open and free from

obstruction, the latter being one of the finest features of the structure.

I am, Sir,
22 Surrey Street, Strand, W.C. Yours faithfully,
January 3, 1883. ARTHUR J. GALE.

REVIEWS.

ART AND THE FORMATION OF TASTE. Six Lectures. By LUCY CRANE. With Illustrations drawn by Thomas and Walter Crane. Published by Macmillan & Co.

The late Miss Crane belonged to a family of artists, and it was almost inevitable that she should possess not only a love of art but "considerable taste and skill in drawing and colouring." General educational work, instead of painting or designing, was, however, destined to employ her abilities. Miss Crane's knowledge of art was utilised for lectures in classrooms. After some elaboration the lectures were delivered before friends, and subsequently in public, with so much success as to promise a brilliant career. She was anticipating the pleasure of a tour in Italy, when she died suddenly in Bolton in March last. The lectures have been published in the hope that they "may serve as a memorial of her to her personal friends, and to those who heard the lectures, independently of the value and service the book may bear for that now large public interested in its special subject." The value and service which the little book is capable of rendering are undoubted. It is full of good sense as well as knowledge, and all is given with that lightness of touch which should be a characteristic of the writing of an English lady. Miss Crane believed in the teaching of Mr. Ruskin and Mr. Morris, but she was able to observe and reason for herself. The definition of art which was adopted for the lectures is "Human labour regulated by human design." It follows that Miss Crane was opposed to machine-work and to that division of labour which is the guiding principle of so many modern manufactures. In giving suggestions for the furniture and decoration of houses and for the costumes of her friends, she speaks as an artist. "Those of us," says Miss Crane, "who have learned in house decoration and dress to find how much more becoming and agreeable delicate and soft colouring is than glaring metallic dyes; how much more delightful and serviceable are softly-falling and clinging stuffs than stiff and rustling ones; and how much better and more elegant are simplicity and delicacy in form than massiveness and cumbrousness—those I say who have learned all this, are never likely to return to mauve and magenta, to crinolines, to yards of gilt cornices and acres of costly looking-glass." People who prefer handwork to the products of machinery must endeavour to meet the workman himself, but the difficulty often is how to discover him. At a time when there is a suspicion that even works of so-called high art can be produced on what are called "commercial principles," like so many pins and needles, the following observations on the manufacture of jewellery may have use:—

"According to the modern system of producing jewellery, the design has been made by one man, the dies sunk by another, the striking up by a third, some foliage and filigree work added by a fourth, and some shallow, scratchy engraving to complete the pattern by a fifth, and it becomes what the accomplished shopman who sells it calls 'a truly sweet thing in bracelets of the newest and most original design.' In days when goldsmithery was an art, the artist sat in his stall and took his orders himself. And in these days, if those who *use* would take the trouble to find out those who *make* and deal at first hand with them, not only would they get much better and cheaper articles than through the medium of the shopman, but they would get much more pleasure out of the things they buy, as the workman would get more pleasure out of the things he makes. It is often possible to deal directly with the workman, particularly about country neighbourhoods, in such things as carpenter's work, for instance. In London, indeed, it is hardly ever possible to get at the working carpenter, the working jeweller, the working dressmaker; there is always some very smiling and obliging shopman or woman between us and the worker, the person whom I, for one, the most want to see."

The experience of most people would not be the same as Miss Crane's in finding it to be cheaper to deal directly with the workman. Materials count for much, and the workman cannot secure them on the same terms as the ordinary shopkeeper, who is able to purchase a larger quantity. Workmen have generally no fixed price, and they are rather lax in executing orders when there is no overseer. In a word it is more convenient on many accounts to deal with large establishments. It must also be admitted that there are few trades in which the "worker" nowadays dispenses with division of labour; however limited may be his operations, he has help of some kind, and more than he cares to acknowledge. The difference between large and small establishments is consequently only in degree. But in all cases where the division of labour is adopted, there must be a decrease of interest among the operatives, for no one of them can consider the production as his own. This is the great impediment to the extension of industrial education. The workmen see that economic

laws fix a limit to their participation in what is done, and the advantage of a capability for what is beyond that is not evident.

The object of the lectures is the formation of taste, and Miss Crane is too sincere in her love of art to suggest that it may be formed by a course of six lectures. The majority of people in this country do not of course consider that even one lecture is necessary. Opinions can be so readily expressed on works of art without the need of study it seems to be "a wasteful and ridiculous excess" to seek out principles. Miss Crane would, however, prefer the student to be silent until some knowledge is acquired. In the first lecture she said:—

"Every person, whether arrived at years of discretion or not, thinks himself qualified to judge of a painting or a statue. The most modest say, 'I know nothing about it,' and then proceed to admire all sorts of incompatible and incongruous things. In all other human productions, an enlightened and reasonable person sees at once that it is not enough to know what he likes, but what *is worth liking*; but respecting questions of taste in Art, he thinks himself *born* competent to judge—no matter though he has never given an hour's patient consideration to the subject, or looked carefully at a good statue or picture, or taken a modelling-tool or a drawing-pencil into his hand, so as to form an experimental notion of what it really means, to translate natural forms into pictured or sculptured ones; with all this he is quite ready to pronounce criticisms and opinions on any work of art that comes within his reach. The only way to form a just judgment about these things is to learn, by the study of the masterpieces of art that have come down to us from former times, what constitutes the greatest and best."

The extracts will give a notion of the spirit which inspires Miss Crane's lectures. The book is not only instructive, but may be read through with pleasure.

RIVETTED GIRDERS AND CURVED ROOFS. By THOMAS TIMMINS, C.E. Published by the Author.

So many girders have been built in England during the last forty years, there ought to be little difficulty in preparing designs or in manufacturing girders. But it so happens that, simple as may be the principles of both kinds of work, it is common to find designs that are not practicable and girders which are defective. What can be easier than rivetting a number of plates and angle irons, in which consists the whole art of making ordinary girders? But every year there are thousands of girders turned out of yards in which the rivetting is defective, and the plates are put together with little regard for the positions of the joints. We have known of a case where a large number of girders were delivered, and every cover of the angle irons shown on the drawings was omitted. The contracts had been again and again sublet, there was no examination in the yard, and the makers calculated on the fact that the majority of clerks of works believe that they are not to be held responsible for ironwork. It is a mystery that there are not more accidents from defective girders. "Many thousands of tons of iron are," says Mr. Timmins, "annually used in the construction of builders' girders which would never pass the inspection of any engineer. It is in this particular class of work that the greatest possible laxity exists. As a rule the girders are bought in the cheapest market, and subjected to severe competition."

What Mr. Timmins says is unfortunately too true, and architects should bear in mind the risks that are possible in girder-making. It is only when the work is entrusted to firms who have gained reputé by their work that there is a certainty of ensuring good iron and good rivetting. The operations involved in the production are simple enough, but if a workman is compelled to fill an enormous quantity of holes with rivets in a day, in order to earn average wages, there is a temptation to scamp his work. What with home and foreign competition ironwork has become too cheap. Mr. Timmins suggests the necessity of "special precautions to see that something approaching the quality specified is used in the work." But should there be any misgiving about the iron it is better to have pieces tested at Kirkaldy's. His is the only machine in this country that can be considered a standard—it is always in working order, and of the impartiality of its results there is no doubt.

It is, however, with the designing of girders that Mr. Timmins' book is mainly concerned. After some general directions about iron, rivetting, drilling, painting, &c., several tables of the weights of plates and angles are supplied. There is also a most useful table which, by simple multiplication, supplies the technical areas required for girders up to 7 feet deep and 80 feet span. Then follow several sections of single webbed and box-girders, corresponding with the areas in the preceding table. There are several drawings of Warren and plate girders, showing also diagrams of strains. As in Mr. Timmins' volume on roofs there are no "fads" in the designs; they are all of the kind which is most desired by makers, practical considerations having been observed throughout. We think it would have been better in most of the cases to have had larger bearings on the abutments, and the depths of the girders are sometimes less than is desirable, unless the conditions were imperative. But in regard to these things architects can judge for themselves. In Mr.

Timmin's book they have a collection of most useful examples presented in the form that is best adapted for office use.

SKETCHES OF THE OLD DOMESTIC ARCHITECTURE OF OXFORD. By R. W. MOORE, A.R.I.B.A. Oxford: Published by the Author.

Mr. Moore has prepared twelve folio sketches of some interesting buildings in Oxford, but which are not as well known to visitors as they deserve. The subjects are Bishop King's Palace, the "Old Crown" Inn, an old timber building at Balliol, Prideaux Buildings, Nixon's School, Kettle Hall, an old house in High Street, Black Hall, St. Giles, the "Plough," the "William IV." in Holywell Street, part of Old Magdalen Hall, and the last plate contains several "odd bits" from various buildings. The windows especially in the buildings selected contain features that are suggestive at the present time. Mr. Moore is an excellent draughtsman, and his sketches express the characteristics of old work in a graphic manner.

THE IMPERIAL DICTIONARY OF THE ENGLISH LANGUAGE. By JOHN OGILVIE, LL.D. New Edition by Charles Annandale, M.A. Published by Blackie & Son.

One of the most important literary events of the season is the completion of the new edition of "The Imperial Dictionary," and it is satisfactory to be able to testify that all the promises in the publishers' prospectus have been faithfully carried out. As it was their resolve to make the work "a complete encyclopedic lexicon, literary, scientific, and technological," they were not satisfied with the most comprehensive collection of words in the language. There must also be a supplement to the fourth volume, containing "additional words and additional meanings and explanations," the majority of them being technical terms and other words that have not been used in the sense given more than once or very rarely. One of those words is "architecture" as a verb, in which sense it was employed by Keats in his lines on Fingal's Cave—"This was *architected* thus by the great Oceanus." Another word preserved in the Appendix is "æsthete," which is said to be "specifically applied in a semi-contemptuous way to one who carries the cultivation of the sense of the beautiful to a ridiculous extent." "Boycotting" is another modern addition to the language. Ensilage was not familiar in England when the second volume appeared—but it is so now to many besides agriculturists. Then there is "folly" in a sense which is not unknown to architects, and which is defined to be "any object planned without its author having the means of bringing it to a successful completion, such as a magnificent mansion which exhausts a person's capital in building, or would ruin him in keeping up in proper style." Other useful additions are the vocabularies of geographical names, the foreign words and phrases, and the extensive collection of abbreviation and contraction. The list of authors who have been quoted fills sixteen closely-printed pages, representing the principal authorities in all departments of English literature, and as living writers are referred to as often as is practicable, the extracts express the sense now given to words, and become tests of the accuracy of the definitions. For the explanations of technicalities it is evident that experts have been consulted, and "The Imperial Dictionary" can consequently be appealed to in those law cases where so much depends upon the meaning that is given to particular words. One of the characteristics of the work is that wherever necessary the definitions are followed by short articles upon the subjects, and it thus becomes an encyclopedia rather than a dictionary. The articles are never unnecessary or pedantic. In arranging the dictionary the editor has observed proportion throughout, for Napoleon's maxim, "Nothing should be done except by calculation, and whatever is not considered in all its details can lead to no useful result," is as applicable in dictionary-making as in war. It has required the labour of more than ten years to prepare this new edition, and the expense attending the production of volumes which are noteworthy for their mechanical execution must have been enormous. We hope that the publishers may secure the reward which is their due. The famous Henry Stephens was compelled to lament that his dictionary, which was a true Thesaurus to scholars, brought loss to himself. We live in better times, but too many people have yet to learn the advantage of possessing a dictionary that worthily represents the English language.

The Royal Commission entrusted with the erection of a colossal statue in Rome to the memory of the late King Victor Emmanuel have issued the conditions on which the sculptors of all nations are invited to compete. It is to be an equestrian statue in bronze erected upon the northern height of the Capitoline Hill in a direct line with the Corso, and will stand upon a platform approached by steps at an elevation of 88½ feet from the ground. It will also be provided with an architectural background, composed of a portico or loggia, upon which, as well as elsewhere, the competitors are to commemorate by statuary or historical, symbolical, or picturesque art, the men and events associated with the name of the king, as having been foremost in promoting the national liberty and independence.

ENGINEERING WORKS.

The Bromley Bridge Accident.—Colonel Yolland has reported to the Board of Trade the result of his inquiry into the circumstances which attended the falling of a portion of a bridge over the London, Chatham, and Dover Railway between Bromley and Bickley stations, on November 23 last, by which seven out of eight persons who had taken shelter in a hut standing under the southernmost arch of a bridge were suddenly killed. The inspector reports:—"The failure of the Ivy Bridge was due to a subsidence of the north pier between the down main line and the gasworks siding. The base of the pier appeared to have passed through the footings on to soft yellow clay, and then commenced to slide northwards on some blue clay, so that the base of this pier had moved laterally to the north about 12 inches, and had sunk vertically about 14 inches. I think it probable that the subsidence of the north pier, after having stood for about twenty-four years without exhibiting any weakness of any kind, may have been facilitated by the removal of the earth under the north arch, and that the water during a somewhat wet season had passed down to the clay under that arch, softened it, and permitted the clay to be pushed upwards, and lifting up the rails of the gasworks siding to the extent of about four inches and allowing the north pier to settle down and then slide towards the north. I attribute the fall of the south pier and south arch to the vibration caused by the running of the traffic on the up line, as it will have been seen that it fell without apparently giving any warning whatever to the parties who remained at the bridge, thirty-two minutes after the running of the traffic had commenced, and within five minutes of the passing of the first down train at 6.47 a.m. It is greatly to be regretted that steps were not taken to enforce the orders of the inspector of permanent way, that no persons should be permitted to go into the hut under the south arch.

TOWNS IMPROVEMENT.

Brighton.—The Brighton Town Council on Wednesday decided to expend a sum of 6,000*l.* on improving the sea-front. A scheme is proposed to form a range of enclosures in front of the sea wall, to be laid down with grass, and planted with shrubs, as shown by the general plan. These enclosures are three in number. The central one is 200 feet in length, and the others are each 300 feet in length. They are 50 feet in width, and a space of 20 feet in width is left between the enclosures and the existing esplanade wall. A space of 50 feet is left between each enclosure and the next one to it for access to and from the beach. The earth within the enclosures is intended to be raised on the south side so as to slope towards the upper esplanade, which will give a better view of the gardens and protect the shrubs and plants from the sea breezes. The southern sides and ends of the enclosures will be protected by a sea wall, which will rise about five feet above the beach at that point, but will be hidden from view from the upper esplanade by the garden, embankment, and shrubs. The north side and ends of the enclosures and cross paths will be protected by light iron fencing. For the whole length of the south side of the sea wall, long ranges of covered seats are provided, and six special semi-circular covered seats are also placed in alcoves or recesses in the wall. The central enclosure has an arrangement for paths within it, with a range of seats at each end, but the other enclosures are not intended to be open for walking upon. In the central enclosure, opposite Bedford Square, it is proposed to erect an ornamental covered platform, with a balcony around it, approached from the existing esplanade by a small bridge, so that it may either be used as a part of the promenade or for a band stand. Beneath this it is proposed to construct lavatories, accessible from the beach through the garden of the central enclosure, and partly screened by it. There are separate entrances approached by two side paths, one on the east side and one on the west side of the building, which is divided into two parts for the separate accommodation of ladies and gentlemen.

ARCHÆOLOGY.

The York Museum.—The collection bequeathed to the museum of the Philosophical Society by the late Mr. G. A. Robinson is of much interest to the archaeologists. Mr. Robinson began by collecting pre-historic antiquities, and laid the foundation of his collection by purchasing an entire collection of Irish antiquities offered for sale at Edinburgh in 1877. That collection contained several specimens of great value and rarity. One was a remarkably fine bronze trumpet of very good workmanship, and measuring between two and three feet long. There were also two ancient cauldrons of fine metal and highly wrought. The stone and flint weapons in the collection were remarkable and numerous. In addition there were about 100 bronze implements of various kinds. Having obtained this Edinburgh collection, Mr. Robinson added to it largely. He purchased an antiquarian collection from Mr. Edward Wood, of Richmond, whose geological treasures had

been presented to the museum some time ago by Mr. W. Reed, of York. The following resolution has been adopted by the members of the Society. "The members of the Yorkshire Philosophical Society greatly acknowledge the gift to the museum of the late Mr. Alderson Robinson, of Reeth, which has been most generously made to them by that gentleman's representatives. It is a pleasure to them to observe the interest which is taken in the welfare and progress of the Society in every part of the county of York, and they desire the secretary to convey to Mr. Robinson's representatives their earnest and hearty thanks."

The Roman Excavations.—A correspondent of the *Times* gives a long report of the state of the excavations which have been undertaken in Rome. The work accomplished so far is a good earnest of what may be looked forward to when the Palatine and the Forum—the area within which the whole history of Rome centred and can be studied—are excavated as completely as the remains of Pompeii, cared for with the same scientific discernment, and placed, as what is left of that ancient city is, open to the easy comprehension of the most simple. What is seen at Pompeii is seen completely, and can be understood. What is visible of the Palace of the Cæsars and other remains on the Palatine, and of the Forum, can only be seen by looking into a number of separate holes, and when seen can only be imperfectly understood after infinite puzzling. The educational value of these excavations will be apparent to all when it is remembered that the locality teems with memories, traditional and historical, vague and precise, from the days when the massive stones of that primitive wall of fortifications—whether built by Romulus, to whom it is attributed, or by some other—of which we have remains on the Palatine, were laid together to those when the colossal palace of the Cæsars, as compared with which the Vatican, with its 11,000 rooms, would afford but scanty accommodation, lay buried under a cabbage garden, and the very name of the Forum, the heart and centre of the great Roman Empire, was comparatively lost in that of "the cowfield." Twelve years ago the question of the very direction of the Forum—did it extend from north to south towards the Arch of Titus, or from east to west toward the Circus Maximus?—was still a matter of controversy. Certainly, they were few who continued to hold to the latter theory, but clear as the case appeared to the majority, there was then no visible evidence they could put forward as decisive. The rest of the world looked upon them as mere archæological controversialists like the minority, and what they taught afforded no solid basis of instruction. Ten months ago no one could prove which of the two streets running along the Forum was the *Sacra Via*, and the theories as to its course were many. The difficulty has not yet been set at rest to the satisfaction of all, but the weight of authority is agreed that the excavations made last spring revealed the exact line of the celebrated street "glorified by a hundred victories," and the removal of comparatively a few more square metres of rubbish will settle the question for ever. There are, with one or two unimportant exceptions only, no longer any doubts as to the names of the temples and other remains standing on the uncovered portion of the Forum. No one disputes the fact that we can point with certainty to the ruins of the Temple of Augustus, built on the spot where the body of "great Julius" was burnt, and to many other historic sites; but all this is still of but limited educational value, for bewildering controversy is rife—and will continue so until the whole area is cleaned—as to where the Comitium, the *Greco-stasis*, the other *Rostra*, and many more important details were situated.

SCHOOL BUILDINGS.

The City of London School.—The site of the new school buildings on the Thames Embankment (which were lately opened) has a frontage of 136 feet and a depth of over 430 feet. It was presented to the school committee by the Corporation, and is valued at 95,000*l.* The building is L-shaped. The shorter arm of the L, facing the Embankment, is three stories high, and contains the great hall on first floor, the administration rooms and library on ground floor, and a covered playground on basement. In the longer arm is the teaching block, containing natural science school and lecture-hall and two class-rooms on second floor, 18 class-rooms on first and ground floors, with hat and cloak room, dining-room, and covered playground on basement. The style is Italian Renaissance, enriched with carving and sculpture. The exterior of the hall block facing the Embankment is constructed of Portland stone, with red granite shafts for the columns of the windows. The cost of the building will be about 100,000*l.* The architects are Messrs. Davis and Emanuel. The preliminary contract for the foundations was carried out by Messrs. Higgs & Hill. The main contract for the building was carried out by Messrs. John Mowlem & Co. Among the sub-contractors employed by them may be mentioned Messrs. Measures, for the constructional ironwork; Mr. Mitchell, for the marble-work to the principal staircase; Mr. Ebner, for the marble mosaic floor of hall; Messrs. Jones & Willis, for the ornamental iron grilles at the front entrance doorway; Mr. Boekbinder, for the carton-pierre work in the cove of great hall; Messrs. Holden, for the copper-work to the central flèche, with its

wrought-iron skeleton and dormers of hall roof; Mr. Boyd, for the class-room grates, and Messrs. Steel & Garland those for library and committee-room; the Coalbrookdale Company, for the pillar lamps on balustrade; Mr. Anderson, for the lightning-conductors. Milner's Lock and Safe Company have supplied most of the locks and lock-furniture, and Mr. Odell the stained glass. Separate contracts were let to Messrs. Herring & Son, of Chertsey, for the hot-water apparatus; Mr. J. F. Clarke, for the gas-pipe work and sunlights, cooking apparatus and fittings, and sundry gas-fittings; Messrs. Strode and Mr. R. H. Hughes, for the more important gas-fittings; Messrs. Daymond & Son, for the sculpture; the North of England School Furnishing Company, for the great hall and school seats and desks; Messrs. Story, for the general furniture; Mr. Laurie, for masters' tables, blackboards, &c.; Messrs. Willis, for organ; and Mr. Spencer, for the fitting-up of gymnasium.

NEW BUILDINGS.

Manchester.—A Nurses' Home has lately been erected at the Royal Infirmary, Manchester, the new building being at the rear of the Portland Street wing of the Infirmary. Accommodation has been provided for seventy-seven nurses, each having a separate bedroom. There are apartments for the lady superintendent; the home sister, who has charge of the establishment; eight head nurses, or sisters; twelve staff nurses; twenty-seven probationary nurses; seventeen night nurses; eight private nurses, who may be waiting to receive engagements in private families; and three nurses who may have the misfortune to be disabled from the performance of their duties by sickness. The cost of the building, including furniture and fittings throughout, has been 5,780*l.* The building consists of three floors, and is connected with the Infirmary by a covered way communicating with the first floor. The contractors are Messrs. W. Southern and Sons, Salford; and the architects Messrs. Pennington and Bridgen, of Manchester.

Rochester.—New offices for the Brompton, Chatham, Rochester, and Gillingham Water Company have been recently erected in Railway Street. The building is designed in French Italian style, and contains clerks' office, private office, a board and shareholders' meeting room 48 feet long and 20 feet wide, workshops, store room, lavatories, and a commodious residence for the secretary. The interior is fitted up with handsome moulded doors, brass gas fittings, pneumatic bells, and Belgian marble chimney pieces. The exterior is faced with Aylesford Pottery bricks, and the stone dressings are of Portland and Box stone. Mr. E. W. Stephens, F.R.I.B.A., of Maidstone, is the architect, and Messrs. Naylar and Son, of Rochester, are the builders.

CHURCH BUILDING AND RESTORATION.

Gilmerton, N.B.—Gilmerton Church has just been entirely remodelled, a transept being thrown out on each side, a porch in front, and a vestry, with lavatory in connection, and a heating chamber underneath at the back. By the alterations a total extra accommodation of 172 sittings has been provided. The work has been executed from the plans of Mr. John Gershom Adams, architect, Edinburgh.

Brigg.—The parish church was lately re-opened after alterations which have been carried out under the direction of Mr. W. White, of London, and Mr. J. Parker, of Brigg.

Hereford.—The ancient parish church of St. Devereux has been re-opened after restoration. In course of the work the south wall and buttresses of nave had to be taken down and rebuilt. Mr. Cheiake, of Hereford, was the architect, and Messrs. Hucksion & Warwick, of Hereford, were the builders.

Quenington.—The church of St. Swithin, Quenington, has been re-opened after works of reparation. These works have been carried out under the supervision of the diocesan architect, Mr. F. Waller, of Gloucester. In the tympanum of the north door is an ancient sculptured representation of good overcoming evil—an angel with cross and staff destroying a dragon, and rescuing three souls from perdition. In the tympanum of the south door also is a carving, and though it is much decayed, the representation of a church with human figures suggests that the design has reference to Swithin, the patron saint, who founded several churches at Winchester, of which he was bishop, and the sculpture is probably intended to represent his first interment.

Kenn.—The western tower of the parish church, St. Andrew's, Kenn, and belfry has been restored and the bells rehung. The works have been carried out under the direction of Mr. R. Medley Fulford, F.R.I.B.A., of Exeter, by Mr. H. Stokes, of Woodbury.

Penzance.—The contract for building a new Post-office at Penzance has been let to Mr. J. P. Berry, of Plymouth, and the work is to be commenced. The building is designed by Mr. Hicks, architect, Redruth. It will have an imposing elevation towards Market Jew Street, two storeys in height, composed almost entirely of cut granite. The main room on the ground floor will cover an area of about 50 feet by 40 feet.

Rochester.—The church of St. Mary, Hoo, has been restored. Among the works carried out the roof has been repaired and strengthened, a new vestry and porch built, and also a new chancel arch. The interior has been reseated. The works have been carried out by Messrs. Naylor and Son, of Rochester, under the direction of Mr. E. W. Stephens, F.R.I.B.A., of Maidstone.

Nettleham.—All Saints' Church, Nettleham, has been reopened after restoration. Among other works effected the roofs of chancel and nave have been coloured in the subdued and rich tints, the end of the north aisle thrown open into the tower, a new organ-chamber and vestry added, and the whole fabric solidly repaired. Messrs. Bodley and Garner were the architects.

Devonport.—The foundation and memorial stones of a chapel in Dockwell Street, Devonport, have lately been laid. The building is being erected from the designs of Mr. J. Piers St. Aubyn, by Mr. E. Thacker, builder. The walls will be of limestone with red brick dressings.

Queenstown, Cape Town.—The foundation-stone of St. Michael's Church was laid lately by the Premier, the Hon. T. C. Scanlan. A sum of 225*l.*, including a donation of 15*l.* from the Freemasons, was subscribed towards the completion of the building. The style is Early English, and the designs were prepared by Mr. W. H. Reid, architect, 8 Crewes Buildings, Cape Town.

GENERAL.

The Royal Society of Artists have presented Mr. J. Aumonier's painting, *A Nook in Nature's Garden*, to the Birmingham Art Gallery. Mr. J. Jaffray has also presented Mr. Feeney's *Llyn Idwal*; the *Cradle of the Mist*, to the gallery.

The Plans of Messrs. Maxwell & Tuke, 29 Princess Street, Manchester, and Bury, have been accepted in the competition for the Ulster Reform Club, Belfast. They are instructed to immediately proceed with the building.

The Government, it is understood, propose an expenditure of 56,000*l.* at Dover for the erection of barracks for convicts to be employed on the proposed harbour works.

A Portrait of the late Lord Beaconsfield was presented on Monday to the Mayor and Corporation of Maidstone by Sir John Monckton, Town Clerk of London, on behalf of present and former residents. Mr. Disraeli was first sent to the House of Commons from Maidstone. The portrait has been executed by Mr. Sydney Hodges.

A Bill has been lodged in which authority is sought to sell the church of St. Peter, Clifton. A new church has been erected adjoining the old church, but as it is encumbered by a debt of 1,000*l.*, it is thought advisable to sell the old church in order to reduce the debt.

An ancient Aqueduct has been discovered at Posilippo, during the excavation of a tramway tunnel. It is sufficiently lofty for persons to stand upright and walk along it. The walls are lined with thick cement, and they contain inscriptions concerning the villas supplied with water. One of the inscriptions records a partial restoration of the aqueduct.

The new Railways which have been constructed in the United States during 1882 are 11,000 miles in length, and \$270,000,000 capital have been invested.

The new Works proposed for the improvement of the Danube will entail a cost of 16,000,000*fl.* The redeemed land will, it is expected, produce the sum of 14,000,000*fl.*

The Tower of Freckenham Church, near Mildenhall, has fallen. The tower was a square one and contained five bells, which were rung as usual at Christmas time. It had been for some time past in a dilapidated state and was patched up occasionally. The rector has for some time past been endeavouring to collect funds for the restoration of the tower, but without success. Fortunately the tower fell away from the church, or its fabric must have been considerably damaged.

A Bridge is proposed to be constructed over the Humber with a span of 600 feet.

A new Theatre is, it is stated, to be erected in Edinburgh. A site has been procured in Grindlay Street, and plans are being prepared by Messrs. Anderson and Brown, architects. The capital is to be 25,000*l.*, and the theatre is intended to accommodate 2,000 persons.

A Novel Staircase.—Architects who visit the metropolis should see the ingenious staircase in No. 8 New Court Chambers, Lincoln's Inn, which was designed by Mr. Waterhouse, A.R.A., and constructed by Messrs. W. H. Lindsay & Co., of the Paddington Iron Works. The framing is of iron, forming a spiral, but the curves are elliptic instead of circular. This has an excellent appearance, but it must have been difficult to construct such bold sweeps, and the slightest irregularity in the contours would mar the general effect. The treads are formed of Lindsay's Patent Blocks, which have many advantages for stairs leading to chambers and offices.

The County Magistrates, at the assizes of the West Riding of Yorkshire, assented to the publication of Mr. Jeaffreson's report on the Public Records of the Riding, with the report of the Historical Manuscript Commission to Parliament.

The Calne Town Hall is to be rebuilt at an estimated cost of 3,500*l.*

The Alhambra Theatre, the ruins of which are being rapidly demolished and removed, is to be reconstructed as soon as the site is cleared, from the designs of Messrs. Perry and Reed.

Messrs. Hayward Brothers & Eckstein have supplied all the Boyle's patent mica valve ventilators in the class-rooms, dining-hall, lecture-hall, and library of the City of London Schools. Some of them are of exceptional size and of special construction.

Messrs. Larmuth & Sidebotham, of Salford, have arranged with Mr. Lewis F. Day and other artists to prepare special designs for tiles, furniture, &c. Messrs. Moore & Westwood have appointed Messrs. Larmuth & Sidebotham to be their agents for the sale of encaustic tiles.

The Building Exhibition.—We are informed that nearly the whole of the ground space of the Agricultural Hall has now been taken for the Building Exhibition in April next. It is the intention of the secretary, Mr. Phillip Shrapnel, to divide the gallery into enclosed bays, and by this means provide accommodation for the exhibition of art furniture and decorative materials, which will make the gallery a very interesting part of the exhibition.

Messrs. Cartland & Son have introduced a new sash-opener and self-locking fastener, which is likely to be generally adopted. It may be seen at their showrooms, Holborn Viaduct, on application to Mr. Hardy, their representative.

Mr. A. D. Dawnay has been entrusted with the execution of the constructional ironwork, together with the iron transept roofs and dome, of the additions to the Stock Exchange. Mr. J. J. Cole is the architect, and Mr. George Shaw, of Westminster, is the contractor.

A Fine Art and Industrial Exhibition is to be held in Oldham during the summer. The Town Clerk has been instructed to apply to the South Kensington authorities for loans of works of art for decorative and exhibition purposes. The fine arts will be exhibited in the new museum building now being erected at a cost of 10,000*l.*, and the mechanical appliances will be shown in a wooden structure to be raised on the land adjoining.

Woodbastwick Hall, the seat of Mr. Albemarle Cator, Norfolk, has been destroyed by fire. It was a fine Elizabethan mansion, situated in pleasant grounds. The damage must amount to 25,000*l.* or 30,000*l.* Woodbastwick Hall has on two previous occasions—both many years ago—suffered from disastrous fires. It is supposed that the fire originated in or near the chimney of the small laundry.

Mr. J. T. Hutchison, R.S.A., has obtained a commission to execute a bust of the late Professor Sir Wyville Thomson, which is to be placed in the University Hall, Edinburgh. The cost will be 100 guineas.

Mr. F. Johnson, of St. Leonard's-on-Sea, has offered to construct a large concrete breakwater for the protection of the Hastings fishermen, and present it to the town. The cost of such a breakwater would probably exceed 20,000*l.*

M. Bonnat, the French painter, made a sketch of the head of the late M. Gambetta at the Ville d'Avray.

The partnership between Mr. J. J. Bateman and Mr. B. Corser, architects, of Birmingham, has been dissolved. Both gentlemen will continue the practice of their profession, Mr. Bateman with his son under the title of Bateman & Bateman.

Papier-Mâché Finger-Plates.—We have received four examples of the new finger-plates introduced by the Papier-Mâché Company, embodying two designs. One may be described as geometrical, with much open work, which is a test of the hardness of the material. It is finished in two shades of bronze. The other design is more elaborate, having a head in relief central panel, with a raised moulding around, and an anthemion above and below. One of these panels has a coating of bronze; the other is light blue in colour, with a faience glaze, and both are so well completed as to be deceptive. The material has the advantage of being tough, and is broken with difficulty. Patterns are produced with sharpness, and the price is less than is possible with other materials. It is therefore plain that the new door-plates have much to recommend them for use.

Improvement in Trade.—We are pleased to learn that the business of Messrs. Griffiths, Berdoe & Co., paint and varnish manufacturers, of Liverpool and London, whose goods we have frequently called attention to in these columns in eulogistic terms, is developing so rapidly that a considerably increased capital has become necessary to work it properly. The proprietors have therefore invited the co-operation of a few friends, and turned their business into a limited liability company with a capital of 100,000*l.* The present issue is all taken up *privately*, so there are no shares for public subscription.

The Architect. Jan^y 6th 1883.





" AND THE SEA GAVE UP THE DEAD WHICH WERE IN IT "

Rev. XX 13

DESIGN FOR A PORTION OF A PROPOSED DECORATION IN ST PAUL'S CATHEDRAL;

BY SIR FREDERICK LEIGHTON, PRESIDENT OF THE ROYAL ACADEMY.

SUPPLEMENT

TO THE

ARCHITECT.

CONTRACTS, COMPETITIONS, AND TENDERS.

LONDON, JANUARY 6, 1883.

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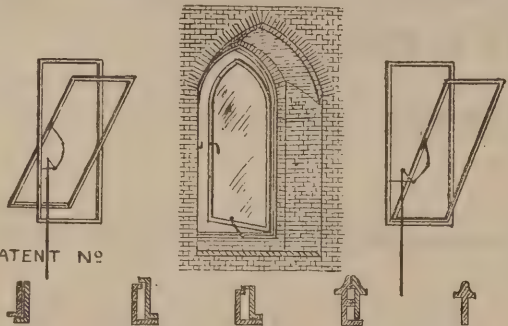
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North End, Fulham
Pope Street, Eltham
Plaistow
Cator Street, Peckham
Silvertown
West Ham
Warpole Way, Wandsworth
Brighton Board Schools
King Edward's School, Oxford
University College, Gower Street

High Street, Blackheath
Ipswich
Ashford
Hornsey Board Schools
Sheffield
Croydon
New Divinity, Cambridge
School of Art, Titchfield Street
Royal Naval Schools, Greenwich
High-class School, Blackheath
New Training College, Tottenham
Merchant Taylors' School, Liverpool
New Schools, Leyton
New Church Schools, Canning Town
New Grocers' Schools, Hackney Downs
Church Schools, Baker St.
British and Foreign, Boro' Road
Catholic, Dartford

VARIOUS.

Messrs. Unwins, Ludgate Hill
H.M. Dockyard, Chatham
Park Hill Ho., Streatham
Corn Market, Mark Lane
Liverpool Exchange
New Natural History Museum, Kensington
District Gas Company's Offices
Messrs. Peak, Fearn & Company's Offices
Bagshot Park
Boy's Home, Stepney
Mansion, Chislehurst
Stables, Oxford
Messrs. Anderson, Anderson & Co., Billiter Avenue, E.C.
Messrs. Lazenby & Sons
Board of Works Offices, Greenwich
Dispensary, Stratford
Gasworks, Haggerstone
Mansion, Buckingham Gt

Stores, Haymarket
Lord Derby's Stables, London
Mansion House Chambers, Size Lane, E.C.
Girls' Refuge, Cambridge Heath
The Mount, Wadhurst
Mr. Peter Jones' Warehouses, King's Road, Chelsea

TAVERNS.

King's Head, Clapham
Hercules, Kennington
Prince Regent, Sidmouth Street, W.C.
Craven Arms, Salop (Billiard-room)
Spread Eagle, Wndsworth
Great Eastern Railway Hotel, Liverpool Street
Charing Cross Hotel

CHURCHES, &c.

St. Peter's, Hornsey
Ryde

Dover (New Church)
New Wesleyan Chapel, Kentish Town
New Wesleyan Chapel, Waltham Abbey
Mission Room, Ratcliff
Mission Hall, High St., Shadwell
Free Christian Church, Clarence Road

ASYLUMS.

Coulsdon
Wandsworth
Moultsford
Sussex County

HALLS.

Reading Town Hall
County Hall, Derby
Kensington Town Hall
Scottish Corporation
New Hall, Clapton

CLUBS.

Lotus, Regent Street
Reform, Pall Mall

Brighton, New Club
Marlboro' Rooms, Regent Street
Hanover Square Club
Pall Mall

HOSPITALS.

Brompton
Brighton
Charing Cross
Fever (London)
Putney (Royal)
National, Queen Square
Temperance
Ophthalmic
Twining, Twickenham
Children's, Hackney
District Infirmary, Notting Hill

WORKHOUSES.

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COMPETITIONS OPEN.

BRIGHTON.—Feb. 1.—Designs are invited for the Madeira Road Improvement. Premiums of 200*l.*, 100*l.*, and 50*l.* Mr. F. J. Tillstone, Town Clerk, Brighton.

HASTINGS.—Jan. 11.—Plans are Required for Altering, Remodelling, &c., the Ground Floor of the Havelock Hotel and Adjoining Premises. Mr. W. Phillips, Secretary, Havelock Hotel, Hastings.

NOTTINGHAM.—March 15.—Plans, Designs, and Estimates are invited by the Corporation for the Erection of Municipal Offices. Premiums to the extent of 600*l.* offered. Mr. S. G. Johnson, Town Clerk, Municipal Offices, Nottingham.

WEST HARTLEPOOL.—Feb. 1.—Plans are invited of a Church for St. Paul's New District, Stranton. Mr. W. D. Ramsey, 1 Bell Street, West Hartlepool.

APPOINTMENT VACANT.

STRATFORD-ON-AVON.—Jan. 8.—Applications are Required for the Appointment of a Borough Surveyor. Salary £220 per annum. Mr. Thomas Hunt, Town Clerk, 1 Scholars' Lane, Stratford-on-Avon.

CONTRACTS OPEN.

ABERDEEN.—Jan. 13.—For Additions, Alterations, and Repairs to Manse and Church of Newhills. Messrs. Wm. Henderson & Son, Architects, 124 Union Street, Aberdeen.

ALSAGER.—Jan. 17.—For Constructing Reservoir at the Hill, to contain 90,000 gallons of Water, and for Laying about 3½ miles of Water Mains, and Erection of a Double-Ram Steam Pump, with Boiler, &c. Mr. Robert Rigby, Audley.

BALLINA, CO. MAYO.—Jan. 12.—For Construction of Water Works for the Town. Mr. Edward Townsend, C.E., Engineer, Galway.

BARLINNIE, GLASGOW.—Jan. 29.—For Supplying and Fixing Two Steam Boilers, Supply Pipes, Six Steam Cooking Boilers, &c. Plans and Specifications at the Prison Commissioners' Office, 130 George Street, Edinburgh.

BELFAST.—Jan. 16.—For the Supply of Earthenware Sewer Pipes. Mr. J. J. Montgomery, Town Hall, Belfast.

BICKINGTON.—For the Proposed Restoration of the Parish Church of Bickington, near Newton Abbot. Mr. R. Medley Fulford, Architect, The Close, Exeter.

BIRKENHEAD.—Jan. 18.—For Alterations to the Birkenhead Post Office. Drawings, &c., with the Postmaster, Birkenhead.

BLACKPOOL.—Jan. 8.—For Roofing Two Platforms at Central Station. Mr. Thomas H. Carr, Secretary's Office, Fleetwood.

CARNARVON.—Jan. 10.—For Erection of Farmhouse and Buildings near Wyenlawr. Mr. J. P. Mumford, Architect, 24 High Street, Carnarvon.

CHELTEMHAM.—Feb. 1.—For Building Central Gas Offices with Residence at Junction of North and Albion Streets. Mr. John G. Dunn, Architect, 44 Waterloo Street, Birmingham.

CHORLEY.—Jan. 20.—For Erection of Shed for the Corporation. The Borough Surveyor, Chorley.

COVENTRY.—Jan. 10.—For Building Class-room at South Street Boys' School. Mr. Herbert W. Chattaway, Architect, Trinity Churchyard, Coventry.

COWLING.—Jan. 10.—For Erection of a Weaving Shed at Cowling, near Cross Hills. Mr. John Judson, Architect, Bogthorne, near Keighley.

DARLINGTON.—Jan. 17.—For Alterations to Post Office. Drawings, &c., with the Postmaster, Darlington.

DUBLIN.—Jan. 17.—For Construction, Delivery, and Erection of Fog Bell and Machinery, North Wall Lighthouse. Mr. Bindon B. Stoney, North Wall, Dublin.

DURHAM.—Jan. 12.—For Providing and Laying 75 lineal yards of 18-inch Sanitary Pipes at Framwellgate Moor. Mr. George Gregson, Surveyor, 1 Sutton Street, Durham.

GLAMORGAN.—Jan. 31.—Applications are required for the Appointment of Three District Road Surveyors. Salary £150 per annum. Mr. Richard Evan Spencer, Clerk to the County Roads Board, Cardiff.

GREENOCK.—Jan. 18.—For Construction of a Kinipple's Wrought-iron Travelling and Folding or Lowering Bridge, &c. Mr. W. R. Kinipple, C.E., 17 West Blackhall Street, Greenock.

GRIMSBY.—Jan. 19.—For Alterations at the Post Office. Drawings, Specification, &c., with the Postmaster, Grimsby.

HALIFAX.—Jan. 12.—For Building two Shops and Warehouse, New South Street. Mr. T. Lister Patchett, Architect, George Street Chambers, Halifax.

HAMPSTEAD.—Jan. 10.—For Construction of Brick and Pipe Sewers (2,270 feet) and Works in Connection. Mr. T. Bridger, Vestry Clerk, Vestry Hall, Hampstead.

HANLEY.—Jan. 10.—For Excavating Pipe Trenches (Six Miles). Mr. G. D. Harrison, C.E., Albion Street, Hanley.

HAWORTH.—Jan. 8.—For Building Wesleyan Chapel at Bridgehouse. Mr. John Judson, Architect, Bogthorne, near Keighley.

HECKMONDWICK.—Jan. 17.—For Building a Methodist Free Church. Mr. Arthur A. Stott, Architect, Heckmondwike.

HENDON.—Jan. 10.—For Construction of New System of Sewers, Outfall and Sewage Irrigation Works and works in connection, in the Parish of Harrow. Mr. W. A. Tootell, Clerk to the Hendon Guardians, Edgware, Middlesex.

HEREFORD.—Jan. 9.—For Removal and Re-erection of Shed from site of new Water Tower to the Corporation Yard. Mr. J. Parker, City Surveyor, Mansion House, Hereford.

HORSFORTH.—Jan. 29.—For Construction of Glazed Earthenware Pipe Sewers, 2,117 yards, with Manholes Ventilators, and Flushing Apparatus. Mr. Wm. B. Woodhead, C.E., 65 Market Street, Bradford.

INVERURIE.—Jan. 19.—For Works in Extension of Churchyard, enclosing Walls, &c. Messrs. Jenkins & Marr, Architects, 16 Bridge Street, Aberdeen.

KILMACOW.—Jan. 31.—For Adding Chancel and Vestry to Church and Sundry Internal Alterations. Mr. J. F. Fuller, Architect, Brunswick Chambers, Dublin.

LEEDS.—Jan. 11.—For Supplying 400 Tons of Cast-iron Pipes, from 3 inches to 9 inches diameter, and Stopcocks, from 3 inches to 9 inches diameter. Mr. Edward Filliter, Engineer to the Waterworks, 16 East Parade, Leeds.

LONDON.—Jan. 30.—For Construction of Wrought-iron Travelling Caisson at Esquimalt, British Columbia, with Keels, Folding or Lowering Bridge, &c. Messrs. Kinipple & Morris, C.E., 2 Westminster Chambers, London, and Greenock, N.B.

LOWER WORTLEY.—Jan. 11.—For Building a Villa Residence in Blue Hill Lane. Mr. C. F. Wilkinson, Architect, 8 Infirmary Street, Leeds.

[Continued on page 4.]

"The name of BOYLE in connection with ventilators has come to be on a somewhat similar footing as that of CHUBB in connection with locks."—British Architect.

BOYLE'S SYSTEM OF VENTILATION

IS PRONOUNCED BY THE HIGHEST AUTHORITIES IN THE KINGDOM TO BE THE MOST EFFICIENT
IN EXISTENCE.

"Since these excellent Ventilators have been introduced we have now got Perfect methods of Ventilation."—Dr. B. W. RICHARDSON, F.R.S.

"I have used your Patent Self-Acting Air-Pump Ventilators with complete success."—The late Sir GILBERT SCOTT, Architect.

"They have realised my expectations, and completely fulfil the object which I had in view."—ARTHUR CATES, F.R.I.B.A., Architect to the Crown, &c.

"I have much pleasure in testifying to their efficiency."—Sir WILLIAM THOMSON, F.R.S.

LATEST AWARDS.

FIRST PRIZE (Silver Medal).—North East Coast Exhibition, Tynemouth, October 1882. **GOLD MEDAL** (Highest Prize).—International Exhibition of Means and Appliances for the Protection and Preservation of Human Life, London, July 1882. **£50 PRIZE** (Only Prize Offered).—International Ventilation Competition, London, May, 1882. **SILVER MEDAL** (Highest Prize).—Eastbourne Sanitary Exhibition, August 1881. **FIRST PRIZE** (Only One Awarded to Roof Ventilators).—International Medical and Sanitary Exhibition, London, July and August 1881.

"Messrs. Boyle's Patent Air-Pump Ventilators have now established themselves beyond a doubt as the nearest to perfection of anything of the kind before us."—Architect.

ROBERT BOYLE AND SON,

VENTILATING, SANITARY, & CONSULTING ENGINEERS,
64 HOLBORN VIADUCT, LONDON, E.C.;
And 110 BOTHWELL STREET, GLASGOW.

MANSBRIDGE.—Jan. 9.—For Repairing and Clearing-out Impounding Reservoir. Mr. W. B. G. Bennett, Borough Surveyor, Municipal Offices, Southampton.

MANSFIELD.—Jan. 8.—For Building Infirmary, Laundry, Receiving Wards, and Workshops, and for Alterations at the Workhouse. Plans and Quantities from Dec. 15 to 23. Mr. R. Frank Vallance, Architect, White Hart Chambers, Mansfield.

MIDLAND RAILWAY.—Jan. 16.—For Making of New Road, near Manningham Station. Plans and Specifications may be seen at the Engineer's Office, Wellington Station, Leeds.

MIDLAND RAILWAY.—Jan. 16.—For Reconstruction, with Cast-iron Cylinders and Wrought-iron Girders, of a Bridge, near Calverly, Leeds. Plans and Specifications at the Engineer's Office, Midland Railway, Derby.

NORTH-EASTERN RAILWAY.—For the Supply and Erection complete of a new Wrought-iron Foot-bridge over the Main Line of the Leeds and Thirsk Railway at Starbeck Station. Plans and Specifications at the Office of Mr. H. Copperthwaite, Engineer, York.

NANTWICH.—Jan. 12.—For Supplying and Laying, &c. Cast-Iron Water Mains (13,963 yards) with Sluice Valves, Hydrants, Fittings, &c., for the Water Supply of Wool-Stanwood, Leighton, and Minshull Vernon. Mr. J. Aldersey Davenport, C.E., 152 Hospital Street, Nantwich.

NEWARK-ON-TRENT.—For Erection of a Market with Iron Roof adjoining the Town-hall. Mr. Charles Bell, Architect, Dashwood House, 9 New Broad Street, E.C.

NEWPORT.—Jan. 9.—For Alterations and Additions to Cross Keys School Buildings. Messrs. A. O. Watkins & Son, Architects, Newport, Mon.

NORWICH.—Jan. 8.—For Alterations, Additions, Paving, &c., at the Cattle Market. Mr. W. Walter Lake, City Surveyor, Fish Market, Norwich.

OLDHAM.—Jan. 6.—For Whole or Portion of Works in Erection of Fireproof Mill at Cowhill. Messrs. Wild & Collins, Architects, 15 Clegg Street, Oldham.

PECKHAM RYE.—Jan. 9.—For Construction of Pipe Sewers (6,000 feet and 1,140 feet). The Surveyor, Vestry Hall, Camberwell.

PENTRYCH.—Jan. 15.—For Erection of School Buildings at Gwaelodygarth. Mr. J. J. Evans, Architect, Maesyfridd, Treorby, near Pontypridd.

PORTSMOUTH.—Jan. 13.—For Building Episcopal Residence, Edinburgh Road. Mr. J. S. Hansom, Architect, 27 Alfred Place West, South Kensington, S.W.

REDDISH.—Jan. 10.—For Construction of Sewer. Mr. J. Ludlow, Surveyor, Reddish.

SHREWSBURY.—Jan. 31.—For Pulling Down the present Building on Site, Cleaning, Sorting, and Stacking the Materials, and Erection of a School, Offices, &c., on the Wyle Cop. Mr. Randal, F.R.I.B.A., Architect to the Board, Betton House, Shrewsbury.

SKIPTON.—Jan. 20.—For Works in connection with the Restoration of St. Mary's Church, Kettlewell. Messrs. T. H. & F. Healey, Architects, 42 Tyrrel Street, Bradford.

SOUTHAMPTON.—Jan. 9.—For Construction of Cast-iron Intercepting Sewer, with Flushing Chambers, Manholes, and Works in connection, Western Shore Road. Mr. W. B. G. Bennett, Borough Surveyor, Municipal Offices, Southampton.

SWINTON.—Jan. 15.—For Building School, Roman Terrace. Mr. H. L. Tacon, Architect to the Swinton School Board, 11 Westgate, Rotherham.

TOWCESTER.—Jan. 25.—For Reseating, &c., Towcester Church. Mr. J. L. Pearson, Architect, 13 Mansfield Street, W.

ULVERSTON.—Jan. 9.—For the Entire Work of Swarthmoor Drainage Scheme. Mr. Joseph Greenwood, Surveyor, Office of the Rural Sanitary Authority, Union Workhouse, Ulverston.

TENDERS.

ABERDEEN.

For Supply of Cast-iron Water Pipes, with necessary Branches, Bends, &c. Mr. W. BOULTON, Borough Surveyor.

Cochran, Grove & Co., Middlesbro'.
Edington & Son, Glasgow.
Abernethy & Co., Aberdeen.
Macclaren & Co., Glasgow.
Laidlaw & Son, Glasgow.

MACFARLANE, STRONG & Co., Glasgow (accepted)£1,326 0 0

ARBROATH.

For Reconstruction of Dock Entrance, Arbroath Harbour. Mr. DYCE CAY, Engineer.
MORRISON & SONS, Edinburgh (accepted).

ARDSLEY.

For Construction of Ardsley Cemetery, for the Barnsley Rural Sanitary Authority.
HINCHCLIFFE & MOORE (accepted) . . .£3,595 0 0

BALTINGLASS.

For Construction of the Baltinglass Extension of the Great Southern and Western Railway.
WORTHINGTON (accepted) . . .£100,000 0 0

BIRMINGHAM

For Laying on Gas and Water Services at New Parish Offices, Newhall and Edmund Streets, Birmingham. Mr. W. H. WARD, Architect, Paradise Street, Birmingham. Quantities by the Architect.

Heating.

Hassall & Singleton	£810 10 0
Griffin Foundry Co.	765 0 0
Richmond & Co.	744 2 6
Jackson	729 0 0
Parkes	709 13 5
Midland Sanitary Co.	675 0 0
ROBINSON (accepted)	666 0 0
Crichley, Westley & Co.	657 0 0
Dodwell	650 0 0
Birmingham Sanitary Co.	650 0 0

Gas Service.

Breedon & Son	302 17 0
Hadley	290 0 0
Winfield & Co.	288 15 0
Hassall & Singleton	286 0 0
Richmond & Co.	208 17 2
Dodwell	204 0 0
Jackson	200 0 0
Downes	195 18 4
Parkes	195 1 4
Widgery	193 0 6
Birmingham Sanitary Co.	190 0 0
Worrall & Co.	172 11 9
ROBINSON (accepted)	166 0 0

BRIDGWATER.

For Construction of Wrought-iron Bridge over Tidal River Parrett, Bridgwater. Mr. J. B. LAFFAN, Borough Surveyor.
Moss, Liverpool (accepted) . . .£3,214 0 0
The contractor takes the old bridge for £175, and provides a temporary wooden bridge for £140.

[Continued on page 5.]

THADDEUS HYATT,

THE ORIGINAL INVENTOR AND PATENTEE OF

ILLUMINATING PAVEMENT, FLOOR, AND ROOF LIGHTS.

50 YEARS' PRACTICAL EXPERIENCE.

OVER TWO MILLION SQUARE FEET IN ACTUAL USE IN THE CITY OF NEW YORK.

At Present in use at ROYAL EXCHANGE, BRITISH MUSEUM, ROYAL COURTS OF JUSTICE, HOLBORN VIADUCT, &c., &c., and Generally throughout the Country.

HYATT'S PATENT TILE AND GLASS LIGHTS, PRISM LIGHTS, AND LENS LIGHTS.

HYATT'S LENS LIGHTS COMBINED WITH SILVERED REFLECTORS,

By which means the BEST LIGHT is obtained, and can be directed to all parts of the Basement.

BEWARE OF INFRINGERS. USERS OF INFRINGEMENTS ARE LIABLE.

WRITE FOR PARTICULARS TO

THADDEUS HYATT,

No. 17 FARRINGDON ROAD, LONDON, E.C.

BELFAST.

For Construction of a High-level Tramway on the Quay at Abercarn Basin, for the Belfast Harbour Commissioners. Mr. T. R. SALMOND, Engineer.
D. & W. GRANT (accepted)£325 0 0

BO'NESS.

For the Construction of Drainage Works, Bo'ness, viz.: 3,000 yards of pipe and brick Main Sewers, 2,000 yards Branch Drains, 140 yards metal Outfall Pipe, with Flushing Tank, Manholes, &c. Mr. J. L. HOUSTON, Burgh Engineer.
Sinclair, Brechin£4,367 16 4
Waddell, Edinburgh3,824 3 2
Duncan & Biebner, Edinburgh3,636 0 0
Bain, Bo'ness3,490 0 0
J. W. & G. Stretton, Edinburgh3,487 1 3
Shanks, Kirkcaldy3,306 0 0
Tait, Glasgow3,274 0 0
Boyle & Lonner, Johnstone3,254 3 10
Drysdale, Glasgow3,225 17 5
Gallagher, Bo'ness3,220 9 9
Black & Eadie, Paisley3,153 11 0
McDonald & Son, Hawick3,087 8 0
Moir, Edinburgh2,970 0 0
J. & A. Reid, Tarbert2,965 0 0
Anderson, Dundee2,953 9 1
Russell & Smith, Bo'ness2,945 5 1
Sharp, Johnstone2,858 18 9
Pollock, Partick2,667 15 11
FEATTIS, Bo'ness (accepted)2,413 0 0

BRISTOL.

For Alterations and Additions to Anglesea Place Schools, Bristol. Mr. EDWARD W. BARNES, F.R.I.B.A., Architect. Quantities by Mr. W. L. Bernard.
Rowe£2,556 0 0
Bastow2,344 0 0
Davis2,335 0 0
Gay2,290 0 0
Cox & Sons2,264 0 0
Humphries2,248 0 0
Eastbrook2,240 0 0
Crocker2,184 0 0
Hatherley2,157 0 0
Veals2,148 0 0
Wilkins & Son2,136 0 0
Walters & Son2,134 0 0
Pugsley2,128 0 0
Walters2,100 0 0
Williams2,067 0 0
Howell & Son2,040 0 0
Forse2,000 0 0
Lewis & Edbrook1,993 0 0
Johns1,984 0 0
Caise1,974 0 0
Rossiter1,973 0 0
SIMMONS (accepted)1,954 0 0

BURTON-ON-TRENT.

For Enlargement of Boys' School, Uxbridge Street, Burton-on-Trent, and Erection of Caretaker's House, &c. Messrs. GILES & BROOKHOUSE, Architects, 9 St. James Street, Derby. Quantities by the Architects.
Walker & Slater£1 665 0 0
Varlow1,580 0 0
Hall & Johnson1,570 0 0
Wigley1,558 15 0
Mason1,540 0 0
Noon & Wood1,518 10 0
Hewitt1,498 0 0
Maddocke1,492 0 0
Hodges1,486 0 0
DeVile1,460 0 0
J. & C. Hunter1,435 0 0
Wileman1,423 0 0
Wheldort1,415 0 0
Wildman1,232 0 0
Chamberlain Bros.1,330 0 0

CARDIFF.

For Building Board School, Cogan Pill, Cardiff. Mr. H. SNEEL, Penarth, Architect. Quantities by the Architect.
Jones Bros., Cardiff£3,600 0 0
Isaac, Pontardulais3,583 13 6
Tape, Penarth3,560 10 0
Thorne, Penarth3,553 8 3
Bowers & Co., Hereford3,500 0 0
Thomas, Cardiff3,400 0 0
Purnell & Fery, Cardiff3,385 0 0
D. J. Davis, Cardiff3,350 0 0
White, Swansea3,300 0 0
D. Davis, Cardiff3,250 0 0
Marshall, Cardiff3,190 0 0
JONES, Penarth (accepted)3,119 8 8
Howard, Cardiff2,862 0 0

EXETER.

For Building Three Houses, Alphington Road, St. Thomas, Exeter, for Mr. T. J. Burgess. Mr. JOHN CHUDLEIGH, jun., Architect, Newton Abbot. Quantities not supplied.
Stephens & Bastow, Bristol£1,500 0 0
Lamacraft, Dawlish1,449 0 0
Gooding, St. Thomas1,425 0 0
Kenshole, Heavitree1,398 0 0
Pring, Exmouth1,300 0 0
Rogers, Exeter1,290 0 0
Heath, St. Thomas1,250 0 0
Carnell, Ottery1,225 0 0
Francis, Teignmouth1,150 0 0
Gibson, Exeter1,146 0 0
Bradbeer, Exeter1,133 0 0
Holmes, Alphington1,018 10 0

DURHAM.

For Alterations, Additions, &c., to Schools, West Cornforth, Durham, for the Cornforth U.D. School Board. Mr. GEORGE ORD, Architect.
Accepted Tenders.
Bell, Cothoe, mason, slater, and plasterer .£520 0 0
Mann, Cornforth, carpenter and joiner, painter and glazier and plumber303 17 4
Williamson & Co., Newcastle-on-Tyne, cement flooring47 13 0
Total£871 10 4
Whole of the Works.
Pratt, Durham890 0 0
Sanderson, Cothoe880 17 7

EVESHAM.

For Supplying Pipes for Water Supply of the Town of Evesham. Mr. MCLEANSBOROUGH, Engineer.
Highest Tender£4,704 0 0
FIRMSTONE BROS., Stourbridge (accepted)3,773 0 0
Seven Tenders were received.

FIDDOWN.

For Building Glebe House, parish of Fiddown, co. Waterford. Mr. J. F. FULLER, F.S.A., Architect.
Ryan & Son£1,825 0 0
Newstead1,816 0 0
Pemberton1,726 0 0
Hunt1,696 0 0
Loughman1,530 0 0
CLEERE (accepted)1,500 0 0
Nolan1,397 0 0
Rochford1,096 0 0

BUSHEY.

For the Erection of Ten Almshouses, Park Road, Bushey, for the Reveley Trustees. Mr. W. H. SYME, A.R.I.B.A., Architect, Watford, Herts.
Dove Bros.£2,675 0 0
Monk2,183 0 0
Kirby2,100 0 0
Beale2,092 0 0
Jones & Co.2,085 0 0
Andrews & Sons2,058 0 0
Sharman2,053 0 0
Lartes2,050 0 0
Scales & Norris2,037 0 0
Turner1,980 0 0
Donne1,950 0 0
Clifford & Gough1,880 0 0
Willmott & Sons1,877 0 0
George1,850 0 0
Balaam Bros.1,800 0 0
FOREMAN (accepted conditionally)1,795 0 0
Lissaman1,725 0 0

[Continued on page 6.]

[Continued on page 6.]

FOURTH ANNUAL BUILDING TRADES' EXHIBITION.

Agricultural Hall, London.

APRIL 2 TO 14, 1883.

PLANS AND FULL PARTICULARS MAY NOW BE OBTAINED UPON APPLICATION TO
JOHN H. RAFFETY, Manager, Agricultural Hall, London, N.;
OR TO
PHILIP SHRAPNEL, Sec., Walbrook House, Walbrook, London, E.C.

GOOLE.

For Enlarging Market Hall Buildings, Goole. Mr. WILLIAM WATSON, Architect, Wakefield.

Accepted Tenders.

Jackson Bros., excavating, brick and stone	£798 10 0
Loyd, carpenter and joiner	635 10 0
Nelson, plumbing, glazing, ironwork, and gas-fitting	515 0 0
Rawlins, slating	71 0 0
Baron, painting	35 0 0

Seventy-two Tenders were received.

For Enlarging, for 250 Children, the Alexandra Street Board Schools, Goole. Mr. WILLIAM WATSON, Architect, Wakefield.

Accepted Tenders.

Jackson Bros., excavating, brick and stone, slating and plastering	£399 16 0
Calam, carpenter and joiner work	252 5 0
Johnson, plumbing, glazing, ironwork, and gas-fitting	90 0 0
Baron, painting	14 0 0

Total . . . £756 1 0

Forty-eight Tenders were received.

GAINSBOROUGH.

For Erection of Wesleyan Chapel at Gainsborough.

Davies & Hewitt	£2,821 12 8
Kelsey	2,770 0 0
Riggall & Hewins	2,495 0 0
Bulling	2,480 0 0
Holmes	2,470 0 0
Chadwick & Co.	2,395 0 0
Crosby & Son	2,250 0 0
ARNOLD & SON (accepted)	2,136 0 0

HEREFORD.

For Supply and Erection of an additional Gas-holder, for the Hereford Corporation.

Newton, Chambers & Co., Sheffield	£3,986 0 0
Porter & Co., Lincoln	3,845 0 0
J. & W. Horton, Smethwick	3,625 0 0
Westwood & Wright, Dudley	3,497 0 0
C. & W. Walker, Donnington	3,217 0 0
Piggott & Co., Birmingham	3,150 0 0
Cutler & Son, London	3,115 0 0
Tildesley & Co., Willenhall	3,100 0 0
Clayton & Co., Leeds	3,060 0 0
Howard, West Bromwich	3,050 0 0
Cockey & Sons, Frome, Selwood	3,050 0 0
WILLEY & Co., Exeter (accepted)	2,787 0 0

HONITON.

For Construction of Sewer, Exeter Road, Honiton. TURNER & SKINNER, Honiton (accepted) . £117 0 0

HIGHAM FERRERS.

For Plasterers' Work at the Rushden Coffee Tavern, Higham Ferrers, Northamptonshire.

Woodford, Northampton	£123 0 0
Miller, Northampton	114 0 0
Dix, Northampton	105 0 0
Jay, Market Harborough	98 0 0

HUDDERSFIELD.

For Building School at Paddock, for the Huddersfield School Board.

Accepted Tenders.

Stead & Kaye, masons, Huddersfield	£3,950 0 0
F. & H. Calvert, joiners, Huddersfield	1,700 0 0
Heaps & Co., ironwork, heating, &c., Huddersfield	914 8 0
Mellor & Crowther, plumbers, Huddersfield	406 10 0
Smithies, slater, Bradford	385 0 0
Jewitt, plasterer, Huddersfield	140 0 0
Moxton, painter, Huddersfield	79 12 6

Total . . . £7,575 10 6

KENYON.

For Erection of Additional Station Buildings at Kenyon Junction.

COLLIN & SONS, Warrington (accepted).

LONDON.

For Pulling Down and Rebuilding Nos. 44 and 46 Goodge Street, for Mr. G. T. Cox. Messrs. A. H. ROWE & PECK, Architects. Quantities supplied.

Gentry	£2,500 0 0
Perkins	2,443 0 0
Manley	2,331 0 0
Godden	2,195 0 0
Williams & Son	2,172 0 0
Rider & Son	2,118 0 0
Cox	2,050 0 0
McFarlane Bros.	2,000 0 0
BURMAN (accepted)	1,897 0 0

For Alterations and Repairs to Nos. 9, 10, 11, and 12 Harrington Gardens, South Kensington, for the National Freehold Land Society. Mr. W. LEE, Architect.

W. SHURMUR (accepted).

For Alterations, Repairs, and Forming Gateway through the house, No. 84 Paradise Street, Rotherhithe, and the Erection of Stabling, &c. Mr. CROSSE, Architect.

Bullers	£595 0 0
Winsor	544 0 0
Wells	524 0 0
Chafen	500 0 0
ALMOND (accepted)	499 0 0

LEICESTER.

For Construction of Storm Water Sewer in the Highfield District, Leicester. Mr. J. GORDON, Borough Surveyor, Leicester.

Ward, Leicester	£5,140 0 0
Whittaker Bros., Leeds	4,894 0 0
Godfrey, Hull	4,794 0 0
Holland, Leicester	4,709 0 0
Rayner, Bootle, Liverpool	4,684 0 0
Bell, London	4,667 0 0
S. & W. Pattinson, Leicester	4,659 0 0
Gibson, Exeter	4,610 0 0
Small & Sons, Dewsbury	4,579 0 0
Smart, Nottingham	4,370 0 0
Eagan & Pearson, Bradford	4,311 0 0
PALMER, Birmingham (accepted)	4,147 0 0
Clegg & Sharples, Accrington	3,684 0 0

LEYTON.

For the Erection of new Sunday Schools for All Saints' District, Leyton, Essex. Mr. RICHARD CRED, Architect.

Hunt	£2,045 0 0
Arber	1,997 0 0
Brightwell	1,893 0 0
Jones	1,890 0 0
Morter	1,858 0 0
Reed	1,764 0 0
Stewart	1,748 0 0
Bangs & Co.	1,740 0 0
North Bros.	1,725 0 0
SAYER (accepted)	1,549 0 0

LONDON.

For Rebuilding 36 Wood Street and 1 Love Lane. Mr. THOMAS CHAMBERLAIN, Architect; Mr. S. B. WILSON, Surveyor.

Holland & Hannen	£3,385 0 0
Master	3,124 0 0
Hall, Bedall & Co.	3,056 0 0
Fish, Prestage & Co.	3,037 0 0
Corder	3,035 0 0
Ashby Bros.	3,023 0 0
Brass	2,957 0 0
Patrick, Mark & Son	2,873 0 0

For a new Branch Banking Premises at King's Cross, for the London and County Banking Company, Limited. Messrs. GLOVER & SALTER, Architects.

Williams & Son	£4,675 0 0
Perry & Co.	4,639 0 0
Boyce	4,600 0 0
Higgs & Hill	4,584 0 0
Patman & Fotheringham	4,573 0 0
Shurmur	4,536 0 0
Dove Bros.	4,475 0 0
Rider & Son	4,328 0 0

[Continued on page 7.]

THE IMPROVED PATENT
SLOW COMBUSTION CALORIGEN

For Warming and Ventilating

Halls, Offices, Schools, Churches, Chapels, Hospitals. To burn ANTHRACITE COAL or COKE.

J. F. FARWIG & CO.

36 QUEEN STREET, CANNON STREET, E.C.

MANUFACTURERS OF

GEORGE'S PATENT GAS CALORIGEN,

For Warming and Ventilating Bedrooms, Halls, Offices, Small Conservatories, &c.

UNIVERSITY COLLEGE, LONDON.

STRENGTH OF MATERIALS.

A COURSE of Ten Lectures and Practical Demonstrations on the Testing Machines in the Laboratory, will be given by Prof. ALEX. B. W. KENNEDY, M. Inst. C.E., on Tuesday Evenings, from Six to Seven o'clock, commencing Tuesday, January 9. The first lecture will be open to the public. Fee for the whole course, One Guinea.

TALFOURD ELY, M.A., Secretary.

SALES BY AUCTION.

TUESDAY NEXT.—CHISWICK, MIDDLESEX.

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MESSRS. DEBENHAM, TEWSON, FARMER, & BRIDGEWATER will SELL, at the Mart, on Tuesday next, Jan. 9, at Two, in two lots, the above very eligible FREEHOLD BUILDING LAND.

Particulars and plans may be had of Messrs. Wynne & Son, Solicitors, 31 Lincoln's Inn Fields; and of the Auctioneers, 80 Cheapside.

Tottenham.—Valuable Freehold Building Land.

MESSRS. DEBENHAM, TEWSON, FARMER, & BRIDGEWATER will SELL, at the Mart, on Tuesday, January 23, at Two, in one lot, a very desirable FREEHOLD BUILDING ESTATE, situate in Philip Lane, Tottenham, adjoining the Mount Pleasant and Downhills Estates, and within an easy walk of West Green and Seven Sisters Railway Stations, whence there are excellent services of trains, with workmen's tickets at very low fares. The property comprises in all about 10a. 2r. 27p., it possesses extensive frontages, and presents unusual advantages for profitable development by sub-division, or the creation of ground-rents. Possession on completion.

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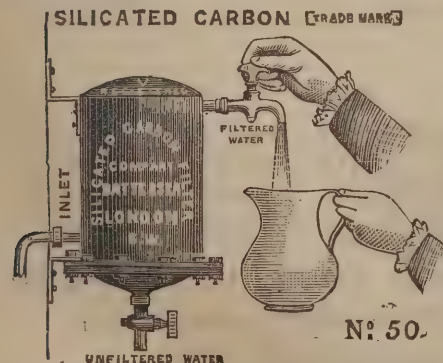
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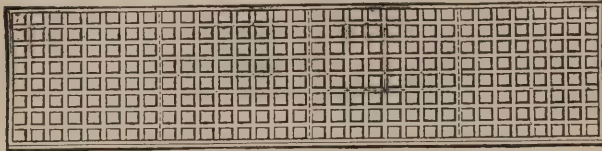
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IMPROVED PATENT

REVERSIBLE TREADS AND LANDINGS

FOR EVERY DESCRIPTION OF STAIRCASE.

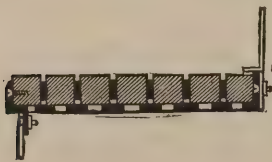
THIS Patent is an improvement on the well-known wooden block construction, and its speciality is that the wooden blocks in each Tread can be removed and transposed so many times that it is almost indestructible besides being noiseless.



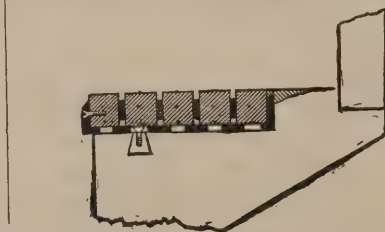
No. 1.—Plan of Tread showing Cube Pattern.

Each Tread is so constructed that the wooden blocks of which it is composed can be removed by taking off the brass or iron nosing of the tray, so that when the outer edge of the wood is worn, the blocks can be taken from the front and those next the riser (which will be quite intact) substituted. The worn blocks, after being reversed, are slid into the position next the riser. This at once gives the tread the appearance of being quite new, and ready for prolonged wear. When in their turn the nosing blocks again become worn, the same operation can be effected by transposing the unused blocks from the sides of the tread to the front, and so on until all are in turn utilised. Finally, when in the course of years the wood is worn out, the trays can be refilled at a very small cost; and if they should not require entire re-filling, can be re-nosed with new blocks for a few pence. Skilled labour is not required in removing or transposing the blocks. These advantages are so obvious that remark is superfluous, and the many years the Wooden-block Treads have proved their efficiency, places the durability of this construction beyond doubt. It has already been adopted by some of the leading Architects and Engineers. The Patentee generally uses Oak, Elm, or Teak, in these Treads, but, if an exceptionally durable Staircase is required, employs "Jarrah" (an Australian mahogany of extreme hardness), samples of which will be sent on application.

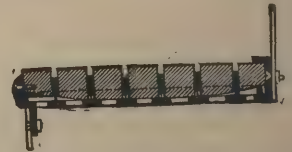
No. 3.—Section of Tread showing Iron Risers.



No. 6.—Sect. of Worn Stone Step nosed with Patent Tread.



No. 8.—Section of Tread reversed, the worn portion underneath, and the new face presented for traffic. In this case the original level is maintained by iron grids that fit into the channels on the underside.



These Treads can be fixed to Stringers of Wood or Iron, can be used for Spiral or Winding Staircases, and can be entirely removed without disturbing the Risers. The Trays which contain the wooden blocks can be made of either wood or cast iron, the latter being, of course, superior. In either case they are in themselves complete, and only require wood or iron stringers to make a finished staircase. If necessary they can be constructed with strong lugs to build into wall, and fix like ordinary stone steps, only being less than one quarter the weight. In this case the balusters are fixed in sockets cast on the outer edge of trays. Particulars to be obtained from the Patentee, at the Works.

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The Architect.

LESSONS FROM THE GREAT ART LIBEL CASE.



WITHOUT desiring to take sides in the extraordinary dispute which has recently so much stimulated the curiosity and exhausted the patience of the public, we may be permitted to say that it is impossible to pass by the result in respect of certain important lessons which it seems to suggest to artists at large, and to those who are more or less connected with art, whether as business or recreation. In the interminable records of English litigation there is probably no other case to be found in which the same situations have arisen, and if we venture to hope that a similar case may never again come to be discussed in a similar manner there are few people of good sense or good feeling who will wish to contradict us.

What strikes artistic minds first and most forcibly is the intellectual scandal which is involved in the mere act of wrangling about artistic matters before such a tribunal; and when we find a Baron of the Exchequer, at the end of an incredible number of weeks wasted in such controversy, urging upon a jury of plain citizens the shrewd advice, not only to keep their reasons to themselves, but to avoid even the simplest expression of their views, lest their verdict should be technically invalidated by their frankness, we may suppose the whole world of imaginative people to be justly shocked. To decide a question of art without giving a reason—a question of artistic reputation without a word of sympathy or blame?

But to explain this state of things one thing must be remembered particularly; the cause of action was not primarily a dispute amongst artists, but a scandal between an artist and a newspaper, and, let us say at once, a "society paper." The point which the learned judge on the bench and the twelve respectable persons in the jury-box had really to try was whether this society paper had a right to drag an individual artist out of his private studio, as it were, into the public street, and there to whip him soundly for the amusement of its "readers." The verdict of a dozen Englishmen upon this question could scarcely be expected to be otherwise than a rebuke of some severe sort to such aggressive journalism, and those who care to speculate upon the secrets of the jury-room may be right in the opinion that the short time which was occupied in settling the verdict was really taken up in coming to an agreement upon the amount of damages alone. We are not going out of our way if we repeat the observation which is heard on every hand, that journals of that class are a great deal too numerous and a great deal too mischievous. The very existence of such literature is foreign to the genius of healthy-minded English people. They live in privacy, and not on the boulevard. The affairs of their domestic life and of their personal business are held to be sacred. The whispers of scandal may be irrepressible, but in England they are at any rate whispers. It is not merely pietists and prudish people who point to the fact that the kind of journalism which the verdict in the BELT case has so peremptorily dealt with is a thing of yesterday amongst us; and probably it would be difficult to find a jury, in London or out of it, who would have any hesitation in signifying their appreciation of its moral value in pretty much the same way as this jury has done. The actual decision in this case is clear enough;—that a society paper shall not be allowed to amuse its readers by speaking too plainly concerning personal qualities. A man has his bread to earn in business under the safeguards of the common law, and so far it is useless to suppose that the verdict of the jury is not that of the public at large.

Let us now, however, look beyond this more simple issue, and take into consideration the behaviour of our Courts of Law—as very fairly represented by Baron HUDDLESTON and the learned counsel who wrangled before him for so many days—when they have "artistic merit" to deal with, and the processes by which it is achieved. We have already said that the whole administration of such wrangling is intellectually dis-

creditable, and we think there will be very little difficulty in proving this.

The jests which from time immemorial have been so freely indulged in about lawyers are familiar to every one, and it is by no means the least conspicuous joke in the budget that the lawyers themselves indulge in the joking more freely than any one else, whilst their clients, we must also especially remember, do not indulge in the joking at all. The plain meaning of it is that in England, and particularly in London, the highly artificial processes by which justice is done between man and man, in those everyday disputes which it is almost the first function of every commonwealth to adjust as readily as possible, are in practice very much of a failure. It has actually and notoriously come to this—that no man has any confidence in the result of an application to a Court of Law. The only certainty is that enormous costs of wrangling will be incurred. The story is so well known as to be scarcely worth repeating of the old judge who, on expressing himself privately, as all judges do, wholly averse to litigation, was asked what he would do if a man should sue him for a hundred pounds which he palpably did not owe. He would pay the money without any hesitation, was the answer, together with a considerable further sum for costs. This is all very well as a joke, but, as representing a fact in our social system, it is far indeed from a joke; and a question which arises on every side is this:—If in the commonplace transactions of commercial dealing, which everybody understands, it is found to be better to submit to wrong than to seek redress from the law—or rather, let us say, from the lawyers—what must be the state of the case when the subject of dispute is something quite out of the line of what everybody understands, or even something which nobody pretends to understand except professional specialists, whose particular understanding has cost them a lifetime of study? A better answer to this inquiry could scarcely be offered than a simple reference to some of the evidence and arguments of the BELT case—expert artistic evidence submitted by the most accomplished critics in the kingdom to the judgment of a mere haphazard jury of respectable wayfarers, and argument elaborated thereon by forensic fighting-men, to whom the whole affair, to say the very least of it, was one of words and not things, and of the imputation of the meanest of vulgar motives rather than the consideration of those elevated feelings without which artistic life would be not worth living. Of course we are again and again met by the fact that the jury were in reality not dealing with the artistic question at all, but with the society paper question; but the misfortune to English art is the same, and the scandal to all high-minded artists the same, both at home and abroad.

What we will take leave to regret especially is that some of the distinguished Royal Academicians who found themselves forced into the witness-box—even without their consent being asked—did not take the opportunity of asserting the artist's position in a way which would have astonished the lawyers. It could have been easily done, and it might have made one's fortune; it certainly could scarcely have marred it. A better occasion for the manifestation of a little disdainful self-consciousness there could not have been. It was quite understood that the Academicians appeared in a perfectly impartial character; in fact they had been somewhat unwarrantably subpoenaed by the defendant wholly on speculation, and might therefore have been supposed, according to ordinary rule, to have a bias against the side which called them. And yet it could be plainly seen that their evidence was not to be accepted as it ought to have been; it was "theoretic opinion," a sort of intuition all very well in its way, but not for a moment to be weighed against the "direct evidence" of people who saw this and heard the other, even if it were without understanding either. The reason why the "theoretic opinion" of a thorough expert is better than the "direct evidence" of a know-nothing is what the lawyers can never see; and we think it is a pity some of the R.A.'s did not boldly say so in strong language.

Not only in pure art, but none the less in such business as that of architecture and commercial art of every kind, it is perfectly idle to submit any question whatever to a legal tribunal. The "trained intellect" of the lawyer is trained quite away from the understanding of such matters, and the consequence is that words take the place of things from first to last. A reference to an expert arbitrator is the only adequate remedy; and the most fatal blunder which such an adjudicator could make is much less to be feared than the inevitable false issue by which alone the legal mind can deal with the case.

It is scarcely our province to comment upon the unconscionable time over which the BELT case was made to drag, but every person who has the cause of common sense in business at heart must see the need of protesting against the waste of time and waste of money which seems to be almost encouraged nowadays in the trial of questions of what is called public interest, otherwise private scandal. It is not too much to say that an artist-referee would have seen his way to a decision upon every possible point of art in the case in question within a day or a couple of days at the utmost, the famous experimental bust not excluded; and if the jury had been permitted to look into the other points in the way of plain men of business, it is not likely that they would have seen any necessity for spending a long time over the investigation. We will only say further, that if to "the glorious uncertainty of the law" we are now to add as a customary thing the sensational development of gladiatorial acumen which has occasionally been displayed of late years, the sooner Mr. ARTHUR STREET and Mr. BLOMFIELD are instructed to put a extra storey on the new Palace of Justice the better.

ROYAL ACADEMY.—WORKS OF D. G. ROSSETTI.

THE remonstrances made by the Press and otherwise against the overcrowding of the room set apart at the Royal Academy for ROSSETTI'S pictures were not unavailing, and the President, with his usual desire to show justice all round, had this part of the exhibition rearranged at the end of last week. The more important oil pictures remain in Room V., and the rest, with the water-colours and chalk studies, are hung in a screened-off portion of the next gallery.

A poet-painter who secluded himself from ordinary society, whose studio was only visible through favour, whose works passed for the most part directly into private collections, and though they might by chance find their way into auction-rooms, never ran the gauntlet of public opinion on the walls of exhibitions, was of course the subject of a curiosity which extends to his artistic productions, and spreads over them a certain artificial notoriety. Clique favour and clique prejudice alike affect the reception of Mr. ROSSETTI'S collected pictures, and an idle buzzing of gossip clouds the judgment of the average. Nevertheless the tribute of respect paid by the Academy to the position of this distinguished "outsider" will not fail of endorsement by the majority, and although many pictures which might have been, and some which should have been, are not here, yet even people who may not see the forthcoming collection at the Burlington Fine Art Club, have before them in the Academy a quite sufficiently representative selection on which to form their judgment.

In date thirty-three years are covered by the work, and the mental progress of the artist through the spiritual romance of his early pre-Raphaelite phase to the intellectual and emotional romance of his mature life can be traced as easily as can the development of his artistic faculty and technical skill. It has been stated in a recent memoir that ROSSETTI smiled in later life over the enthusiasms of the pre-Raphaelite brotherhood which he had himself shared and enriched. Nevertheless the student of his work will feel that, if great gain was made when those youthful enthusiasms were left behind, something also was lost. The "stained glass colouring" of the early pictures, especially water-colours, developed into a system of splendid and audacious colour, which must be accepted as advance; but the passionate devotion, the beautiful tenderness of expression to be found in pictures which might in drawing be affectedly archaic, and, in ordering of subject-matter, childish or strainedly symbolic—these are qualities which were lost for the worse when replaced by a sensuous mysticism. As examples of the early work possessing such high qualities of expression and much beautiful quality of colour, take the embracing lovers on *Carlisle Tower*, 1858; the impressive *Mary in the House of John*; *The Wedding of St. George*, so charming and fanciful in design; *The Gate of Memory*, with its lovely study of children; all belonging to 1857, though the last pathetic illustration to Mr. W. B. SCOTT'S ballad of *Rosabel* was retouched in 1864; again, *Bethlehem Gate*, *Paolo and Francesca*, 1862, an original design, splendid in colour and intense in expression; *Hamlet and Ophelia*, 1866. The earliest picture, *Childhood of Mary, Virgin*, date 1849, is poetic and tender, but self-conscious and

exaggerated in *naïvete*; the diptych *Salutatio Beatrice*, 1859, also shows the artist hampered by a certain formalism, and imperfect in his command of the figure on an extended scale. Still, as we have said, there is a power of pure, yet passionate expression in all these pictures, which only occasionally reappeared in later years under the inspiration of the great Florentine poet, after whom the artist was named.

It cannot often be said of a man that posterity will be doubtful whether to rank him highest as a poet or a painter; but in ROSSETTI'S case such hesitation may well arise. To our own thinking, the poetic faculty was stronger than the artistic; and the fervid imagination and speculative phantasy of this poet-painter, while it stamps his pictures with an emotional and intellectual originality, yet in some cases directed his pencil to attempt subjects, or rather a treatment of subjects, which was more literary—if we may say so—than artistic. A poet may, for example, be haunted by a type of beauty and never tire us with setting forth the particulars of its charm to himself, but the visible, tangible art of the painter runs certainty of monotonous repetition if he reproduce the image that follows him. Whatever may be the taste of the onlooker as to the attraction of the melancholy type, to which ROSSETTI gave his allegiance, spectral-eyed, crowned with heavy masses of dark hair, large-lipped, heavily full-throated, massive of contours, with long-drawn hands—however, we repeat, such a type may affect the taste of the onlooker, there is no doubt that its constant repetition under divers names and characters becomes wearisome even to repulsion. There was another face, however—that which the painter used for the mystic and most beautiful picture of *Beata Beatrix*—that lent itself gratefully to idealisation. Also, when the subject for portraiture was fortunate, we see in that completely-wrought little painting, *Il Ramoscello*, how tenderly the artist could treat it. The third face most often used by the painter, which is displayed in the more gorgeous than harmonious splendours of *The Blue Bower*, and in the smaller picture, probably the best piece of work in the room, *Bocca Baciata*, pale and luminous of skin, ruddy of locks, has the sensuous attraction that borders occasionally on the merely animal.

Fronting one another the hangers have placed the two largest works—the triptych altar-piece from St. David's Cathedral at Llandaff, and the *Dante's Dream*, which was acquired by the Corporation of Liverpool for the town gallery, and which has been described at length in our columns more than once. The Llandaff picture loses in a picture exhibition. The somewhat quaint drawing and rich sonorous colour tell best in the place for which they were designed—among the cool tones of the grey church, where the picture glows like a jewel. The *Dante's Dream*, stored with poetic invention, full of artistic expression, and finely ordered in colour, must go down on the whole as the noblest work of the artist, although in the final arrangement of the completed design, which was altered from its first plan, it were easy to find fault, and though in technical matters, such as cast of drapery, the painter was not throughout at his best. He worked at the picture over too long a period, and not always when in possession of his full vigour.

If the student looks carefully through this collection of pictures, including the chalk studies—a branch in which the artist's skill was supreme—he will mark that by degrees Mr. ROSSETTI attained to great mastery in his art. His drawing steadily became assured; his modelling of hands especially is exceedingly sensitive and beautiful; his workmanship and management of material attained great completeness and finish, and the brush or the crayon became exactly responsive to his will. The love of splendid colour, the delight in rich objects, curious jewellery, quaint stuffs, texture and form and glory of flowers, increasingly absorbed him, and in some of his pictures—*The Bride* and *Monna Vanna* are apt examples—he seems to revel in thus surrounding and decking his pictures of women. No one has more ingeniously or audaciously combined contrasting and various colour: save in Oriental stuffs or ceramics the like has hardly been seen. Some of his designs are treated indeed with a decorative affluence that overpowers and swamps the sentiment. Mr. ROSSETTI'S pictorial rendering of his own poetic thoughts gives sometimes an unfortunate interpretation of his words: as, for instance, the *Blessed Damozel*, which certainly has none of the ethereal quality of the poem. He did not often, after his early years, paint compositions of many figures. To choose a single female figure, to imbue her with mystic attributes, surround her

with suggestive objects, and endow her with superb colouring, seems to have given him most pleasure, and such studies are among his best efforts. The melancholy lady in the blue drapery, sitting on the bough of a sycamore tree, called *Day Dream*; the noble study of the same model as *Proserpine*; the *Vision of Fiammetta*, standing robed in red amid abundant apple blossoms; and the somewhat showy figure, *Astarte Syriaca*, are instances.

It is impossible to measure ROSSETTI'S art by conventional standards; the wisdom of the resolution which he took, to keep his pictures away from the walls of ordinary exhibitions, is justified by this collection of them. The mental impression which he seeks to convey depends for full effect on a concentration impossible amid the clashing incongruities of an exhibition room; his system of colour, though of value to make any neighbouring pictures look bleached, is so dexterously adjusted that an unfortunate juxtaposition can throw it all out of balance; and it must be added, certain unpleasant peculiarities in his treatment of the female type—the extraordinary ringed throat, inflated, almost convoluted, like a gorged boa constrictor; the thick-lipped feverish mouth—these traits, when driven to the excess implied by these epithets, would have told with still more objectionable force in a mixed exhibition. But let the artist's mistakes have been what they may, he united rich poetic thought and executive skill in a combination that can only rarely occur, and the result, as set before us, is an æsthetic feast not likely to be spread more than once in a lifetime.

THE INTERNATIONAL EXHIBITION OF PAINTINGS IN PARIS.

[BY A CORRESPONDENT.]

A CORRIDOR hung with Flemish tapestry, a staircase of the yellow marble of Languedoc, leads to the gallery in the Rue de Seze, lighted by eight-and-twenty brass candelabra, in which the International Society holds its first exhibition. Following the hospitable example of the Acquarellistes, the Society allows its doors to remain open until 11 P.M. On the committee M. JACQUET represents France, Mr. SERGENT America, M. EDELFELDT Germany, M. TOFANO and M. GEMITO Italy, and M. EQUESQUIZA Spain.

The visitor to the gallery is soon impressed by M. EDELFELDT'S *Sous les Bouleaux*, which has been lent by the Empress of Russia. The birchwood is bare of undergrowth. The soft light of early spring therefore penetrates to its furthest edge. Far away to the right, dimly seen between the stems of the young pine and feathery larch which fringe its shore, lies a lake, set at the foot of hills grey blue in the distance. Of the forest trees we see but the straight trunks—their branches, beyond the canvas, throw the scene before us into half light. On a knoll gathered over the gnarled roots of an old oak, its trunk all scarred and marked by moss, a lady clad in palish shade of yellow, her face shaded by a bonnet of pale pink, is seated; her head is bent over the "Tasso" on her knee. A few feet to her right a child lies stretched, half sunk in soft moss; her straight auburn hair tangled in knots of tall grass, she poises a reed on her forehead. A sapling ash, like herself the growth of some six summers, casts its shadow on her frock. Huge granite boulders partially carpeted by dark velvet moss lie around. The rich loamy soil is yellow with pine needles and fallen leaves. A sunbeam glinting on ground ivy and trailing beyond turns their polished leaves to emerald and ruby. There is a stillness in the atmosphere only known in far-away and lonely forests, broken by the cooing of the wood-pigeon, for the child gazes upwards and listens. Above *Sous les Bouleaux* hangs M. DUEZ'S view of intensely green downs stretching seawards. The sun, a ball of red fire, drops below the horizon, tinging with flame-colour a pool of calm water between rocks.

A frame and only a frame is scarcely a legitimate object by which to attract attention, yet genuine art is manifested in the frame of wood, green with mould, with its narrow carving from which centuries are supposed to have effaced the gilding, in which it has pleased M. VAN BEERS to enshrine a nineteenth-century person in lemon draperies. To the lady herself, taking her ease on a couch, we prefer the same artist's exquisite woman's head swathed in veils of snowy whiteness; in the depth of the grey blue eyes there is poetry; in the curves of that lovely mouth a sad sweet smile, as fatal as was GUINEVERE'S. The "clan" of the Exhibition (to use the jargon

of the studios) among the French works is BAUVERET DAGNAN'S *Vaccination*, on account of its true but luminous colour. In the class-room of a country school, peasants, each with her child, await their turn, while the village doctor, seated at a window which opens on a hilly country, operates on a chubby boy seated on its mother's knee and enveloped in a blanket. A coloured handkerchief is lightly folded round her head, seen in profile. A girl of ten, partially unclothed, stands by her grand-dame, who carries her baby brother. A sunbeam turns to gold the fluffy hair of the little patient, glints on the girl's shoulder, and strikes a patch of light over the large map which hangs on the wall behind several young mothers seated on a bench gossiping, while their babes in their laps display their rounded limbs in every imaginable position. The picture is interesting because of the knowledge it shows of child-life. The women's heads, enveloped in folded bandanas, have a sameness of expression, but no portion of the work is monotonous.

In a totally different key is the same artists' *Interior*, by which he proves to us he can paint deep tones of rich colour on Persian carpets, catch bright lights on the steel-grey velvet of a table-cover, and delicate pinks in the draperies which clothe the graceful figure of a lady reading—an occupation she is not destined to continue uninterrupted, for the arras of yellow-gold tapestry moves, and her little daughter peeps from behind it. BASTIEN LEPAGE, in his shoeblack of the Red Brigade, leaning against a pillar-post in Regent Street, a box of blacking at his feet, at once excites pity, he is so thin, pale, and weary; but even more sad is the expression on the pinched but delicately-drawn features of the flower girl, who huddles her grey shawl over her benumbed fingers and shivers beneath her skirt of lilac cotton. It is a remarkable work, especially for a foreigner to produce. As wan and poor, but of a different type, is the French peasant child, who has gathered cowslips in the neighbouring wood. Her brown striped petticoat and jacket of frayed fustian, her long thin boots, cover a skeleton. The child consists mainly of sad brown eyes, a sorrowful mouth, and a shock of tangled hair. There is enough local colour in the same artist's view of the Thames on a fine day, but with the atmosphere impregnated with grey mist. Following a steamer making her way to Gravesend are some coal barges. Two wherries are lying at anchor. Along the shelving bank beneath a quay lie several small boats. The swirl of the eddying river reflecting the grey sky in its turbid surface, the burden of mist in the distance, the sense of damp and cold is faithfully rendered, and by no means exaggerated.

Seven of the nine works M. CAZIN exhibits are sold. Like HULBUTH, M. CAZIN can *peint à côté de la lumière*; he seldom floods his canvas with brilliant light. On the right as one enters the gallery (hung immediately beneath a young person singularly repulsive to our idea, seated in a meadow, her croquet bat and ball at her feet, and scattering the petals of a daisy, whereby she gauges her lover's fidelity), is M. CAZIN'S *Orage*. A road, not worn by traffic—for the dull grey grass of the sloping hillocks on either side overgrows a third of its width—leads straight to the shore. The dwelling of the coastguard is on the rising ground to the left. The great plain of water lies beneath a sky covered by fast-flying clouds, each looking as if it were a sheaf of lighted rain. One is reflected on the face of the ocean in a patch of fainter hue; behind it a purple veil of passing mist gathers into a mass of violet, as the wind sweeps northwards. The soft blue of higher space is above these rain-clouds, and far below on the horizon silvery vapour lies in flakes, making it difficult to trace the sea-line. In *La Nuit Etoilée* the sky is dark and serene as the light in a sapphire stone; the stars but make its intense stillness visible, and show the two cottages perched on the rising over the road, two or three reflecting their faint light on the surface of the mere behind the houses. Silence and profound stillness pervades *La Nuit Etoilée*, to the rendering of which M. CAZIN is prone, for the same sense is conveyed in his views of an agricultural district and with a charm which fascinates. In *Le Blé* he shows the soft grey light of an autumnal day. There is a red-tiled farmhouse, with its potato garden almost dug, for the sacks in the foreground are half filled; the broken earth is divided by rough palings from the fields, now covered by grey-green grass, wet from heavy rains. A clump of pale yellow colza has grown up between the broken earth and the field. A sky charged with rain-clouds overshadows the scene. The charm is created by its intense truth, but there is, moreover a dreamy poetry about it which is difficult to define.

M. BÉRAUD is not a dreamer; the *Boulevards by Electric Light* is graphic—the badauds grouped round the kiosque clamouring for the latest edition of *La Lanterne*, the white-aproned waiter interviewed by the girl of the feathered hat, the calm gentlemanly Englishman passing by, the gamin selling violets are characteristic of Paris. The *Sortie de l'Opéra* is very clever, especially as regards the physiognomy of the footmen waiting for their master's carriage to be called. M. TOFANO'S *Sur la Terrasse* is a pleasing picture of a lady ascending the steps of her terrace, fresh from the cool woods in the background, where she has gathered all manner of lovely flowers. The day is intensely hot, so she is sheltered by a sunshade of soft gray silk, through which however the sun casts shadows of the flowers in her hand, and the lace of her parasol on the folds of her white dress. Thrown out by the dark plush which frames her portrait is an exceedingly charming pastel-drawing of Mlle. DE F——. Her southern complexion is ivory pale, but flushed now by a faint tinge of pink from the bonnet which overshadows; the colouring of orange carnations in her bosom is excellent. This is not the only pastel-portrait by M. TOFANO, but probably the more charming of the two exhibited.

Mr. SERGENT, whose name stands at the head of art in Philadelphia, has returned from Spain with a well-filled portfolio of admirable scenes of Spanish life, as clever and spirited as are his Arab sketches exhibited at the Cercle de la Seine. Especially noteworthy is the intense tone of his colouring in his groups of children, evidently studied from VELASQUEZ. M. EGUSQUIZA'S *Last Valse* is entraining. The brilliant costumes of the guests at the fancy ball, although varied, are perfectly harmonised; their movements are graceful, and the general effect is pleasing.

In conclusion, a couple of works of sculpture may be mentioned. A splendid work is M. GEMITO'S *Pêcheur*, in bronze, the property of M. MEISSONNIER; and as striking is the smaller bronze entitled *Porteur d'Eau*, a title which by no means expresses the charming head of the boy with his frayed scull-cap and water-bottle huddled under his chin. The modelling of the child's head, the soft fleshiness of the face, the perfect roundness and childlike character of the features, are worthy of all praise. There is an unfinished appearance in the treatment of the subject which recalls the manner of the early fifteenth-century sculptors. Something is left to the imagination, details indicated but not defined, yet having an inexpressible charm. The head is in small life, and done in Roman bronze. The *Pêcheur*, his figure poised on his heels, holds his fishing-rod in act to throw, nude but for his cap. The boy is life-size.

THE EARLY YEARS OF RAPHAEL.*

FOUR hundred years ago—in what month is uncertain—RAPHAEL SANTI was born in his grandfather's house in Urbino. GIOVANNI, his father, was a person of some consequence in the town: he owned houses and fields, could paint pictures and write verses, and was on friendly terms with several artists. RAPHAEL was a delicate boy, and it seemed to be probable that, like the other children of his father, he was to die young. But he lived for thirty-eight years, and although the time was too short for the full development of his powers, the works produced by him have placed him first among painters. To us RAPHAEL is a phenomenon. His life was a succession of victories, but they were easily attained. Other artists are examples of the truth of the old Greek proverb which tells us that pain is the price to be paid to the gods for what is good. In painting, RAPHAEL never knew what pain meant; toil was to him a pleasure. He was as able to accomplish all he undertook as if his pencil was an enchanter's wand, and the only difficulty with him would be to draw a line which was without beauty. Although in the sixteenth century the greatness of RAPHAEL was recognised and he was called "Il Divino," it is strange that no Italian was found to collect much information about him. VASARI jotted down a number of statements relating to RAPHAEL, but never troubled himself to verify them; and not only is his memoir incomplete, but it is not free from the prejudice that was natural in a follower of MICHAEL ANGELO. In spite of its defects, VASARI'S sketch was made the basis of all memoirs of RAPHAEL

until almost our own times, when efforts were made by PUNGILEONI, ROMOHR, and PASSAVANT to test what was recorded, and to extend the information. Messrs. CROWE and CAVALCASELLE have followed them, and with their unrivalled knowledge of Italian art, which has been derived from laborious investigation, the public may expect a work which will set RAPHAEL'S pictures in a new light.

The first volume narrates the painter's life up to the time when he was summoned to Rome by JULIUS II., and the surprising spectacle was seen "of a youth of twenty-three suddenly elevated to the highest rank in the hierarchy of his guild, in whose favour all the oldest and best-tried craftsmen of the Italian peninsula were unceremoniously turned out and sent about their business." Wherever evidence is forthcoming it has been utilised in preparing the book. But the plan has also been adopted of suggesting or conjecturing what was possible, although there may be no record of it of a kind to satisfy a lawyer. This plan is all that is available in the case of SHAKESPEARE, and we are obliged to have recourse to it occasionally in the case of others besides RAPHAEL. It is easily abused, but with true scholars like Messrs. CROWE and CAVALCASELLE, whose imaginations are under control, it can be made a benefit. In the case of RAPHAEL it has peculiar advantages. His character has to be derived from fragments of information which were recorded for another purpose. We may assume, for example, that he was marvellously susceptible to outward impressions. The sight of MICHAEL ANGELO'S cartoon caused him to revolutionise his style, and he derived instruction from the works of men who were much inferior to himself. Is it not, then, reasonable to suppose that the events of his time, the scenes which were transacted before his eyes, were also inspiring, and that human life was as useful to him as the fresco representations of it? The story of his painting one of the best of his Madonnas (the *Della Sedia*) in the market place suggests how well he could appreciate reality. We know it, too, by his sketches from life, which have been employed for figures that are often supposed to be inventions. In Messrs. CROWE and CAVALCASELLE'S book we see, as it were, the things by which RAPHAEL was surrounded, and which, as happens with other men, had much to do with the shaping of his thoughts.

From the beginning of his life RAPHAEL was affected by circumstances which were always turned to his good. His father was opposed to foster-mothers, and, consequently, he was nursed by his own mother MAGIA. She lived until he was eight; and it is not going beyond probability to assume that his delight in repeating representations of the Madonna, his apotheosis of maternal love, worth, and duty, which, according to DAVID SCOTT the painter, is the central idea of his works, was a tribute of affection from RAPHAEL to his mother.

His pictures are, too, in other ways, reminiscent of his home. GIOVANNI SANTI painted in the Umbrian churches, and the pictures were prized and followed by his famous son. According to Messrs. CROWE and CAVALCASELLE, the *Resurrection*, in the Vatican, has its counterpart in a work of GIOVANNI'S at Cagli. The *Virgin with the Finch*, at Berlin, recalls the father's *Virgin with the Pink*, in the Fano Hospital, and many works which are related in the same way might be mentioned. Even in RAPHAEL'S later works, when his style had gone through several transformations, there are occasional suggestions of his father's figures. We may suppose "either that filial piety induced the youth to make a pilgrimage to the altars on which the works of his sire had been left, or that he inherited the drawings and sketches which SANTI had collected and preserved." Homeliness underlies his most sublime things, and it is the quality which ensures universal admiration for his works. It requires a sort of education to appreciate DA VINCI, ANGELO, FRA ANGELICO, BOTTICELLI, MANTEGNA, but RAPHAEL can always be understood by the multitude. As EMERSON says, his pictures domesticate rather than dazzle us, and, in his last and greatest work the familiar, simple, homespeaking countenance of the transfigured CHRIST "is as if one should meet with a friend."

Whether it was fortunate or the reverse that the master of RAPHAEL should have been PERUGINO rather than SIGNORELLI, there can be no doubt that the gentleness of the boy was more in keeping with the placid saints of PERUGINO. It was asserted by VASARI that GIOVANNI himself brought his son to Perugia. But this seems to be incorrect. The father died in 1494, leaving RAPHAEL, who was then only eleven, to the care of an uncle—a priest who unfortunately took pleasure in litt-

* "Raphael: His Life and Works. With Particular Reference to Recently Discovered Records, and an Exhaustive Study of Extant Drawings and Pictures." By J. A. Crowe and G. B. Cavalcaselle. London: John Murray.

gation and in consequence brought trouble to the family. At what time RAPHAEL left URBINO is not known, but it may be assumed that in 1495 he was taking lessons from PERUGINO, and that he knew something of the use of paints and brushes before he came to Perugia. The sentimentalism of PERUGINO met the public taste, and his works were in such demand for churches, that he kept a workshop in Florence as well as in Perugia. The relation between RAPHAEL and his master has long been a puzzle to critics, and the same works are sometimes ascribed to one and sometimes to the other painter. PERUGINO's success made him a mannerist. Having a large number of works to produce, he adopted a system by which production was made easy. He had fixed ways of posing his figures, arranging the draperies and expressing feeling, and his works on this account suggest some of the secrets of an Italian studio. But those ways were not bad in themselves, and what was done by PERUGINO was proof of the existence of a theory of art in his mind which must have been the result of study. Figures could be constructed mechanically in his workshops by PERUGINO's assistants (he boasted that he never robbed anyone but himself), but a genius like RAPHAEL would, in adopting the types, give new life to them. RAPHAEL's conscientiousness in adhering to a model was not the least remarkable of his gifts. Sir JOSHUA speaks of a study for the *Dispute of the Sacrament*, in which all the figures are represented with the cap worn by the model, "so servile a copyist," says the President, "was this great man, even at a time when he was allowed to be at his highest pitch of excellence." It was through this conscientiousness that in his apprenticeship RAPHAEL became more Peruginesque than PERUGINO; he divined what his master was aiming at, and in such a picture as the *Sposalizio* we seem to see old PIETRO at his best, and for once ceasing to be a manufacturer. That the master recognised his own thoughts in his pupil's work is evident when we find PERUGINO painting figures underneath a fresco of RAPHAEL's after the death of the latter and without any misgiving as to difference in style.

The progress of RAPHAEL in Perugia is traced by Messrs. CROWE and CAVALCASELLE with as much minuteness as is practicable from the materials which exist. All the drawings which remain of the famous sketch-book in Venice are analysed carefully, and they indicate the application of RAPHAEL in his student days. He must have had a reputation for industry. MICHAEL ANGELO once asserted that RAPHAEL was indebted for any excellence he possessed to long study rather than to natural ability. But however true this may be (and it was in REYNOLDS' mind when he told the Academy students that nothing was denied to well-directed labour), it is evident that while in PERUGINO's studio RAPHAEL's labour was extended beyond the tasks which were assigned to him; and while loyal to his master, he was not forgetful of his own interests. One passage may be extracted to suggest the workings of his mind when a student:—

Whilst RAPHAEL thus devoted his time to close study, he was still under the orders of the superiors to whose commands he was subject by duty as well as by habit. He had no dispensation assuredly to neglect the work of an assistant when his master presided in the painting room. At such hours as he laboured for himself, or for his own instruction, he was free to do what he pleased. At other hours he was bound to think exclusively of the subjects which PERUGINO was commissioned to execute. But this constraint naturally produced a mental thralldom which caused the circle of ideas in which he moved to become identical, so to speak, with that of the artist who directed him. Once in early days his mind had been filled with the beauties of the subjects which PERUGINO transferred to the predellas of Fano. Now he dwelt with reverent fondness on the compositions which in numberless instances engrossed the time of his chief. Was he aware that PERUGINO recollected the *Sposalizio* of ORCAGNA when he composed the same episode for the brotherhood of St. Joseph, at Perugia? His lively recollection of this masterpiece was certainly shown in the later development of the same theme at Città de Castello. When PERUGINO consented to depict the *Coronation of the Virgin*, for San Francesco, of Perugia, RAPHAEL brooded over the legend preparatory to its repetition in the altar-piece of the Vatican. He thought out the *Trinity* and *Crucifixion* of Città de Castello after seeing PERUGINO's earlier sketches and cartoons. Yet in the ordinary forms which painting took in those days, RAPHAEL, though mindful of PERUGINO's bidding, seems always to have tried to improve on the conceptions of his master.

One of PERUGINO's principal craftsmen was BERNARD

PINTURICCHIO, and it has been supposed that RAPHAEL was among the pupils and assistants assigned to him when he contracted to paint the room where the choir-books were kept at the cathedral of Sienna. It is a belief in Sienna that RAPHAEL did paint part of the ceiling. But there is no authority for the tradition. How far he assisted is a question on which the critics are not agreed. BURCKHARDT maintains that there is nothing which might not have been done by PINTURICCHIO. Messrs. CROWE and CAVALCASELLE consider that PINTURICCHIO furnished the rough drafts from which, with the help of occasional appeals to nature, finished drawings were prepared by RAPHAEL. But it is suggested that drawings were not necessarily made in Sienna, and the character of some of the details confirms this view. At the same time, the sketch of the Graces, which is in the sketch-book at Venice, represents a group which was then in Sienna, and is consequently evidence that RAPHAEL visited that town.

RAPHAEL, during his apprenticeship, occasionally returned to his native Urbino, and he secured the patronage of the duke and duchess. It was supposed that the duchess gave him a letter of recommendation to chief authority in Florence, but doubts have also been expressed as to the probability of so much kindness being displayed. Messrs. CROWE and CAVALCASELLE regret the doubts, but they are obliged to own that there is no evidence of the existence of the letter, and therefore it must be ignored. Still it is probable that about the end of 1504 RAPHAEL did visit Florence. It is evident from his sketches that at that time he came under some new influence. The provincial Umbrian manner is exchanged for "the more skilled and intelligent style of the greater Florentines." A more fortunate time could not occur for a visit to Florence. DA VINCI and MICHAEL ANGELO had just completed their great cartoons, and the sight of them would work wonders in a mind like RAPHAEL'S. A new power also arose in the Dominican monk FRA BARTOLOMMEO.

Florence opened a new field to him, in which he observed that artists were not working from set forms, but in obedience to principles and laws. He was no longer a child who had a lesson to learn, but a man with unusual acquisitive propensities; not like BAGIARDINI, whom MICHAEL ANGELO called happy, because he was content with the little he had learned, but a craftsman who had acquired much yet wished to acquire more. He saw LEONARDO'S masterpieces without that material craving for imitation which had beset him in Perugia. He took hold of the maxims which DA VINCI had taught, not of the very shapes which he had painted. He made LEONARDO'S lesson a study, and became his disciple in a far higher sense than he had been the pupil of PERUGINO. . . . With the reappearance of FRA BARTOLOMMEO a new life was given to the art of LEONARDO. RAPHAEL seized the favourable opportunity, became the intimate friend of the Dominican, and, incredible as it may seem, gave him lessons in perspective. The fruits of this intimacy were not slow in appearing. RAPHAEL patiently continued to apply the precepts of LEONARDO in the pictures which he executed; but he modified some of the lessons of his manner in obedience to the lessons of the friar, and came at last to embody many of the qualities which distinguished that remarkable painter.

It has been regretted that RAPHAEL did not come more directly under the influence of LEONARDO. If DA VINCI had been his master instead of PERUGINO, who can say to what heights art would have reached? When we read the analysis of RAPHAEL'S works which has been prepared by Messrs. CROWE & CAVALCASELLE, it becomes plain that RAPHAEL recognised in LEONARDO the genius from whom he had most to learn. But there was much which he could not attain, and the mysterious expression which attracts and subdues the spectator in DA VINCI'S works could no more be imitated by RAPHAEL than by lesser artists. What is marvellous is the ease with which he made the works of so many men yield profit to him. RAPHAEL was in truth the prince of eclectics. The simple Umbrian painters as well as the great Florentines, PERUGINO, with whom he remained for years, and MANTEGNA, of whose work he may only have seen a stray example, were all utilised, and, what was more difficult, the qualities which were derived from them, no matter how diverse, were fused into a style which might be said to be perfect in its unity. The extraordinary spectacle was seen in RAPHAEL of a painter having something in common with the miniaturists and with the largeness of MICHAEL ANGELO; with the dainty affectation of PERUGINO and the breadth, simplicity, and humanity of FRA BARTOLOMMEO; with the portraits of DA VINCI and the figures of those who passed through many tribulations which were drawn by MANTEGNA and FRANCIA,

In course of a few years RAPHAEL exemplified other influences, some of them being less worthy; but that period has yet to be described by Messrs. CROWE and CAVALCASELLE, and we trust that ambassadorial and other functions may not long delay the publication of the remainder of their book.

THE LATE J. B. A. CLÉSINGER.

A TRUE artist was the late JEAN BAPTISTE AUGUSTE CLÉSINGER. His death, while Paris still echoes the military salute fired over the grave of a gallant general and the martial music which heralded the funeral procession of a popular statesman, has taken Paris by surprise, for the people had not heard of his illness. EMILE DE GIRARDIN, who cared nothing for art, said of CLÉSINGER's works:—"J'aime les marbres de CLÉSINGER, parce qu'ils remuent." In truth, his statues are instinct with life. His sculpture perhaps lacks elegance of style. It has been defined as *décorative tourmentée*, but certain it is that action and passion are powerfully rendered in all his compositions. His first success was a bust of SCRIBE: a more prosaic head was never immortalised. CLÉSINGER explained his work by the fact that the genius of the prolific dramatist inspired him. He was essentially of a nervous and excitable nature. Popular movements invariably proved an incentive to CLÉSINGER's genius. During the Revolution of 1848 he threw open his vast studio to all artists whose *ateliers* were in a disturbed part of Paris. He cast a gigantic head typifying the Republic, and presented it to the Provisional Government. A few weeks later he executed a colossal figure of *Fraternité*, which was erected in the centre of the Champs de Mars.

In an incredibly brief space of time CLÉSINGER executed M. FOULD's order to replace PRADIER's equestrian statue of the *Duke of Orleans* in the court of the Louvre by one of FRANCIS I. It was theatrical in pose, and condemned by the public; thus the somewhat insane project of raising it on a square pedestal, bearing on each side medallion portraits of FOULD, FRANCIS I., NAPOLEON III., and CLÉSINGER, was not carried out. CLÉSINGER never admitted anything to be impossible, and regretted that his *Francis I.* had not been executed in marble. "But," remarked a friend, "it is so enormous, where would you find a piece of sufficient size?" "At Carrara," he replied. "But there is no direct road by which it could be transported." "One can be made," was his reply; a reply more characteristic of his self-appreciation than of his modesty. M. DUMAS, *fils*, not inaptly inquired whether even uttered by MICHAEL ANGELO, CELLINI, or PUGET, such a reply would be tolerable.

CLÉSINGER's industry partook of the marvellous. It was his habit to rise at dawn, and to walk from his house in Paris to his studio in the Avenue de Madrid (Neuilly). Then he worked without intermission, his meals being laid on a table by his side, till 3 A.M. He would then get on his horse and make the best of his way in the dark along the avenue of the Bois de Boulogne, reaching home about 4 A.M. After two hours' sleep he would return to the *atelier* and resume his chisel. Such was his life, yet he was openly accused of being a *flâneur*, who worked from casts taken from life.

On one occasion his friend M. DUMAS, *fils*, who was then writing "L'Affaire Clémenceau," went to see him at his studio, and struck by the beauty of his model, created the *Andromède* in that work from the inspiration of her peculiar type. Some months later M. DUMAS inquired what had become of the original of his *Andromède*. "Her husband beat her, and spoilt her figure—I could not longer employ her," was CLÉSINGER's reply. The model who sat for his *Femme piquée par un Serpent*, was a celebrated actress of the Odéon Theatre. His marriage with the daughter of GEORGE SAND was an idyll. In that brilliant writer's "Histoire de Matin" she constantly alludes to her little daughter SOLANGE. Madame DUDEVANT received a numerous and somewhat mixed company of writers, artists, and composers in her country place of Rohant in the Berri. The baron, her husband, looked on these as pariahs, and seldom honoured Rohant by his company. When the marriage of his daughter with a stone-cutter, as he designated a sculptor was suggested to him, he indignantly rejected the proposal. The marriage, however, took place, and perhaps the baron's previsions were not groundless, as it speedily ended

in a separation. The mother-in-law and the sculptor fought a duel in the following terms: "Tell CLÉSINGER," said GEORGE SAND to a mutual friend, "if he provoke me further, I shall draw his character in my forthcoming novel, and in a manner so graphic, that he will at once be recognised." "All right," rejoined the sculptor, "I shall exhibit her portrait either on canvas or in marble, and represent her nude; the likeness will be unmistakable." CLÉSINGER, be it remarked, had already executed the fine statue of GEORGE SAND, draped *à l'antique*, which is now in the green-room of the Comédie Française, next to that of ALFRED DE MUSSET, by MAZZARA. Among the works of CLÉSINGER which recur to one's memory as having attracted popularity, are *Lucrèce*, *Artane*, *Charlotte Corday*, *César*, a statue of Prince NAPOLEON, *Cleopatra before César*, now the property of M. DE MARYNHAE; a fine bust of Madame RATTAZZI, *née* BONAPARTE WYSE; a *Phryné holding a Vase*; a bust in bronze of HENRI HOUSSEY; and a *Taureau Romain*.

The funeral of the deceased sculptor took place at the Church of St. Thomas d'Aquin.

PARIS NOTES.

THE Prefect of Police in Paris has issued an important circular to the Commissaires of Police respecting repairs to dwelling-houses, or other buildings that are falling into ruin. The following passages are particularly noteworthy:—"Henceforward, when informed of the perilous state of any building, you will abstain from addressing any summons to the proprietor, but will immediately inform me of the fact in a report, so that my administration may advise the Prefecture of the Seine, which, by the decree of October 10, 1859, is alone competent to decide upon the measures to be taken in such case. It may, however, sometimes happen that the dangerous state of the building must be seen to at once; and, in this event, you will communicate as speedily as possible with the surveyor of the arrondissement, who will then see that the necessary precautions be taken at once. Finally, should you deem it wise, you may, in the interest of public safety, and pending the execution of the repairs or demolition, as the case may be, prohibit all traffic before the threatened buildings, and inform the tenants, by an official notice, of the danger they run in remaining in their apartments." These new regulations effect almost a revolution in the system hitherto prevailing, under which the police have been obliged to proceed by way of summons on the owners, who frequently pay no attention thereto, or at most make some trifling repairs utterly inadequate to the occasion.

Among the first signatures appended to the artists' protestation against the proposed Triennial Exhibition at the Palais de l'Industrie are those of Messrs. Feyen-Perrin, Tony-Robert Fleury, Vuillefroy, Luminais, Lavielle, H. Pille, Guillemet, Düez, Yon, Lalanne, Flameng, E. Vernier, Saint-Pierre, Dubufe, Toudouze, Frappa, Dardoize, Leclair, Bellavoine, Hirsch, Quost, Japy, Gervex, Thomas, Chanet, Debon, Richemont, &c. A copy of the document, the original of which has already been sent to the Ministry of Public Instruction and Fine Arts, has been addressed to all artists who have exhibited at the annual Salons, with a request that they will sign and return it to the secretary of the "Committee of Ninety." It seems impossible that the Government should persist in its scheme in face of the almost universal condemnation it has received at the hands of artists.

The façade of No. 51 Champs-Élysées, the new private hotel of M. Horo, the well-known picture valuer and publisher, who has himself superintended its construction, has been completed, and is a remarkable work. The decorative group on the pediment (*fronton*) of this mansion will arrest the attention of every passer-by. It represents the genius of art, with statues of painting and sculpture—each upwards of 15 feet in height—to the right and left; the design has been splendidly executed by Falguière, the author of the group now crowning the Arc de Triomphe, and was sculptured on the spot out of a solid block of stone weighing no less than 18 tons. Lower down on the façade of the building are two medallions of Michael Angelo and Raphael, also by Falguière. As a general rule houses are built with a view to being sold, let, or inhabited by their owners. Such, however, is not the intention of M. Horo, who has had this little palace erected and fitted up solely for the reception of his collection of paintings and works of art, which are of priceless value. Thus No. 51 Champs-

Elysées may, without the slightest exaggeration or euphonism, be termed the abode of the arts.

The Department of Public Instruction is enthusiastic in sending out exploring expeditions. M. Paul Rey has just received a commission to explore the celebrated Lake Copais in Bœotia—the Cephissus of Homer—now more generally known as Lake Livadia. In summer the greater part of the bed is dry, and used as pasture land for cattle. M. Rey's task will thus be rendered considerably lighter, and is expected to result in the discovery of important archæological and artistic treasures. Another expedition, under the leadership of M. Aubry, mining engineer, and M. Hamon, physician, is to be despatched to Choa and the Gallas country, situate to the south of Abyssinia, with the object of studying its topography, geology, mineralogy, and natural history.

At the last meeting of the Académie des Beaux-Arts, M. Ch. Gounod, vice-president during 1882, succeeded in the ordinary way to the presidency of the body, M. Guillaume being elected to replace him in the vice-chair. M. Delaborde continues his duties as secretary, and the reading committee, whose duty it is to examine the notices and papers that are to be read at the public sittings, is composed of Messrs. Heber, Cavalier, Questel, Henriquet, Rayer, and Em. Perrin, while Messrs. Questel and Bailly are appointed chief administrators for the year.

M. Maspero, when lately passing through Turin, discovered in the museum of that city two Egyptian tablets covered with characters that appear to date from the 20th dynasty. They contain some curious fragments describing a quarrel similar to that of the fabled dispute between the members and the stomach. In this case, however, following the Oriental custom, the story assumes the form of a regular trial before thirty judges, the whole of the argument or speech of the Head being preserved. M. Gaston, Paris, in bringing this important discovery to the notice of the Académie des Inscriptions et Belles Lettres, suggested that Egypt, to which many legends formerly supposed to have had their origin in Hindostan have lately been traced, might also have been the birthplace of the fables.

At its last meeting the Committee charged with the erection of a national monument to Jean-Jacques Rousseau, on the proposal of its chairman—M. Henri Martin, of the Académie Française—decided to organise an exhibition of works of every kind—prints, book illustrations, coloured engravings, portraits, pastels, paintings, bronzes, medals, manuscripts, editions, &c.—relating to the person, life, and work of the great writer. This exhibition is to be held in Paris during the first half of the present year.

The city of Paris proposes to take an active part in the Amsterdam International Exhibition. Not only will it send a complete collection of its own, illustrating the working and organisation of the various municipal services, but arrangements are to be made for the despatch of numerous delegates to the Exhibition at the expense of the city. These are to be representative working men, and will be chosen by the Chambres Syndicales Ouvrières, which correspond to the English Trades Unions. In the majority of cases their expenses alone will be paid, and a credit of 50,000 frs. for this purpose is shortly to be demanded of the Municipal Council.

ARCHÆOLOGY IN GREECE.

THE winter and summer, says a correspondent of the *Times* in Athens, have been made remarkable by the discovery of no such notable work as those which the Germans found at Olympia, but in an archæological point of view it has by no means been devoid of interest. Dr. Schliemann's resumption of his excavations at Hissarlik has failed to develop anything confirmatory of his Ilian hypothesis; the famous stratification of civilisation which was supposed to testify to the extreme antiquity of the city which stood on Hissarlik is shown to be untenable, and further work on the site is stopped.

The Austrians excavating at Gulbaktche, opposite Rhodes, on the mainland, a site the ancient appellation of which is unknown, have made a fortunate discovery of an entire mausoleum, not unlike that at Halicarnassus, and ornamented with reliefs in a very fine style of art—portions resembling strongly the sculptures of the great Pergamean altar. They comprise scenes from the "Odyssey," combats of Amazons, &c., the figures in general being in accordance with the treatment and costume of the florid epoch of Greek art, but many of the figures are in distinctly Asiatic costume. Unfortunately the sculptures are in a fine sandstone, which neither lends itself to finish or preservation as does marble, but the condition of the work is so good as to indicate an early interment.

When reconstructed, as it will be at Vienna, it cannot fail to throw new light on the history of Greek art. The Turkish Government very liberally decided that the series of reliefs ought not to be divided, and so the Austrian Government has secured the entire monument.

In Greece proper, the only work of any importance done is that of the French school at Athens, whose excavations at Delos have now extended over six years. The feeble and unintelligent work done by the Greeks themselves, under the direction of the Archæological Society of Athens, is distinguished more for the narrow and exclusive spirit and anxiety to exclude all other agencies which direct it, than by what has really been done. This society is a veritable dog in the manger, disposing of very little means for archæological work, which it employs mainly in securing sites to prevent excavation except under its own direction, and preparing for operations which would exhaust all the means Greek finances would permit during the next century or two. The clearing out of the theatre at Epidaurus, completed this year, adds next to nothing to our archæological wealth, while the important exploration of Delphi, which the French school had made application for permission to undertake, is blocked by an application of the Archæological Society, made as soon as the French school had made its proposals, and evidently in a purely obstructive spirit, as the French claimed none of the objects found, all going to the Greek museums, gaining only for themselves the honour and the scientific results, which, of course, are common to the whole world. The Greek archæological authorities would not permit even so much honour to leave Greek shores, though themselves without the means to carry on the work.

All the notable archæological year has to show from Greece proper is, nevertheless, the result of the excavations made by the French at Delos. The Delian discoveries now comprise the *fronton* of a temple in a beautiful style of Greek art; eight life-size archaic statues of Artemis, of which one is doubly interesting from its early inscription of dedication by a woman of Naxos, and its close resemblance to the wooden statues which were the first form of sculpture, showing this to be of the very earliest type of archaic work in stone, perhaps the earliest marble statue of Greek *provenance*, and probably of the beginning of the seventh century; a marble statue of Nike, signed on the pedestal by the famous archaic sculptors Archermos and Mikkiades; a splendid female head in the style of Scopas, probably the head of Latona, from her sanctuary in the famous temple; several beautiful portrait busts of the Ptolemies; a colossal statue of Caius Ofellius, signed by two well-known artists of the Greco-Roman period; a mosaic, with the signature of the artist, one of the very few signed Greek mosaics in existence; a colossal statue of Rome signed by the Athenian sculptor Melanos; a colossal statue of Isis; a Hermes, found in the theatre, and most interesting from being covered with curious and witty graphite scratched on three of its sides; a life-sized statue of a warrior by Agasias of Ephesus; many statues by the important sculptors, and inscriptions in great abundance, one of more than five hundred lines, the longest and most interesting Greek inscription ever found, containing the inventory of the sacred treasure of Delos, and revealing the whole system of sacerdotal management and keeping of accounts.

Besides these works, which claim a protection from the Greek authorities and the elements, there are the remains of the Temples of Apollo and Artemis, the porticoes, the agora, the Temple of Isis and the Assyrian Divinities, the early Temple of Helios on Cynthus, and the theatre, whose excavation has this year been completed.

This collection, containing, perhaps, the most valuable examples of archaic Greek art in existence, with unique specimens of the Greco-Roman period, entirely due to the munificence of the French Government, who have expended about 1,200*l.* on these excavations alone, would, one might expect, be transported from the desert island of Delos to the capital, where students of art and even the patriotic pride of the Greeks themselves might profit by them. To those who know Greek ways, their actual destiny is already anticipated. After having been left exposed to the weather, and the sport of the shepherds whose flocks feed at certain seasons of the year on the island, the larger statues still lie there, and those of Caius Ofellius and Rome have been gravely mutilated, while the more important inscriptions have been in part defaced, and the smaller ones in part carried away. The more transportable objects have been carried to Mykonos, the chief and nearest inhabited island of that insular eparchy, and which, therefore, claims jurisdiction over Delos, and are there piled up in two damp basements where a humane carter could not stable his horse, and where are inscriptions, statues, bronzes, terra-cottas, &c., in a condition which forbids access, or study now to an archæologist who has the courage to go to Mykonos to see them, inaccessible to photographers or draughtsmen, and being preyed on by the salt damp, and as useless to the world as they were in the earth of Delos. Yet the Greek Government, which has so centralised administration that a town cannot build a road without the permission of Athens, have not the power or intelligence to rescue this mass of noble work from the barbarous peasantry of Mykonos, because it cannot or dare not deny the rights which a province claims over every object found in its limits.

So the people of Pyrgos, near Olympia, hold the results of the German excavations with the menace to offer armed resistance to any removal of them to Athens, and so they, too, are being gradually consumed by the sea-damp in wretched sheds in a locality where the malaria forbids access half the year, and the utter want of accommodation for travellers makes a journey in the other half an adventure not to be lightly undertaken. In Mykonos there is not even a khan—a stranger must trust to the chance of finding a house opened to him, which rarely happens; and as there is only a weekly communication, *viâ* Syra, with the great world, and this even fails in bad weather, there would be little chance of the collection being seen, even were it provided with a proper museum. It would seem that provincial independence in Greece is only allowed to exist where the most complete centralisation is desirable, while in those respects where liberty of action beyond any immixture of the Central Government would really conduce to progress there is no hope of its obtaining. The reason probably is that neither people nor Government care in the least for the interests of the higher education of which archaeology is a part; and the Government, not to lose its centralised power for political control, permits the provinces to flatter themselves with a petty independence, retaining the historical and artistic objects which form the subjects not of independent study or admiration, but of local vanity. The deputies of Mykonos would vote against the Government that carried the marbles of Delos to Athens, though really they belong no more to Mykonos than to the capital.

The archaeological law (which is a relic of the Bavarian *régime*) forbids excavation even on one's own ground, except with the permission of the Government; it forbids all exportation of any objects of antiquity, and confiscates all that are not declared to the authorities or that are moved from place to place without their permission—provisions of the law in the execution of which little regard is paid even to its letter, while at the same time the most valuable objects are exported clandestinely and commonly, and it continually happens that objects in marble or bronze too large to be moved in secret are broken up by the finders and sold piecemeal, while objects whose chief value is in the knowledge of the location of discovery are sent out of the country to be sold elsewhere, with no clue to that location. The unintelligence and perversity, the total want of common sense in the Greek method of treating the great archaeological interests which inhere in the country surpass anything known in the whole range of their action beside. The law forbidding unconditionally all exportation of antique objects exists only in Egypt besides; but it is curious that a considerable collection of Egyptian antiquities in the Museum of Athens was smuggled out of Alexandria by the Greek officials in violation of the law borrowed from Greece.

PETERBOROUGH CATHEDRAL.

SOME correspondence has been published relating to the proposed reconstruction of the tower of Peterborough Cathedral.

The Rev. Canon Davys says:—"I learn with dismay that the great central tower of Peterborough Cathedral, long known to be dangerous, is to be removed by order of the Dean and Chapter, and I see that an important committee has been formed to assist in the work. But is it necessary to remove a tower of such value? Is it impossible to do at Peterborough what we have so successfully accomplished at St. Albans in the case of a much heavier tower? Sir Gilbert Scott knew how to save both these towers, and Mr. John Scott has told me that he is in possession of his father's arrangements for the preservation of that at Peterborough. I have pressed the importance of this information on the attention of the Chapter, but other counsels have prevailed, with the deplorable result now announced. It is some years since I left 'the city, the place of my father's sepulchre,' and my 'Architectural Guide' to Peterborough, in its latest edition, is, I find, out of print. I have not had time to learn the exact intentions of the architect now responsible for the safety of the noble minster, or the full particulars of the distressing circumstances in which the Dean and Chapter must find themselves placed; but I cannot let the day pass without expressing an ardent hope that not one stone of the Cathedral of my first love may be thrown down which can possibly be left upon another."

Mr. J. Oldrid Scott, in reply, says:—"The central tower of Peterborough Cathedral has been in a critical state for many years; one of the four great piers which carry it—that at the south-east angle—is seriously split, and bulged from the top to bottom, it is only held together by woodwork and numerous iron bands. The upper stage of the tower is also much shattered, and in its eastern face I remember seeing a crack almost wide enough for a man to get through eight or nine years ago. During the time Sir Gilbert Scott was architect to the Cathedral he more than once called the attention of the Dean and Chapter to the dangerous condition of the tower, but it was considered impossible to raise the funds necessary for its restoration, and the work was postponed. It was his wish at that time to deal with this tower as he had with those at Ripon, St. David's, and more recently at St. Albans—namely, to carry the weight of the upper part by powerful shoring of woodwork, and to underbuild the weak leg, either wholly or in part,

leaving the defects in the upper stage to be made good later on. The failure of the tower has, however, I understand, increased quite lately. The condition which I have described was that in which the tower was some eight or nine years since, when I made an examination of it on my father's behalf, and I have no doubt whatever that the course now proposed by Mr. Pearson is the right and only safe one; nor need there be any apprehension that in his hands anything more will be done to interfere with the ancient character of the building than is absolutely necessary for its safety."

The Dean of Peterborough writes:—"No one can sympathise more than I do with Mr. Owen Davys's anxious desire that 'not one stone of the Cathedral of his first love' may be thrown down which can possibly be left upon another. He asks, 'Is it necessary to remove a tower of such value' as the great central tower of Peterborough Cathedral? I think if he had examined that tower as often as I have done within the last few months he would hardly have put the question. But we are acting not on the opinion of any unprofessional person, but on that of one of our leading and most judicious architects. He may rest assured that Mr. Pearson, in whose judgment we have the most perfect confidence, would not recommend the demolition of any existing work unless it were absolutely necessary in order to prevent peril to life and to secure the safety of the building."

Sir Edmund Beckett says:—"No one has yet mentioned what seemed to me the worst symptom of mortal disease in the Peterborough tower when I looked at it with the Dean in 1881—viz., that at some time or other it had been attempted to hold up the south transept front from leaning outwards by strapping it to the tower. Of course, that had not succeeded; the transept has gone on sinking, I suppose from bad foundations, and has torn open the tower worse and worse. Nothing of that kind had happened at St. Albans or anywhere else that I know of. The failure of the piers was much the same. It is not so well known as it should be, when so much is made of rebuilding tower piers and setting up leaning walls, that one of the transepts of Beverley Minster, which overhung 4 feet, or nearly twice as much as the south clerestory of St. Albans, was set up by a Beverley builder early in the last century. I forget the exact date, but the pictures of the machinery used were frequently before my eyes when I was a boy in my grandfather's house there. And hydraulic presses did not exist then, with which Mr. Longmire, the present contractor at St. Albans, did the job of setting up that wall in perfect silence in an hour, filling up the gaps afterwards. There is no doubt that altogether this is a very serious business at Peterborough, and will require every penny of the estimate of 40,000*l.*, and probably a good deal more, unless it is very unlike St. Albans, and, I may add, Lincoln's Inn Chapel—where almost every cut has revealed something still more rotten behind it, both in stone and wood. In both of these churches we had been sitting under Damoclean roofs unconsciously for years. The 'vaulting' of Lincoln's Inn Chapel was composed by Wyatt, the fashionable church 'restorer,' just ninety years ago, of string loaded with plaster and nailed to beams, of which the ends had turned to sponge in the walls. I hope Peterborough may not turn out as bad."

ST. MAGNUS CATHEDRAL, KIRKWALL.

THE trustees of Meason's Mortification for the "repairing and beautifying of the Cathedral of St. Magnus," Kirkwall, recently had under their consideration the propriety of introducing stained glass in the large eastern window, but after bestowing much care and attention on the subject, they resolved, says the *Scotsman*, rather to improve the stonework of some of the windows on the south side of the nave that had got into a dilapidated state. The deed, under which the trustees act expressly, provides for the "opening up of and restoring windows," some of which were shut up, and others had become dilapidated under the decaying hand of time. Five of these windows on the south side of the nave, on which workmen are now engaged, had become so decayed and broken down that only small portions of freestone remained here and there in them, and they had been patched up in a very rude manner with the common blue stone of the county. When the workmen removed this blue stone, they found that the mortar was of the most inferior kind, until they came into contact with the original masonry, when the mortar was of a superior description, and equally as strong as the stone itself. They thus found the removal of the patched-in work an easy matter, and clearly pointed out the original work from that which had been introduced. To these five windows the trustees in the first place directed their attention, and the plans for the restoration were submitted to skilled persons in Edinburgh and elsewhere. From these windows there is a history to be learned, interesting both to the architect and archaeologist. It required no small degree of care and attention to preserve a style that would be in perfect harmony with the spirit of the age in which they were executed, and this has so far been done in a satisfactory manner. The original extent of the cathedral was very small compared with what it is now—consisting, as it then did, of only three bays of the choir, the north and south transepts, and only two or three bays of the nave. At the period at which this part was built (twelfth century) the Anglo-Norman

style prevailed, and accordingly this part of the cathedral partakes of that style, with its massive pillars, semi-circular arches, and bold but low-cut mouldings, with an occasional trowel-pointed ornament. Then we have the transition style from the Norman to the Early English, which latter began to be practised during the thirteenth century. Of this transition style there are some beautiful examples in the arcades of the nave and transepts and the four central arches of the main pillars supporting the tower. Thereafter we have the Early English, with its lighter shafting, pointed arches, bold-cut mouldings, and more delicate foliage on the capitals, bosses, and, generally speaking, new principles of construction brought into use—a very elegant example of which is found in the three bays of the choir and transept chapels. This style began to be practised during the latter part of the thirteenth century, but was not here put into execution until the fifteenth. Of the five windows now in course of restoration, the one farthest east clearly belonged to the Anglo-Norman period, with its double recessed arch, plain chamfered hood, and block-cut capitals, all of which might have received a considerable amount of ornamentation in harmony with the spirit of its style; but it has been thought advisable to keep this part of the restoration as near to the original as possible. The remaining four windows belong to the later period—the Transition and Early English—and have single recessed arches of greater depth, with bold-cut mouldings, moulded hoods, and slightly foliated capitals, all of which are being strictly carried out in as near conformity to the original as possible. It has been suggested to introduce in the window west of the Norman one something of the Transition, such as the zig-zag form of arch, good examples of which are in the window near it, and in the arcades of the nave and transept. This, it is thought, would relieve the dull monotony of four windows of exactly the same description, which is scarcely to be found in any other part of the Cathedral, but would also mark the progress of the building from east to west, and the spirit of the architecture prevalent at the time of execution. It is anticipated that Meason's trustees, if their funds will admit, will afterwards restore the free shafting that have become decayed or fallen out of the other windows, and also execute some needed restoration on the stonework about the doors.

THE DUBLIN MUSEUM OF SCIENCE AND ART.

ON Monday a deputation waited on Earl Spencer, Lord Lieutenant of Ireland, to protest against the adoption of the proposed site for the new Museum.

The Lord Mayor, in introducing the deputation, called attention to a late meeting, when the following resolution was adopted: "That while reiterating the opinion of the former meeting of the citizens that Leinster Lawn should not be interfered with, we are of opinion that the selected plans for the proposed Science and Art Museum are unsuitable, and that revised specifications should be prepared and fresh plans invited under an Irish committee; and we are of opinion, that in order to command the confidence of the Irish public the proposed institution should, as originally contemplated, be under an independent Irish control and management, sister to, but not subordinate to, South Kensington, and that if controlled by South Kensington it will not work out the desired object."

Mr. Ashlin, architect, said he was not prepared to go into details on the question of the site, but the site proposed would only give a building standing on an area of 200 feet each way, and in order to obtain with such a building the required 100,000 square feet it should be three storeys high. That had been proved by all the plans that had been submitted. Again, most of the rooms would be lit only from one side, and that lighting would be insufficient. In an architectural point of view the chief defect would be the inner court—that of Kildare House. The centre would not face any particular street, and there would be no real façade save one looking towards the inner court. The general opinion of all the architects was, that no suitable building would suit the site proposed—they would not be able to obtain the requisite accommodation in a two-storey building. But it appeared to the architects who were at a meeting that he attended that a very good site could be obtained, even on the present area in the possession of the Government, by increasing the area a little towards the north. A building might then be had which would extend 500 feet along Kildare Street, with a centre and main entrance facing Molesworth Street, and which could have two wings, each 230 feet long, extending towards the north and the south, thereby forming a quadrangular building, of which Kildare House would be a side.

Mr. Brooks, M.P., said there must be no misapprehension—the deputation did not recommend any particular site.

Mr. Gray, M.P., stated that when he was Lord Mayor a public meeting was held which pronounced emphatically against the Leinster Lawn site. He attached more importance, however, to the second caution, that the management should be Irish. The Royal Dublin Society had been since then subordinate to South Kensington, and it was notorious that disputes had arisen, and that

the members of the Royal Dublin Society considered themselves aggrieved by the action of the South Kensington officials. The same feeling existed among members of the Royal Irish Academy. The deputation were strongly of opinion that in order to secure public sympathy, in order to be "in touch" with the Irish people, it would be necessary that this establishment should be constituted as originally intended, and be governed by an independent body. It was not suggested that it should be independent of the Government.

The Lord Lieutenant in his reply reviewed the history of the proposed Museum. In conclusion he dealt with the site, saying:—"I am certainly under the impression that the site was discussed by the visitors when I came over in 1880; it may have been informally, and no official minute was taken of it, but I certainly on the 14th of October did discuss with them the question of site. The question of the designs not having been submitted to the visitors was to be answered in this way. One or two of the visitors were appointed, with the president and another member of the Royal Irish Academy, on the committee of selection. Now, I will at once candidly admit that the present site is not the best that could be found, but it is the best, as far as I can see, that is available. My own opinion, and that of the department in London, adopted by me after I came over, was that most decidedly the best site was the Leinster Lawn site. It connected the National Gallery and the National Museum, and the space in front of it, Merriion Square, was so large that I do not think it could be said that it would destroy one of the lungs of the city. I still hold that that site is the best that can be had for the Museum; but I felt that it was necessary to consult the public opinion of Dublin on the subject, and, therefore, plans, simple indication plans, were prepared, merely giving a general idea of what might be done. I rather think they were sent to the Lord Mayor and to the various bodies in the city that were entitled to speak on them. In deference to the opinion then expressed the Treasury agreed to withdraw the proposal to adopt the site. We then had no option but to look for another site. With the visitors another site was discussed. That site was the site facing Molesworth Street, but it was given up after considerable discussion because it was found that it would make the front of Leinster House so extremely dark. The conclusion was arrived at that while it would have a good effect from Molesworth Street it would have a bad effect on the other buildings. There was, no doubt, on the opposite side—they might prolong the Art Schools on the College side of Leinster House. But that involved the purchase of ground—it might not be a very large sum—but at that time it seemed that if the buildings were erected on the other side, the Kildare Place side, they would give all the accommodation required, and would leave the other side for any future extension that might be necessary. I do not know whether I can come, and I should be sorry to come to any definite conclusion to-day; but my own impression is that the difficulties will be so great in finding any other site and getting proper buildings that it will be better for the interests of all concerned in the matter that the present site should be built on, though I quite admit that it is not the best site. The other sites I have already referred to—the site facing Molesworth Street and the Leinster Lawn site. I have heard quite another site suggested. It would be an exceedingly handsome one. I do not wish you to take this as my own suggestion, nor as being one that I favour in any way. I would prefer to be neutral, but I have heard it suggested that a site could be found in Merriion Square. The idea put forward was that some arrangement might be made to throw open Merriion Square as Stephen's Green was thrown open, and that the museum might be built on that side of the square facing Leinster House. I at once see great difficulties in the matter. The people in the square might object, and there might be other difficulties. But there it is as one of the suggestions thrown out. On the whole, I rather think that in the true interests of science and art in the country it would be better to go on and build on the present site. I think it better that this scheme should be carried out, and that those who were looking forward to its completion should not have their hopes deferred any longer, but that the scheme should be carried out as early as possible. I shall most carefully consider the views laid before me, and I am quite certain that Mr. Mundella and the department in London are really most anxious to carry out the work in the way that will best promote the interests of the education of the Irish people.

The House of Commons.—Workmen are at present occupied in fitting up the E Room, latterly used as the Court of Appeal, at Westminster, for the accommodation of one of the Grand Committees. The chairman will be seated at the head of the room, and to his right and left will be three rows of seats for the eighty members constituting the committee. Seats are provided for the Press, and the public will be admitted to the discussions. The room is capable of being enlarged by 20 feet in length and six in breadth. Provision is made for the second Grand Committee by knocking down the partition dividing rooms 10 and 11, which are at the head of the staircase leading to the Committee corridor of the House of Commons. The internal arrangements will be similar to those described above.

NOTES AND COMMENTS.

MR. BRUNLEES, in his presidential address at the Institution of Civil Engineers on Monday, scouted the idea that his profession was too full. So long as capital accumulated in this country, it must, he maintained, be expended in some productive way at home or abroad. Judiciously planned public works are always productive, and the men who find the means will appoint the agents for carrying out the works. Not only are public works, including many new or larger harbours and docks, required at home; not only are new countries of vast extent and enormous resources being gradually laid open to the operations of the engineer, but a greater diversity of employment is offered to him. Mr. BRUNLEES does not suggest that the diversity is to be found in architectural works, although too many engineers are willing to undertake work of the kind, but somehow in connection with the new power of electricity.

WORKS of great magnitude, which may require ten years to complete, are about to be undertaken at the Suez Canal. They comprise rectification of the west bank of the channel of the outer port of Port Said; formation of a new basin at Port Said; widening of the Canal in the passage of the small Bitter Lakes; widening of the Canal between Suez and Kilomètre 152; doubling of the Ismailia station; embankment of Kantara station, and of the station at Kilomètre 133; rectification of the eastern curve of Timsah station; also of the southern curve of the small lakes; also of the northern curve of El Guisr; also of the curve of Toussoum; widening of the Canal off Port Tewfik; deepening of the basin of Port Tewfik; and the annual continuance of the masonry work.

APRIL 29 will be the hundredth anniversary of the birth of DAVID COX, the blacksmith's son, in Birmingham. The town may well be proud of one of England's greatest landscape artists. How is the centenary to be recognised? The worthiest way would be by an exhibition of Cox's glorious water-colours—which, as transcripts of English scenery, can hold their own against TURNER's works. It is understood that the Birmingham Society of Arts are considering the subject, and if they appealed to collectors for the loan of drawings they would be successful. There is sufficient time to bring together a representative collection; but if it is intended merely to fill a small room as a supplement to an ordinary exhibition of the Society, it will be better to entrust the duty to some other hands.

It is rather early to hear of law proceedings in connection with the proposed bridge over the Firth of Forth. The local contractors, MESSRS. ARROL & Co., entered into an agreement with the Town Council of Inverkeithing, by which they were allowed to work the clay in Inverkeithing Bay into bricks. But there has been an alteration in the plans of the bridge and the use of bricks in the construction of the bridge has been abandoned. But with some foresight, the Town Council had made the contractors agree that if the clay was not used as proposed, a sum of 1000*l.* was to be forfeited to the town. The contractors offer instead to pay a rent for some ground which they may require; but the Council are too keen to allow an obligation to be evaded on such easy terms. An offer has been made to accept 500*l.*, or one half the sum originally stipulated, and, should the contractors decline, then the Council will consider the advisability of enforcing their rights in a law court.

In America it is not uncommon to find works of construction which in size surpass European notions. There is nothing in this country that can be compared with the cellar which exists beneath the block of apartment houses in Seventh Avenue, near the Central Park, New York. It measures 405 feet by 20 feet, and the depth of the upper part below the ground varies from 4 feet to 18 feet. It will contain boilers, coals, and a tunnel giving access to the servants' and goods' lifts. The architects, MESSRS. HUBERT & PIERSON, calculate that 45,123 cubic yards of rock have been removed to form the cellar, and, assuming the price to be 2½ dollars a yard, the cost would be 112,800 dollars. The walls to support the upper structure will cost 320,000 dollars so that the total cost of the building to the top of the cellar is 430,000 dollars.

It must be admitted that the gentlemen who formed the deputation that waited on the Lord Lieutenant to express objections against the proposed museum were not distinguished in either science or art. If the members of the Irish Academy and the Dublin Society felt themselves aggrieved, why were they absent? The president of the Academy, Sir SAMUEL FERGUSON, has a better acquaintance with architecture than most amateurs, but he was not among the deputation, and he does not appear to have exercised his eloquence in opposing the proposed museum. The deputation simply represented one party in politics, and it is evident that all the talk about unanimity in Dublin on the subject was absurd. Earl SPENCER, in replying to the deputation at length, gave it some importance; but English architects will be gratified to learn that his Excellency held out no hopes of a new competition. Will the Dublin architects who have been so zealous in parading the defects they fancied were to be seen in the designs of their English brethren be now satisfied, or are they ambitious to appeal to the Throne?

It is understood that Mr. PEARSON, R.A., in his report on Peterborough Cathedral, expressed an opinion that, with regard to the central tower, which is found to be in so dangerous a state, the cause is not to be assigned to the foundations, but rather to a compression in the upper portion of the pillar. He believes that, when the old Norman tower was taken down, the crushed stones only were replaced by new ones, and the displaced stones pushed back into their old places, and held there by the present iron bands that so disfigure the building. There are, therefore, in his opinion, only two plans which can be adopted, one to leave the pillar as it is, in the hope—which he does not indulge—that no further settlement will take place, or to take out the pillar and rebuild it thoroughly; Mr. PEARSON's feeling being strongly in favour of the latter plan. It would appear that the entire cathedral is in such a condition, architecturally, as to require immediate steps being taken for its renovation and partial reconstruction.

COUNTY COURT judges will henceforth, we suppose, recognise the fact that, no matter what quantity of material may have been used in plumbers' work, it is useless if, through some defect, sewer gas be not prevented from entering a house. On Monday, a plumber sued a gentleman at Croydon for 30*l.*, the cost of putting up a lavatory. But there was a counter-claim for 120*l.*, on the ground that, the work being improperly done, sewer air escaped into the house, and caused the illness of six members of the household, and the death of defendant's son. He therefore claimed the doctor's bill and other expenses. The judge struck out the plaintiff's claim, and gave judgment for the defendant. In this case his worship may have been right; but it should be remembered that in many cases there is nothing more difficult to ascertain than how sewer gas did enter a house. It is surprising that in spite of all the experiments undertaken in Croydon it is so easy, as in the case referred to, for dangerous fevers to arise in the town.

THE Executive Council of the Amsterdam Exhibition have been obliged to extend the building, in consequence of the demands for space. The area originally allotted for the British section in the main building having been very early filled, the British Commissioner has now obtained an increase of space which will enable him to accommodate most of the tardy applicants who were shut out. The mechanical, engineering, and general industrial departments being well filled, attention is now being given to the applicants for space in the fine arts and horticultural sections. A jury of artists will be formed to pass works of art. Only those executed since January 1, 1879, are admissible. It is to be regretted that there are no funds available for even the plain and simple decoration of the British sections in the main building, the machinery annexe, and the fine arts gallery. An official application made by the honorary London Committee to the Treasury for even a small sum for this purpose has been refused. Foreign States and the British Colonies exhibiting have made liberal votes for their expenses. The British section will necessarily have a very rude and unsightly appearance alongside of Belgium, Holland, France, &c., which always spend most money in ornamenting their courts at international exhibitions.



FLORENCE.

WALL PAINTING IN THE SALON OF THE DUCHESS DE GALLIERA, PARIS.

BY M. PAUL BAUDRY, MEMBER OF THE INSTITUTE, &c.



VÉNICIE.

WALL PAINTING IN THE SALON OF THE DUCHESS DE GALLIERA, PARIS.

BY M. PAUL BAUDRY, MEMBER OF THE INSTITUTE, &c.





ROMÉ.

WALL PAINTING IN THE SALON OF THE DUCHESS DE GALLIERA, PARIS.

BY M. PAUL BAUDRY, MEMBER OF THE INSTITUTE, &c.



NAPLES.

WALL PAINTING IN THE SALON OF THE DUCHESS DE GALLIERA, PARIS.

BY M. PAUL BAUDRY, MEMBER OF THE INSTITUTE, &c.



GENOA.

WALL PAINTING IN THE SALON OF THE DUCHESS DE GALLIERA, PARIS.

BY M. PAUL BAUDRY, MEMBER OF THE INSTITUTE, &c.

THE PHOTO

ILLUSTRATIONS.

THE CITIES OF ITALY.

M. PAUL BAUDRY has authorised the reproductions published this week of his decorative panels which typify Rome, Florence, Genoa, Naples, and Venice. The originals are in the salon on the ground floor of the hôtel of the Duchesse DE GALLIERA, Rue de Varennes, Paris, forming part of the appartement where the Count DE PARIS resides.

The beauty of the figures is unquestionable, and, as in other works by the artist, children have been introduced who are really childlike in form and action. No modern painter has surpassed M. BAUDRY in the representation of children.

M. BAUDRY has an European reputation from his decorative works in the Opera House, Paris, and by some artists he is placed at the head of living decorative artists in France. But even if his works were less deserving, he would hold a foremost position, his manliness, generosity, and zeal for his friends have secured M. BAUDRY a host of admirers in the most sceptical of capitals.

M. BAUDRY may be said to have made his mark in boyhood, and prior to his arrival in Paris in 1844. There he carried off the first prizes, among others the Prix de Rome in 1850. In Italy he was sought out by M. EDMOND ABOUT, who in his pleasant style gives the following description of the painter—

"My first meeting with him revealed the man to me; solitary, hard-working, pitiless to himself, somewhat shy, but cordial and very pleasant once the ice broken. I looked out for him at Naples, and heard he had gone to Pompeii, and was at the Couronne de Fer. A *gardien* pointed out the *signor pittore*. The sun was blazing. I found a little dark man with brilliant eyes, black hair, and moustache *retroussé*, copying in water-colours one of the frescoes on the wall of a roofless house. All the more interesting was the work, as the original was fading. Probably the young artist heartily swore at me. Nevertheless, he put aside his brushes, and spent the following eight days in doing the honours of Pompeii. A first-rate shot, fond of sport of every kind, BAUDRY will walk any distance; but he is absorbed by art. His energy and untiring application to work are something extraordinary."

The description applies to the more famous M. BAUDRY of to-day. He is still as absorbed in his art, still remains the student, but none the less ready to sacrifice himself for the sake of a friend. For art, too, he has made many sacrifices. He has an ideal and no considerations will allow him to depart from it. Some may think that his works are easily executed, but, with all his dexterity and experience, it may be said that there is no painter whose works represent more laborious thought in their creation.

THE ARCHITECTURAL ASSOCIATION.

THE fourth ordinary meeting of the Association was held on Friday evening, the 5th inst., Mr. R. C. Page, Vice-President, in the chair. The following gentlemen were elected members:—Messrs. E. A. Jollye, H. E. Evans, A. E. Marshall, G. W. Wimperis, L. Frazer, S. Rivett, H. C. Smart, A. F. Collot, J. Watt, W. Ainslie, W. H. Town, A. G. Hall, G. H. Greatbach, G. W. Russell, H. B. Youngman, C. O. King, A. Nicholson, J. H. English, F. Davies, A. Steinthal, E. J. Hall, E. Mackay, H. Riches, W. H. Ferguson, C. J. S. Hall, A. M. Butler, C. Dickinson, A. H. R. Tenison, E. A. Young, S. A. Ell, F. C. Ryde, J. Curwen, and F. E. Faithfull.

Mr. H. W. Pratt, Hon. Librarian, announced some purchases and donations to the library. He mentioned that there were still a number of catalogues, and advised the members to provide themselves with a copy as early as possible.

Mr. W. H. Wood, A.R.I.B.A., then read a paper on

Vaulting.

* He said:—In offering you this essay on vaulting I do so with some diffidence, for I feel that you would consider it presumption in me to address you on so important a subject. The object I have in view, however, will, I trust, plead an excuse for me, my intention being merely to aid the younger members in the study of the subject, and, by attempting a solution of some of the chief difficulties, to facilitate the design of a few ordinary forms of groined vaulting. Vaulting generally is so comprehensive a subject that it would be impossible in the time at my disposal to do more than glance at the different phases of it. As such a treatment would be quite useless, I propose to treat only of a portion of it, viz., Gothic ribbed vaulting, and that in a particular manner. The historical develop-

ment of vaulting has been so exhaustively dissected by the late M. Viollet-le-Duc, and also by the late Sir Gilbert Scott, and more briefly by other writers, that those who desire to become familiar with it cannot do better than study the works of those eminent architects, in addition to the sessional papers of the R.I.B.A. by Professor Willis and Mr. Eagles. I intend, therefore, to omit, except where incidentally necessary, any reference to the historical side of the question; and to confine myself to the practical and scientific solution of some of the problems to be dealt with in modern practice.

Commencing with the simplest Quadripartite, I shall now endeavour to call your attention to the chief points to be attended to in designing vaulting of this form. Having determined the size and form of the ribs, the next question is their curvature and the arrangement of them on the cap. If it be desired that the mouldings shall mitre truly from their springing up to that point at which the ribs become independent arches, three conditions are imperative—It is necessary for the axes of the ribs to radiate at equal angles from a common centre; for the intradoses to touch a circle drawn from that centre; and for all the ribs to be described with the same radius, at least up to the point at which they become free. Another advantage is gained by the radii being equal; the backs of the ribs will then separate at the same height, which, if they did not, would be productive of spandrel pieces of stone. From an examination of the diagrams, it will be evident that in the majority of cases it is impossible for all these conditions to be fulfilled in the arrangement of the wall rib. For making, as is usual, this rib of less width than the others, it would, by causing it to touch this arc, come too forward on the cap. Besides this, when the compartment is oblong, as is more often the case, instead of square, as in this example, the axis of the wall rib cannot be inclined to the diagonal rib at the same angle at which the latter departs from the transverse. This perfect development, then, is generally impossible with regard to the wall rib, and we must arrange it as best we can. The diagonals, however, will almost always form equal angles with the transverse; we can then always insure their perfect development.

I must now direct your attention to the construction of this *tâs-de-charge*, the decorative treatment of which we have just considered. It is, as you are doubtless aware, built in horizontal courses; the joints, therefore, cutting the mouldings obliquely, instead of radiating as the voussoirs of an arch. To understand this method of construction we must ascertain what the result would be if it were attempted to construct it in any other manner. This expression *tâs-de-charge* is the one usually adopted to describe the mass of masonry where the mouldings of the ribs die into one another; in other words, that portion from the cap up to the point at which the ribs become independent arches. Now, if you were to construct this *tâs-de-charge* so as to show the joints radiating to the centres of the various ribs, you would, by reason of the ribs being in different planes, have to form each stone as a sort of *cup*. It is evident that such a method of construction, if it were possible, would be extremely difficult; and, to say nothing of the waste of material, would be very unscientific, as fracture must inevitably ensue on the slightest unequal settlement. I trust that I have made this point sufficiently clear; for the true practical reason of this mode of construction has not, that I am aware of, been pointed-out by any writer on the subject, possibly because it seemed so obvious to them. The majority of writers, have, however, invariably stated that the result of building the *tâs-de-charge* in horizontal courses is to diminish the span, and consequent thrust of the vault. Of this I shall speak later on. As soon as the ribs become independent arches their construction offers no difficulty—they are turned over centreing in the ordinary way.

Having now constructed our ossature it becomes necessary to consider the filling-in. This may be of thin stone or brick, or of both alternating, or of other materials. It may be either flat from rib to rib, or arched; the latter is almost invariably the case now, as we thus avoid a regular boarded centreing, all that is required being a couple of boards cut to the required curve, connected by wooden pins passing through a slot, having a curve concentric with that of the edges; this allows of adjustment to the varying span. This "hand-centre" is supported on the ribs by the metal clips at the end, whilst a ring of filling-in is turned, and then adjusted to the next ring, and so on. The direction that the courses or arch rings shall take is a matter of design, though by setting them out at right angles to a line bisecting the angle formed by a pair of adjacent ribs, the pressure on the ribs is more equalised than by any other arrangement.

When the filling-in is flat, the crown of it will of course be a straight line, and when concave will terminate in a curved soffit. As this curve is the development of the surfaces of the spandrels meeting at the apex, it is necessary to find this in order to cut a special board for its centre. The method of taking ordinates to the curves of the filling-in, and transferring these to a datum line on the section, through which points thus obtained the curve sought can be drawn, was indicated.

In the next example an intermediate rib is introduced on each side of the diagonal. The left-hand side of the diagram shows

the ribs, wall-rib excepted, radiating at equal angles from a common centre, the fillets touching the arc before alluded to, and the radii being equal. These ribs will, therefore, all develop truly; the arrangement, however, is not satisfactory, as a disagreeable hollow is produced between the wall-rib and the intermediate rib next it. The wall rib, moreover, frees itself from the *tête-de-charge* much sooner than the others. Another figure shows an alteration which, though slight, has a material effect on the result. The centre from which the ribs, as before, radiate, is set further back (*i.e.* nearer the wall face), and the wall-rib is brought nearer the axis of the transverse. The outline of the springer is now more pleasing, and the wall-rib becomes free at the same height as the others. When intermediate ribs are introduced it becomes necessary to have wall-ribs to maintain them in a position, the mouldings of them being, as a rule, an approximation to those of the other ribs. (The means by which the approximation could be produced were indicated by diagrams.)

I have not yet spoken of bosses, and as they are numerous in this kind of vaulting this seems to be the place to refer to them. In Quadripartite vaulting bosses are necessary, decoratively, at the crown of the diagonals to avoid the irregular intersection of the mouldings. (A sketch on the blackboard was made to explain the necessity of bosses at the crown of the diagonals). I have used the expression to "avoid the irregular intersection," instead, as is frequently done, of saying "conceal," as that word implies a sham, as if the mouldings did intersect and the ornament of the boss was planted on. As we have seen that the mouldings cannot truly intersect, and that a boss stone is necessary, nothing is more natural and beautiful than that it should be carved, and that the mouldings should lose themselves in the foliage. For the same reason are they necessary in vaulting of the kind we are now considering, at the meeting of intermediate and ridge-ribs, &c. The bosses are worked with the square stump of the ribs on to them to form proper abutment to the ribs.

In this example, the ribs being all struck with the same radius, do not rise to the same height, therefore the ridges do not lie in horizontal planes. The filling-in has been assumed to be arched from rib to rib, hence the double curvature in the ridges. When it is decided to have arched ridges, their curvature being a matter of some importance, it is best to design these first, and work back to find the curve to give to the filling-in. If the ridges, from central boss to either transverse or wall ribs, be either horizontal or of a single arch, the curve of the intermediate ribs must be developed according to the given conditions; it cannot be struck from a single centre. If the ridge is level the filling-in will, of course, be flat; and if of a single curve, will be more or less twisted as it approaches it.

In the Sexpartite vaults there is nothing calling for particular notice. The difficulty before alluded to of the wall rib is increased, as these are generally considered stilted, and the twist in the surface of the filling is consequently greater.

The Lierne vault, in its general arrangement, is similar to the ordinary vault with intermediate ribs. The curves of the liernes have to be found in the same manner as described for intermediate ribs, under certain conditions. The thrust which vaulting exerts, and of the method of calculating it and determining the necessary abutment, were then detailed.

Of the scientific question of the filling-in I must now say a few words. As recently as 1874, during the discussion which ensued at the Royal Institute of British Architects after Mr. Eagles's paper, there seemed to be a doubt in the minds of many regarding it, and instances were given in which either filling or ribs had gone and the ribs or filling remained. It seems to me to act in this way.

(It was here explained on the black board that if the curve of pressures before alluded to were contained within the depth of the groins, the vault would stand without groin ribs, and their introduction, as in some of the earlier examples of mediæval buildings, as mere soffit ribs, would have no influence on the construction, and might fall away without endangering the result. It was also shown by means of the black board, how the filling-in could be made to influence the forces by making it more or less domical.)

In conclusion, I must apologise for the crudeness of much of this paper, and for the roughness of many of the diagrams. Owing to a pressure of other matters, I have not been able to devote sufficient time either to the writing of the paper, or the preparation of sufficient drawings. I had commenced one or two models, but was unable, from want of time, to complete them sufficiently to be of service; I have, therefore, been obliged, though reluctantly, to bring before you many sketches made almost at the last minute.

At the conclusion of the paper a vote of thanks to the author was proposed by Mr. Blashill, seconded by Mr. Trubshawe, and supported by Mr. J. Smith. Mr. Wood having acknowledged the compliment, the proceedings terminated.

Sir Rupert Kettle on Monday distributed the prizes at the Stourbridge School of Art. In addressing the students he said they seemed to have improved glass to the highest point reached in modern times, and Stourbridge glass had the repute of being the very best glass in the world.

ELECTRIC LIGHTING.

A REPORT has been prepared by Mr. Conrad W. Cooke, C.E., Consulting Engineer, on the proposed lighting of Sheffield under the Electric Light Act of 1882. After advising that an experiment should be tried in fourteen of the principal streets, representing over two miles of house frontage, Mr. Cooke enters on a consideration of the arrangements. He says:—

Arc or Incandescence.

Leaving for future consideration the public lighting of the above district, I will confine myself to the illumination of the houses and shops which are directly belonging to the streets of which it is composed; and the first question which presents itself for consideration is whether the illumination shall be effected by arc lights or by incandescence lamps, or by a selected combination of the two. There cannot be a doubt that for large open spaces, for large halls, and for many factories and mills, the illumination by the electric arc is the most convenient, as it is the most economical; but on the other hand it is a system that requires a certain amount of skilled attendance, and the lamps employed require to be fitted with new carbon pencils every day, and not only have the carbons to be supplied, but certain adjustments have occasionally to be made to the lamps. These operations, though simple in themselves to anyone accustomed to them, are such as would prevent my recommending any arc system for indiscriminate private lighting, for which purpose it is impossible for the apparatus within a private house to be too simple, being, as it is, more or less in the hands of domestic servants and other unskilled people.

Lighting by Incandescence.

For the above reasons I am bound to recommend for the general lighting of the district the principle of lighting by incandescence, of which, as the Corporation knows, there are several systems, owned by as many proprietors. I would therefore recommend the laying out of the installation as if nothing but incandescence lights were to be employed; but I would, at the same time, point out that the doing so does not necessarily exclude the employment of arc lights in special cases where they might be more suitable, for it is quite possible—although I do not recommend it—to substitute an arc lamp for a corresponding number of incandescence lamps burning on the same circuit. I should prefer (if there were a demand for arc lights sufficient to justify the outlay) the laying of a separate circuit for them, and actuated by a separate dynamo machine or series of machines, so that the one system would be perfectly independent of the other; but whether this should be done or not can only be determined by local opinion and other local circumstances.

The attendance required with incandescence lights is simply the turning them on or off as required, and the renewal of lamps when destroyed; and as the average life of an incandescence lamp is several thousand hours, and its renewal is as simple an operation as putting a candle into a candlestick, the attention required by consumers is altogether inconsiderable, and does not even include any lighting operation except the turning on of a small tap-like "switch."

For uniform and steady illumination there is nothing (? left) to be desired in incandescence lights. They are perfectly steady, being subject to no fluctuation—which cannot be said of the very best arc lamp at present in the market—although all the arc lamps employed to any considerable extent at the present time are great improvements on those of but a few years ago, and I have no doubt arc lighting will be still further improved by the introduction of regulating lamps still more readily adjusting themselves to the variations of the current transmitted through them, and side by side with these improvements the system of self adjustment of dynamo machines to the work put upon them from time to time will become more and more developed.

Number of Lights required.

In order to arrive at anything like an accurate estimate of the amount of illumination required, that is to say of the number of lights of a given photometric value that will be necessary to be supplied with electricity, I would suggest that the occupiers of premises belonging to the district to be lighted be asked the number of lights they would require (estimating at about eight electric incandescence lamps for every ten gas-burners at present employed), or if that be considered inadvisable, a reliable person might be requested to survey the district with the object of estimating, as nearly as possible, the number of gaslights at present employed in the shops and other buildings attached to the streets mentioned in the schedule, and from an estimate so produced the number of equivalent electric lights might be computed. In the absence of such information, and for the purpose of making a general estimate of what may be considered the requirements of the installation, I have taken an average number of houses throughout the district by considering every 24 feet run on each side of the street as representing one house, and upon this method of computing I take it that there are 550 average houses in the district. In a district consisting of private dwelling-houses, and but few shops, it is fair to estimate that the illumination by incandescence lamps may be effected by allowing an average of ten lamps per

house of an average frontage of 24 feet, upon which calculation there would be required 5,500 lamps. Inasmuch, however, as the district consisting of the streets set forth in the schedule on page 2 of this report is composed, in so large a proportion, of shops likely to require a larger number of lights, I think it would hardly be safe to estimate a smaller number of lights per house than eighteen, which would bring the number of lamps for the district to 10,000. It is not in the least degree probable that every proprietor in the district would adopt the electric system at once, and we may assume that there will be a considerable number who will refuse to adopt it altogether. On the other hand there will be others (and I expect many among the proprietors of important shops) who will require a larger number of lamps than the estimated allowance of eighteen lamps for every 24 feet of frontage, and so the deficiency of some will be made up by the greater demand of others.

Motive Power.

To drive these 10,000 lamps I estimate would require about 1,250 actual horse-power when all working together. This power, estimated at about an eighth of a horse-power per lamp, is, I am aware, greater than that quoted generally by proprietors of electrical incandescence systems, who as a rule state that an average of ten 20-candle lamps can be driven per horse-power, but I do not feel justified in recommending the adoption of a less driving power than one horse-power to every eight lights; but this estimate is an outside one, and should allow a margin for ensuring easy working. I would here point out that, under most of the recognised incandescence systems, the cutting out of lamps is accompanied by a corresponding saving of motive power, and therefore of fuel consumed; so that if at any time 100 lamps be in operation, or 1,000, or 10,000, the power absorbed will bear a proportionate relation to the number of lights in actual operation.

The Cost of Installation.

Mr. Cooke then gives figures by "way of roughly estimating the probable cost of such an installation," and which he summarises in the following table:—

CAPITAL	With compound high pressure engines and Lancashire boilers A	With compound condensing engines and Lancashire boilers B	With compound condensing engines and "Locomotive" boilers C
Electric Apparatus	£10,600 =£1 1s. 2d. per lamp	£10,600 =£1 1s. 2d. per lamp	£10,600 =£1 1s. 2d. per lamp
Motive Power.....	£11,180 =£1 2s. 4d. per lamp	£15,530 =£1 11s. per lamp	£16,700 =£1 1s. 1d. per lamp
Distributing Plant	£8,800 =17s. 9d. per lamp	£8,800 =17s. 9d. per lamp	£8,800 =17s. 9d. per lamp
Land and Buildings	£10,000 =£1 per lamp	£10,000 =£1 per lamp	£10,000 =£1 per lamp
Contingencies, Engineering, &c. ..	£4,066 =8s. 2d. per lamp	£4,501 =9s. per lamp	£4,618 =9s. 3d. per lamp
Total	£44,726 =£4 9s. 5d. per lamp	£49,511 =£4 18s. 11d. per lamp	£50,798 =£5 1s. 7d. per lamp

COST OF WORKING THE INSTALLATION.

Working cost	COST PER LAMP, Using compound non-condensing engines and Lancashire boilers, consuming 2 7/8 lb. of coal (at 7s.) per 1. H.P. per hour.		COST PER LAMP, Using compound condensing engines and Lancashire boilers, consuming 2 3/8 lb. of coal (at 7s.) per 1. H.P. per hour.		COST PER LAMP, Using compound condensing engines & "locomotive" boilers, consuming 2 lb. of coal (at 9s.) per 1. H.P. per hour.	
	Per hour	Per annum of 3,000 hours.	Per hour	Per annum of 3,000 hours.	Per hour	Per annum of 3,000 hours.
Production	Pence '022	s. d. 5 6 1/2	Pence '02	s. d. 5 0	Pence '022	s. d. 5 6
Maintenance	'023	5 9	'026	6 6	'028	7 0
Management	'004	1 0	'004	1 0	'004	1 0
Interest on capital at 5 per cent	'018	4 6	'02	5 0	'02	5 0
Total cost	'067	16 9 1/2	'07	17 6	'074	18 6

Should there be Uniformity of System and Lamp?

I have in the earlier part of this report recommended the employment of electric lighting by incandescence for the private lighting of the district, for the reasons already stated. It must, however, be a matter for the subsequent consideration of the Corporation whether it will be advisable on their part or not to recommend to consumers the employment of any one system of incandescence lighting or special form of lamp. Of these there are four principal kinds, named respectively after their several inventors—the Swan, the Edison, the Lane-Fox, and the Maxim—

each possessing distinguishing characteristics of its own. It is, however, contrary to the provisions of the Electric Lighting Act of 1882, as it exists at the present date, for the Corporation, as undertakers, to specify or insist upon the consumers employing any particular form of lamp. On the other hand, it is highly desirable, in the interests of the consumers as well as for the success of the undertaking, that no apparatus be employed by consumers that shall either through failure or otherwise bring discredit on the undertaking. To meet this I would propose that the Corporation, without in any way insisting on the employment of any special lamp, should encourage the adoption of a lamp best suited to the installation, either by offering certain advantages in the supply or putting up of such lamps, or by the entering into of an arrangement with certain firms, local or otherwise, for the supply and fitting of those lamps which, in the opinion of the Corporation, are most suitable; such firms agreeing to supply and fit lamps at a price advantageous to the consumer, in consideration for the recommendation and general guarantee of the Corporation. It would in all cases be necessary to make it a condition of supply that no lamp or appliance of any sort be employed by a consumer that has not been previously approved of by the Corporation or their scientific advisers. A provision of this sort made solely in the interests of the general body of consumers could not be in the smallest degree contrary to the spirit of the Electric Lighting Act, or of the rules of the Board of Trade, and would, I believe, meet with general approval. It is, moreover, a condition, applicable and necessary alike to all systems of lighting in which a community of consumers is supplied from a common centre, and therefore is as necessary for gas lighting as for electric illumination.

SOCIETY OF ANTIQUARIES OF SCOTLAND.

ON Monday a meeting of the Scottish Society of Antiquaries was held in the Royal Institution, Edinburgh, Mr. R. W. Cochran-Patrick, M.P., vice-president, in the chair. The first paper was a notice of the ancient "grille," or gate of crossed iron bars, which still swings on its hinges in the doorway of the Tower of Barns, Peebleshire. The tower itself is small, 29 feet by 20 feet, and from 35 feet to 40 feet in height. Its walls are in good preservation, but the interior has been fitted up as a bothy, and a modern roof has effaced anything that may have been in the way of battlement. Above the doorway there is the rudely incised date 1498, which may have been inscribed to indicate the age of the building at a subsequent period, and the initials of William Burnett, surnamed the Howlet, from his skill in conducting nocturnal expeditions, are carved above one of the upper windows. On entering the doorway, which is near the north end of the western face, another doorway is seen a few feet in front, which gives access to the vaulted basement. To the left, in the thickness of the outer wall, is the stone staircase, 2 feet 6 inches wide. The doorway of the outer entrance is slightly recessed, and measures 5 feet 7 inches by 2 feet 11 inches. Its iron gate is an inch less in height, but 3 inches more in width. Exclusive of the outer frame, it is composed of four perpendicular and seven horizontal bars, fully an inch thick, which are interpenetrated, so that the two perpendicular bars nearest the hinges pierce the four upper horizontal bars, and are themselves pierced by the three lower bars, while the two bars farthest from the hinges interpenetrate with the horizontal bars in the reverse of this order, and the ends of all of them penetrate the outer framework, except the second horizontal bar, which stops short of the hinge. Drawings of the gate, with its hinges and chain, were exhibited, and similar "grilles" at Castle Menzies and Barcaldine Castle were referred to, as also the old iron gate of Haddo's Hole at St. Giles' Church, now in the Museum. Dr. Christison concluded his paper by quoting the Act of the Privy Council of 1606, anent turning the iron yettis of the Borders into "plewirmis."

Professor Duns exhibited and described a beautiful silver brooch found in Mull about fifty years ago. He stated that he was indebted to Mr. John Maclean, farmer, Keugharair, Kilmore, Mull, for permission to exhibit the brooch, which differs from all the specimens in the Museum in form and character of ornamentation. It is a flattened ring of silver 3/4 inch wide, the outside rim of which is octagonal, and the inner rim circular, highly ornamented on both sides with engraved designs in panels, enriched with niello. The ornament is both zoomorphic and foliaceous in character, and exhibits also a curious ribbon-like decoration, having the appearance of black letter. Every part of the ring, and both sides of the pin, are covered with ornament, and the whole character of the brooch is so peculiar, that an earnest hope was expressed by Professor Duns, and unanimously approved by the meeting, that Mr. Maclean might see his way to present such an interesting specimen to the National Museum.

In his paper, which was entitled "Notes on North Mull," Professor Duns stated that the district, in which he had spent eight weeks of last autumn, was one of exceeding interest, geologically as well as archæologically, and had not yet been sufficiently explored. He referred to the traces of tribal layers of population

indicated by the names of places and of natural objects, and then passed to the description of the standing stones, stone circles and forts of the district, reserving the subject of the sculptured tombstones and some general notices to a future meeting. Standing stones occur at Ardnacroiss, near the foot of the Torloisk Road, about a mile west of Kilninian Church, and on the slope of Tom Perock. A circle in the low valley near the farmhouse of Ardnacroiss presents peculiar features. It consists of upright flagstones set close to each other, enclosing a heap of smallish stones, about 15 feet in diameter. At Baliscate are three standing stones, two upright and one prostrate, which may be the remains of a circle. At Kilmore there is a group of five, and at Sorn three, which seem also to be remains of circles. After alluding to the occurrence of stone implements in the district, of which he had occasionally heard but failed to trace the specimens, he went on to notice the circular forts of Dunagoil, Dun Eiskeen, Caisteal Cnoc na Treainga, and Dunara, which were minutely described.

Dr. John Alexander Smith described a massive bronze armlet which had been sent for exhibition to the Society by the Right Hon. the Earl of Strathmore. Dr. Smith stated that soon after the publication of his paper on this peculiar variety of bronze armlets, which is only found in Scotland, he received a letter from Canon Greenwell, of Durham, informing him that a specimen was in Lord Strathmore's possession, and on communicating with his lordship it had been courteously sent for the Society's inspection. It was in all respects similar to an armlet which had since the publication of that paper been generously presented to the National Museum by Mr. William Soutter, Kirkcaldy, and both belonging to the rarer variety of these armlets. The example exhibited by Lord Strathmore was found somewhere in the neighbourhood of Glamis, but the precise locality was unknown. They were of great interest as being examples of that peculiar and highly decorative art of the Pagan period, which was afterwards developed to such an extent in the metal-work and stonework of the early Christian period of Scotland. Most of them had been enamelled as well as ornamented in relief, but in both cases the enamels were now gone.

The last paper was a notice by Dr. Anderson of a bronze spear-head found in draining near Duddo Castle, Northumberland, exhibited by Sir John Marjoribanks of Lees, through Mr. David Douglas, the treasurer of the society. The spear-head is remarkable for its size, 17 inches in length, as well as for the fineness of its workmanship. It belongs to a rare variety, with segmental openings in the blade, of which a number of fragments were dredged out of Duddingstone Loch in 1780, but of which there is no good representative specimen in the Museum. The hope was expressed that Sir John Marjoribanks would consider the desirability of placing such a fine example in the National Museum, where it would be useful to science; and Mr. Cochran-Patrick remarked that the acquisition of such representative objects was really a benefit to the country, because it increased the general knowledge of the industrial arts of the past, and enabled us to compare them not unfavourably with those of the present.

THE PROPOSED TYNE AND SOLWAY SHIP CANAL.

A LECTURE was delivered in Newcastle on Saturday evening, by Mr. T. P. Barkas, F.G.S., to the members of the North of England Foremen Engineers and Mechanical Draughtsmen Association, on the proposed "Ocean Highway from the Solway Firth to the Tyne."

Mr. Barkas first sketched the present and prospective canal enterprises in various parts of the world, and said the most important was that from the Tyne to the Solway Firth, thus opening out to uninterrupted communication the great civilisations of the world, and converting Mid-Britain into one of the most important emporiums of trade and commerce the world has ever seen. Looking at the project, he said the dead level at the Solway Firth is a few feet above the sea level at Tynemouth. The greater part of the cutting at Brampton would be through the carboniferous limestone of the permian rocks, and the hardest would be through the basaltic dyke beyond Greenhead, which was very hard but fortunately thin. The cuttings in the permian beyond Brampton would be soft and inexpensive. The geological formations on the route are entire paleozoic, and are the true coal measures from Newcastle to Stocksfield, the carboniferous limestone and yoredale rocks from Corbridge to Haltwhistle, the old permian red from near Greenhead to Brampton, and the new red from Brampton to the Solway. The elevations above the Datur line of highwater at Tynemouth are:—Ryten, tidal; Stocksfield, 46 feet; Riding Mill, 68 feet; Corbridge, 80 feet; Hexham, 115 feet; Haltwhistle, 343 feet; Greenhead, 402 feet; Brampton, 319 feet; Carlisle, 50 feet. The canal would require to be made wide enough and deep enough to float the largest mercantile and war vessels; it ought to be at least 28 feet deep in all parts; the narrowest portion should be 80 feet; and docks, basins, or passing places should be frequent; and that passing places should be not less than 160 feet wide. The canal might either be cut directly through the whole course, 30 feet below the

low water boll of the Eastern and Western Oceans, or it might be made by means of locks. The highest ridges are not, fortunately, of very great extent, and in them are no railway or river interferences, and no expensive bridges; and as to locks, one between Riding Mill and Corbridge, another a little beyond Hexham, a third between Brampton and Carlisle, and a fourth beyond Carlisle would supply all the lifting and lowering power required, and the South Tyne would supply abundant water for the locks. The lock near Hexham and the lock beyond Brampton would convert the intervening portion of the canal into a deep still-water long enclosure, which might be widened out into passing places or locks at any convenient locality. The North Tyne is the only other large stream which would enter the canal above Hexham, and that it would do by an easy gradient for the lock near Corbridge would lift the water to a land surface level near Hexham, and thus utilising a large area of valuable land, which might be appropriated to all kinds of manufacturing purposes. The only important railway difficulty would be a suitable new bridge for the North British near Hexham, and one or two swing bridges for the railways which cross the line of the canal near Hexham. The railway bridges at Wylam and Scotswood would have to be on the swing principle, and there would have to be modifications of the road bridges which cross the valley of the Tyne at Wylam, Riding Mill, Hexham, Haltwhistle, and elsewhere. These were all the practical difficulties, and in these days of steam and dynamite none were insuperable. It was probable that large docks would be required, and that the flat land near Swallwell and the large area of reclaimed land near Ryton would be utilised for this purpose. Having looked at the project commercially, he said it would be folly on his part to estimate the cost of construction; but assuming it to be the same as that of the canal between Liverpool and Manchester—6,000,000*l.*—it was desirable that the project should be carried to a practical issue. He was glad to inform them that a competent engineer was at present engaged in surveying the route, and preparing levels, plans, and estimates; so that in the course of a few months, on the sure data of large practical and surveying experience, they would learn not only the practicability or impracticability of the scheme, but also its cost, and the probability of its being remunerative. He himself was sanguine of the speedy success of that great enterprise.—The President asked which rocks would be the most difficult to get through.—Mr. Barkas replied that the chief rocks on the high cuttings would be the carboniferous limestones; sandstones also were in the same neighbourhood; but the hardest cuttings would be of the basaltic ridge of rocks crossing the line of the canal; but fortunately in the neighbourhood where the canal was likely to pass, this ridge was comparatively narrow—from 25 to 30 feet. Most of the permian rocks were so soft that they would be easily dredged. He had referred to the fact of an engineer being engaged upon the scheme; he himself was not authorised to say what that gentleman had suggested, but one portion of his project was to have locks at intervals, and he was laying down for those who were employing him a series of lines route—alternative routes.

THE PRIVATE BILLS FOR 1883.

THE total number of Bills which Parliament in the ensuing Session is to be asked to sanction is 276, being 44 less than last Session, when the number was 320. The number of Railway Bills (including the Lancashire Plateway, which is a "railway the plates or rails whereof shall be so specially constructed as to admit of the passage thereon of rolling stock capable of travelling on ordinary country roads and the streets of towns, and also of ordinary railway rolling stock"), is 138, being 18 less than the number of last Session, 113 relating to England (including Wales), 15 to Scotland, and 10 to Ireland.

New railways (in addition to important widenings, improvements, and deviations of existing and authorised lines) exceeding in the aggregate 1,770 miles, and additional capital (share and loan) of upwards of 76½ millions, are proposed, as against 1,376 miles and 81½ millions of capital proposed last Session. The majority of the English Bills—seventy-three—with a mileage exceeding 530 miles and capital (share and loan) of upwards of 28½ millions, are promoted by existing companies. Most of the principal companies are seeking powers to construct new lines and to raise additional capital, among which may be mentioned—the Great Eastern, upwards of 61 miles (including a line to Highbee, in Epping Forest, which has been brought before Parliament on previous occasions, and either rejected or withdrawn), and 2,090,000*l.* capital; London and South-Western, 40 miles and 2,039,660*l.*; London and North-Western, 13 miles and 2,133,000*l.*; Midland, 29 miles and 1,800,000*l.*; Great Western, 31 miles and 1,000,000*l.*; Manchester, Sheffield, and Lincolnshire, 18 miles and 1,533,000*l.*; Lancashire and Yorkshire, 15 miles and 2,600,000*l.*—this is the largest increase of capital of any of the existing companies. In addition to what is necessary for the new lines, capital is required by all the companies for increasing their station, siding, and other accommodation and for other purposes. The Brighton Company is apparently the only one of the larger companies that

is not seeking further Parliamentary powers either for new lines or additional capital.

The remaining English Bills—thirty-nine—with a mileage exceeding 778 miles and a share and loan capital of upwards of forty-two millions, are promoted by new companies. Of these, one of the most important is the Lancashire Plateway, with a mileage exceeding 143 miles, which is estimated to cost upwards of 6,900,000*l.*, and a capital (share and loan) of 8,000,000*l.* The line commences at Liverpool, and extends to Warrington, Manchester, Ashton, Stalybridge, Oldham, Rochdale, Bury, Bolton, St. Helen's, Wigan, Chorley, Preston, Blackburn, Church, Accrington, and Burnley. There are several other lines of considerable importance promoted by new companies, including Hull and Lincoln, 57 miles and 2,800,000*l.* capital; London and Eastbourne, 49 miles and 3,000,000*l.*; Bristol and London and South-Western, 40 miles and 1,866,000*l.*; Midland, Birmingham, Wolverhampton, and Milford Junction, 41 miles and 1,666,000*l.*; West of England and South Wales, 45 miles and 1,666,000*l.*; Kent and Essex Junction, 13 miles and 2,800,000*l.*; Birmingham, Walsall, and Cannock Chase, 30 miles and 1,600,000*l.*; Pewsey, Salisbury, and Southampton, 48 miles and 1,600,000*l.*; East and West Yorkshire, 30 miles and 1,600,000*l.*; Barry, 37 miles and a dock at Barry Island, in the Bristol Channel, 2,000,000*l.* capital.

Of new lines in the metropolis, there are only two of any importance, one for which a new company is to be incorporated. The Mid-Metropolitan, which is a line $4\frac{1}{2}$ miles in length, from Lancaster Gate, Uxbridge Road, to the Minories, estimated to cost 2,075,000*l.*, and for which a capital (share and loan) of 3,000,000*l.* is proposed to be raised. This is apparently a revival of the abortive scheme proposed last Session under the same name. The other metropolitan project is promoted by an existing company (the Charing Cross and Waterloo Electric Railway, incorporated by an Act passed last Session), and consists of an extension westward about 110 yards in length to Cockspur Street, and another extension eastward about one and a half miles in length to the Royal Exchange, for which additional capital amounting to 366,000*l.* is required. An unusual feature in connection with these two schemes is the small quantity of land proposed to be taken—for the Mid-Metropolitan, a line of $4\frac{1}{2}$ miles, only $3\frac{1}{2}$ acres, and for the other line of $1\frac{1}{2}$ miles less than an acre, showing that the under surface of the street is to be used very extensively, which may to some extent account for the hostility of the owners and occupiers of property on the lines of route.

Both the Channel Tunnel Companies, whose Bills were before Parliament last Session and not allowed to proceed, have re-introduced their Bills with some modifications.

Of the Scotch Bills, nine with a mileage of about 43½ miles, and share and loan capital exceeding a million, are promoted by existing companies, and six with a mileage of 221 miles, and share and loan capital exceeding 4,250,000*l.*, are promoted by new companies. One of these, the Glasgow and North-Western, proposes to authorise a line from Glasgow to Inverness, 164 miles in length, estimated to cost 1,526,000*l.*, and for which a share and loan capital of 2,800,000*l.* is proposed. Next to the Plateway scheme this is the longest of the new lines proposed. As compared with last session, the length of new lines in Scotland shows an increase of upwards of 150 miles, while the total capital to be raised is less by about a quarter of a million.

Of the ten Irish Bills, with a total mileage of upwards of forty-nine miles, and a share and loan capital approaching a million, seven, with twenty-three miles and a capital of upwards of 250,000*l.*, are promoted by existing companies, and three, with twenty-six miles and upwards of 650,000*l.* capital, are promoted by new companies. This is a substantial increase upon the previous session, when only about fifteen miles and a little over 200,000*l.* of capital was proposed.

The remainder of the Bills are for canals, water, gas, tramways, harbours, and docks undertakings, and various miscellaneous objects, and with a few exceptions are of comparatively little importance. One notable exception is that of the Manchester Ship Canal, the estimated cost of which is 5,634,000*l.*, made up as follows:—Canal works, 4,087,000*l.*; dock works, 1,092,000*l.*; and for the deviations of the existing railways, in order to carry them over or under the canal, 454,000*l.* For the dock works at Manchester, 217 acres of land are proposed to be acquired, and the total capital is 7,500,000*l.*

It may be noted as one of the features of the legislation proposed for the ensuing Session that several noblemen and gentlemen are subscribers to and directors of new projects, thus showing, not by any means for the first time, in the most effective and practical form their desire and willingness to assist the districts in which they are interested to obtain the benefits of additional and improved railway accommodation. Of these may be mentioned the Dukes of Bedford, Buckingham, and Cleveland; Lords Dudley, Anglesea, Shrewsbury, Windsor, Boyne, Wenlock, Wrottesley, Romilly, Cavan, Forester, Acton, Monson, and Pollington; Baron Rothschild, Sir Thomas Brassey, Sir John St. Aubin, Sir Harry Verney, Sir Spencer Maryon Wilson, and Sir George Elliot.

The number of provisional orders for which application has been made to the Board of Trade is 163—namely, tramways, 30; gas, 7; water, 7; gas and water, 2; piers and harbours, 11;

electric lighting, 106; of which 35 relate to London and the suburbs.

A requirement of some importance of the Standing Orders of Parliament has during the present week to be complied with in respect of Bills promoted by new, and some of those promoted by existing companies—viz., the deposit of 5 per cent. on the amount of the estimated cost of the various projects. This sum will probably approach two and a half millions.

THE CONTRACTORS FOR THE NEW LAW COURTS.

THE following circular has been issued by Messrs. Linklater & Co.:—

"7 Walbrook, London, E.C., Jan. 6, 1883.

"Sir,—We regret to inform you that Messrs. Joseph Bull & Sons, of Southampton, and the New Law Courts, have been compelled to suspend payment.

"The completion of the New Law Courts, which, as you are aware, they have recently effected to the satisfaction of the authorities, and in such a manner as to redound largely to their credit as builders, has strained their resources beyond their ability to bear. Their efforts to prevent the forfeiture clauses under the contract coming into operation have affected their general estate to an extent which has resulted in their being unable to meet their engagements, and their position depends entirely on the working out of their very large claim on the Government for extras, of which they are unable to procure a settlement until the Herculean task of completely measuring up the work has been completed.

"Under these circumstances we have to ask your sympathy and forbearance with them in their unfortunate position.

"The books of the firm have been placed in the hands of Messrs. Broads, Paterson & May, of 35 Walbrook, who are preparing a statement of affairs, which will be submitted to the creditors at an early date.

"We are, sir, your obedient servants,

"LINKLATER & CO."

On Monday a petition was presented in the Court of Bankruptcy by Messrs. H. W. Bull, F. Bull, and E. C. Bull, carrying on business under the firm of Joseph Bull & Sons, for the liquidation of their affairs. It is believed that the liabilities amount to about 190,000*l.* in the aggregate, and the assets consist of stock and plant of the value of about 40,000*l.*, apart from heavy claims which the debtors have in reference to their contract for the erection of the New Law Courts. It appears that, besides being the contractors for the New Law Courts, they had undertaken works on the London and South-Western Railway.

Mr. Hackwood, of the firm of Messrs. Linklater & Co., applied, with the concurrence of creditors, for the appointment of Mr. Broad, accountant, as receiver of the estate and manager of the business, and the order was granted.

THE TIMBER TRADE.

ACCORDING to Messrs. Churchill & Sim's Circular, the consumption of wood in the United Kingdom in the year 1882 appears to have been large, for after an importation of more than 6,300,000 loads, as compared with 5,600,000 loads in 1881, stocks generally, so far as it is possible to ascertain, are not heavier than at the commencement of the year. In London for the first nine months the trade was very unsatisfactory. During the winter, owing to an open season, there was a continuous arrival of cargoes. This unseasonable supply, added to the considerable stocks held at the opening of the year, had a most depressing effect on the market, and heavy losses were realised. The importation continued large and the market depressed until the beginning of October, by which time the stock of deals, battens, and boards amounted to over 2,500,000 pieces more than in 1881. This was the turning-point of the market. Had the autumn importation been on the same scale as that of the previous year still another fall in price must inevitably have followed, which, coming on a trade already weakened by a long period of bad business, aggravated by an unusual number of failures in the building trade, would probably have been attended with disastrous results. Fortunately the danger of the position was so manifest that the importation was checked, and to such an extent that during the last quarter of the year only 6,997,000 pieces of deals, battens, and boards arrived, against 12,309,000 in the same period of 1881. A progressive rise in prices—fully accounted for by these figures—set in early in November, and now, with only a stock of 13,595,000 deals, battens, and boards, against 15,649,000 in 1881 and 16,971,000 in 1880, and but nineteen ships to arrive against seventy-two last year, there is good reason to believe the trade will recoup the losses of the past season. The total importation of foreign deals and battens has been 11,804,000 pieces, of which Sweden contributed 7,073,000. The dock deliveries have been 10,843,000 pieces, against 10,991,000 pieces in 1881.

Mahogany.—The trade of the past year has been generally of a

satisfactory character; prices, which were firm at the commencement of the year have shown no great fluctuations, but remained fairly steady until the autumn, when it became evident that the supplies would again be light, and figures then advanced, especially for straight, sound logs from medium to large sizes, which have been and remain very scarce. The dealers and yard-keepers, having no accumulation of stocks, have throughout the year been ready buyers, and the auction sales have therefore been well attended, and as a rule showed considerable animation; prospects are now encouraging for importers. The total number of logs landed is almost identical with the previous year, being 29,435 logs as compared with 29,678 logs; but, the consumption having increased nearly 8 per cent., the stock is now 36 per cent. less than at the commencement of last year, and lower than at any corresponding period since 1872, being only 5,758 logs, or little more than two months' average consumption.

MANCHESTER TECHNICAL SCHOOL.

AT the first meeting of the Council of the Technical School Dr. John Watts was elected chairman, and Mr. Harry Rawson deputy-chairman of the Council. The committees were constituted as follows:—

Building and Furnishing.—Dr. Roscoe, Victoria University; J. Murgatroyd, Manchester; J. Craven, Collyhurst; G. Clay, Gorton; Barton Wright, Manchester.

Museum and Library.—The Mayors of Manchester and Salford; Oliver Heywood, Claremont; C. E. Schwann, Manchester; T. Gair Ashton, Hyde; T. Beckett, Whitefield; J. Murgatroyd, Manchester.

Studies: Fabrics.—J. Slagg, M.P.; G. Lord, Chairman of Chamber of Commerce; Sir Joseph C. Lee, Manchester and Bolton; C. E. Schwann; T. Gair Ashton; W. Hughes, Manchester; S. Armitage, Manchester.

Engineering and Machinery.—Sir Joseph C. Lee, S. Armitage, J. Craven, Barton Wright, F. W. Follows, Manchester; J. Doherty, Manchester; R. Neill, jun., Manchester.

Bleaching, Dyeing, and Printing.—Dr. Roscoe, Edmund Schwabe, Rhodes; John Stanning, Leyland; Henry Worrall, Salford; Seth Wrigley, Manchester.

Art.—Sir J. C. Lee, J. Slagg, M.P.; T. R. Wilkinson, Manchester; T. G. Ashton, G. W. R. Wood, Singleton; J. Murgatroyd.

Organisation of Studies.—Dr. Greenwood, Owens College; J. Slagg, M.P.; Dr. Roscoe, Philip Magnus, City and Guilds of London Institute; F. W. Follows, Manchester; E. H. Fuller, W. Hughes, A. J. Pearce, Bowdon.

Finance.—Oliver Heywood, T. R. Wilkinson, G. H. Shipley, Manchester; W. P. Norris, Manchester; Seth Wrigley, G. W. R. Wood, T. Beckett.

CAIRO.

A LETTER has been published by the Rev. W. J. Loftie in which he says it would be a great satisfaction to know that the English in Egypt are not wholly indifferent to the claims of ancient art. Cairo suffered much during the reign of Ismail Pasha, and during the few months which passed between the accession of the present Khedive and the outbreak of Arabi's mutiny a number of minor works of destruction were carried out, by whose direction we do not know. It is only necessary to mention the so-called "restoration" of the mosque of the Caliph Hakeem, which consisted merely in pulling down and numbering the marble columns that remained standing; the "macadamising" of the Moosky, the removal of the boards overhead, and the construction of a ridiculous and inadequate footpath, which only narrows the roadway without benefiting pedestrians; the removal of the ancient and picturesque buildings which surrounded the Slave market; and the virtual destruction of several old mosques to make room for new buildings in a style which resembles its original in the same degree that the Alhambra in Leicester Square resembled the Alhambra at Granada. M. Arthur Rhoné, has detailed the vicissitudes of Cairo in a recent volume, and has written to his correspondents begging them to call attention to the subject. M. Rhoné describes himself as "attaché à la mission archéologique de France au Caire." No such mission has been sent out from England. The Boolak Museum is, or was lately, managed by a Frenchman and a German; the Khedivial Library, a treasury of Arab art, was in the hands of a German, who had an Italian deputy. In no such post was an Englishman to be found. This is surely the moment at which such apathy on our part should be abandoned. In Egypt, and especially in Cairo, the simple rule has long prevailed that when a building became in any way insecure the first thing to be done was to pull it down. There is great simplicity, no doubt, in this course; but, within seven years only, buildings which a single buttress might have saved have been destroyed, and many of the most beautiful examples of mediæval Arab art, in mosques, bazaars, hospitals, and private houses, have been stripped and despoiled of their carvings, their windows, their tiles, their precious inlays, sometimes out of mere carelessness, sometimes under the name of restoration; and

sometimes, perhaps more often, to sell what Europeans would buy of the ornaments. The pulpit, finely carved, of an ancient mosque is in the South Kensington Museum, besides other relics, and some exquisite glass lamps. Four little ivory tablets, which formerly decorated the hospital built by Kalaoon, and bear his name, are in the British Museum. A friend of Mr. Loftie's bought and brought home all the carvings of a panelled chamber and made them into a smoking-room in his house in Kent. No doubt the Government has much to think of now in settling affairs in Egypt, but the appointment of a few English Commissioners, or even one, to proceed to Cairo and take his place with the French and German savants could not be a matter of any great difficulty, and would certainly lead to satisfactory results in the preservation and perhaps the repair of many interesting but fast perishing remains.

LEGAL.

(Before Mr. C. SHERLOCK, as Arbitrator.)

ANWELL v. THE EVERTON BURIAL BOARD.—PAYMENT FOR WORK.

This action was brought by Mr. Isaac Anwell, contractor, of Liverpool, against the Everton Burial Board to recover the sum of 10,212*l.* 18*s.* 4*d.*, balance claimed to be due on three contracts and extras for laying out a cemetery of about sixty acres at Fazackerley, erecting boundary walls, also three chapels, board-room, and offices, lodges, stables, gateways, and other works. The contracts in the aggregate amounted to 30,338*l.* 15*s.* 6*d.*, making the total claim in the action 46,636*l.* 19*s.*, the cash paid on account being 36,424*l.* 0*s.* 8*d.*

The questions at issue were as follows:—Alleged "tightness" of certificates and consequent closeness in advances, obstruction, want of drawings and definite information, mainly in consequence of alterations and rearrangements in the construction, arrangements, and situations of the buildings, loss of time and profit in consequence of alterations and delay, claim for payment for additional work at rates in excess of the contract rate, to which the contractor considered he was entitled, as there was no negative clause in the contract; differences of opinion as to amounts in claims for day work allowed and disallowed, extending over a period of several years; as to extent and value of the additional works admittedly executed; many incidental items, including interest, &c., and finally, a heavy claim for alleged discrepancies in the quantities supplied to the contractor by the architects to the Board. The quantities stated that they had been taken out by a qualified surveyor; but that the architects would not be responsible for their accuracy. The arbitrator in his award has thrown the liability of the quantities upon the contracts, and not upon the Board by whom they were issued.

By consent the matters in dispute were referred to the sole arbitration of Mr. Cornelius Sherlock, architect, of Liverpool, who, after an inquiry extending over thirteen sittings, awarded that the plaintiff was entitled to the sum of 1,794*l.* 11*s.* 2*d.* in addition to the sum of 620*l.* 2*s.* 2*d.*, and a further marginal sum of 500*l.* paid into court, making a total of 2,914*l.* 13*s.* 4*d.*, and further, that the whole of the costs, charges, and expenses be borne by the defendants. The plaintiff's case was prepared by Mr. F. S. Smith, surveyor, and the defendants were represented by their architects, and assisted by Mr. T. Cooke.

NOTES ON NOVELTIES.

Jennings' Secret Electric Burglar Alarm.—In a recent number of the *Architect* we alluded to a new system of electric communication for buildings, patented by Mr. George Jennings, of Stangate, Lambeth. We now desire to draw attention to his Electric Burglar Alarm for windows, which is based upon similar principles. One of the great advantages presented by this alarm over others worked by electricity is that it is perfectly secret, and no thief can by any possibility know, however closely he may scrutinise a window, that it is connected with an electric apparatus. The mechanism is composed of springs, and fitted in each sash against the front of the box in the frame holding the sash weights, with similar appliances on the latter, all of which are out of sight. On raising the lower, or drawing down the top sash, the springs are brought into contact, and the friction thus engendered induces the electric current (the wires of which are connected with the box portion of the appliance), sets the bell ringing, and causes the pointer on the indicator to be thrown forward, showing the window at which an entrance is being attempted. The bell once set ringing cannot be stopped until the electric current is broken by pushing the stop back in the indicator, and as this would always be fixed either in or close to the bedrooms it would be under the control of the inmates. But to make assurance doubly sure, and presuming that a burglar was enabled to gain access to the wires after the bell had started, with a view to silence it by cutting them, he would be no nearer success, for although he may have cut the wires near the window he would find he had not broken the circuit, which would be immediately transferred to the interior of

the indicator itself, where an uninterrupted one on a smaller scale through the bobbins is kept up, until the bell is stopped. A further advantage this arrangement offers is, that the windows can be opened a short space at top and bottom for ventilation without affecting the electric apparatus. This arrangement can also be applied to every door in the house with the same result, each one being under separate control. In connection with these electric communications Mr. Jennings has introduced a new prescelle, or electric cord holder, which, instead of being actuated by a "push" or button at the bottom, has only to be turned upwards to set the current in motion. This is effected by means of a small body of mercury in a tube concealed in the wood handle, the falling of which causes it to come in contact with two platinum points, which actuate the current. An improved bell, in which the current is never broken between the two poles of the battery, making it more perfect in its action, is a further improvement introduced by the firm, forming the most perfect apparatus for the purposes named.

TOWNS IMPROVEMENT.

Trees in Streets.—A correspondence on the utility, or otherwise, of trees in streets and open spaces has been lately published in the Geneva press. The controversy arose out of a discussion in the International Hygienic Congress, which was held in August, and Dr. Piachaud, a member of the Congress, has since contended, in a letter addressed to the *Journal de Genève*, that trees in streets do more harm than good, that they impede the circulation of air, and that, as for the shade they afford, people who do not like sunshine have only to keep on the shady side of the street. Instead of planting more trees in towns, as some propose, he would rather, in the interests of hygiene, remove all existing trees. To him replies Professor Goret, of the University, who, though an eminent physicist and chemist, disclaims any special knowledge of medicine or hygiene. He treats the matter from an exclusively common sense and scientific point of view. As for people who want shade keeping always to the shady side of a street, he points out that, as streets have generally shops and houses on either side, Dr. Piachaud's advice in this regard, however ingenious, can hardly be regarded as practical. But the functions of trees in streets are not limited to acting as screens for sun-shunning wayfarers; they temper the heat and serve as a protection against dust. The evaporation from their leaves tends to keep the surrounding air cool and moist. One of the best means of refreshing the air of a sick chamber is to place in it plants and branches, and sprinkle them with water. A like effect is produced by trees. Sunlight is necessary to health; but trees, if not too thickly planted, do not intercept sunlight; the perpetual vibration of their leaves and swaying of their branches admit the light every instant, and in sufficient measure, and serve, moreover, to protect the eyes from the noonday glare. So far from trees impeding the circulation of air, they help to purify the air; the evaporation from their leaves determines a current from above, and the fresh air thus brought down helps to drive away the heated and dust-impregnated gases of the streets. Another useful property of foliage is that, while in hot, dry weather it moistens the surrounding atmosphere, thereby rendering it fitter to breathe, this effect, which is due to evaporation, ceases in wet weather. Trees, moreover, act as purifying agents by absorbing carbonic acid and giving out oxygen. But the action of trees on the air is far less important than their action on the soil. Their roots draw up stagnant waters and absorb the organic matters contained in the filth from which the streets of a town are never free, and which, after infiltrating the ground, are a frequent cause of fevers and infection. Trees, in fact, have the same effect on the subsoil of towns as fields have on the contents of their sewers—they act as disinfectants. Taking these facts into consideration, Professor Goret ventures to differ from the conclusions of the Hygienic Congress, and strongly recommends the planting of trees in streets and squares. But they must be planted with judgment. They should be two to three metres apart, and the branches should not be allowed to come in contact with the buildings near which they grow. The sorts best adapted for street planting are those which grow to a considerable height and spread out their branches. The fashion that prevails in some Continental cities of cutting trees down to a uniform size is highly objectionable. The branches of trees so treated become so compacted together as to be impervious to light, and the shade they give, although deep, is too circumscribed to be of much use.

NEW BUILDINGS.

Malvern.—The Beauchamp Hotel, has been considerably enlarged by the alteration and extension of the commercial room and the billiard-room, the addition of stock-room, coffee-room, sitting-rooms, bedrooms, &c., and the reconstruction of the hotel bar or restaurant. The work has been carried out to the designs of Mr. G. C. Haddon, architect, by Mr. Everal, builder, of Malvern, at a cost of over 2,000l.

SANITARY WORKS.

Ramsgate.—A scheme for the ventilation of the sewers has been prepared by Mr. Johnstone, the borough surveyor. The following is a summary of the chief principles and features:—To introduce as much fresh air into the sewers as possible.—1. To dilute the sewer gas. 2. To cool the contents of the sewers—i.e., to prevent decomposition and production of the gas, as well as to dilute it if produced. 3. To carry it off by air currents, or, as it has been termed, by air flushing. Therefore, to have as many ventilators as possible, in as open spaces as possible, as exposed to winds as possible.—To utilise convenient manholes, not only as ventilators, but as flushing tanks also.—General suggestions.—1. That gratings be removed from narrow streets, where not in the centre of cross thoroughfares, and from footpaths. 2. That in the lower parts of the town shafts are generally preferable—as also in narrow streets. 3. That in the more open parts a combination of shafts and gratings is advisable. 4. That in the higher parts, with wider roads, gratings, from 150 feet to 200 feet apart are ordinarily sufficient. 5. That, where practicable, shafts should be taken to the highest part of a gable. 6. That, where manholes are in open wide roads, they may be made available as ventilators. 7. That down rain water-pipes leading directly into the sewer from houses as high as, or higher than, contiguous houses, and all respectively without attic windows, may be used as auxiliary ventilators. 8. That ventilating-pipes from soil-pipes, &c., are to be strongly recommended. 9. That ventilating-pipes from cess-pools are also to be strongly recommended. 10. That, whether there are ventilating pipes from soil pipes, or soil pipes themselves open at the top, they should be carried as high as practicable. 11. That where tall chimney shafts are available, ventilating pipes be led into them. 12. That, where practicable, ventilating pipes should be from four to 6 inches in diameter. 13. That, where practicable, gratings should be placed in the centre of crossing of two roads or streets, at or near a right angle. The estimated total cost is 465l. There are to be thirty-five pipe ventilators, seventy street ventilators, and six ventilators for the Military Road, in all 111 ventilators. The scheme was generally approved, but the further consideration of it was adjourned.

SCHOOL BUILDINGS.

Birkenhead.—The foundation-stone of new school buildings, Borough Road, in connection with Christ Church, Claughton, has been laid. The buildings are in three departments, to accommodate 976 children. The general plan resembles the letter "E," the infant school forming the central block separating the boys' and girls' schoolrooms. There will be three principal rooms and nine class-rooms, the latter under full control from the large rooms. The design is Gothic in character, with double and triple lancet windows and cinq foils, the long line of roofs being broken by small gables. The contract for carrying out the work has been taken by Messrs. Bleakley & Son, builders, Birkenhead. Mr. A. Bleakley, junr., is the architect.

Newcastle-on-Tyne.—New Board Schools, Scotswood Road, have been opened, in which accommodation is provided for about 1,000 children. The building is two storeys in height. The infants are to be accommodated on the ground floor, and provision is made for 364 in a large room with three adjacent class-rooms. On the upper floor there is a room, 80 feet by 35 and 20 feet high, to be used as a mixed school, and six large class-rooms, with teachers' rooms, cooking class-room, &c., accommodating in all 646 boys and girls. The buildings are of stone with red-tiled roofs. Mr. Robert J. Johnson is the architect; Mr. Glaister clerk of works; and Mr. Humphrey Atkinson, general contractor.

Ipswich.—A new Board School, erected on the Shirehall site, has lately been opened. The school is built of red brick, with Ancaster stone dressings, the roof being covered with Ashton & Green's permanent green slates, the style adopted being a simple form of Gothic. Accommodation is provided for a total of 786 children—boys, girls, and infants. Mr. Brightwen Binyon, F.R.I.B.A., is the architect, and Messrs. G. Grimwood & Son, of Sudbury, are the builders. The cost has been about 6,457l.

Sheffield.—The twenty-third school erected by the Sheffield School Board has lately been opened. The building is designed on the central-hall system—the first of the kind in Sheffield—by Mr. C. J. Innocent, architect to the Board. The heating of the entire schools is by steam on Leeds' patent system, fixed by Messrs. Longden & Co., of Sheffield. The ventilation is by Boyle's system. The walls are of Walkley wall-stone, with Grenoside ashlar dressings, the roofs being covered with black Westmoreland slates. The contractors for the works are Messrs. Chadwick & Co., of Rotherham. The contract amount is 8,800l., including all work in play-grounds, caretaker's house, warming apparatus, &c., and the total accommodation is for 1,024 scholars. Mr. John Laidler has been clerk of works.

Graingerstown, Cardiff.—The following report was read at the last meeting of the Cardiff School Board:—"It appearing that the

nature of the ground rendered the foundation to be made much deeper than was provided for, the architect was requested to investigate and report to the chairman of the committee. The architect reported: I have had trial-holes sunk on the east and west and one in the centre of the site, and I have ascertained the depth of the gravel to be in each case 27 feet 10 inches, 23 feet 2 inches, and 22 feet respectively, making an average depth of 24 feet 4 inches to the gravel over the area of the site. I have also found that the depth of the upper strata of clay is 7 feet deep in the west, 5 feet 3 inches in the centre, and 6 feet in the east trial-hole. The average depth of hard clay being 6 feet 2 inches, it would not be wise to build upon less than 4 feet of concrete, and adopting this plan and keeping the surface of the concrete within 9 inches of the finished playground level, there would then remain but an average depth of 2 feet 8 inches of hard clay under the concrete line—not sufficient, I think, to resist the weight of a two-storeyed building. I can now suggest two schemes for a safe foundation for your consideration. I propose in scheme No. 2 to construct piers of concrete upon the gravel bed, under the two-storeyed buildings; and for a foundation to the infants' school I have kept the original plan, and added 2 feet to the depth of the concrete. The concrete will, therefore, be 5 feet 6 inches wide by 4 feet deep under all the main walls of this department. I can recommend this scheme with some confidence, because the hard clay is 7 feet in thickness on that part of the soil upon which it is proposed to erect the infants' school. I estimate the cost of this plan to be 641*l.* 2*s.* 4*d.* In passing to scheme No. 1, I may mention that if I could have placed the concrete for the infant school walls at a greater depth from the surface of the ground, and thereby making the clay upon which it rested less liable to the action of the temperature, I should have strongly recommended this scheme as being without risk, but as I cannot do this, I have suggested another plan. In scheme No. 1 I propose to erect the whole of the school buildings upon piers carried down to the gravel bed, and from what I can gather from carefully examining the buildings in the vicinity of the site, I should advise the Board to adopt it as being the best, and avoiding all risk of settlement. The cost of this scheme I estimate at 95*l.* 15*s.* 6*d.* I enclose quantities of each scheme." After reading and considering the report, it was resolved to recommend the Board to adopt Scheme No. 1. The architect was requested to obtain a tender from the contractor for production at the ordinary meeting. The tender of Mr. Davies for 960*l.* was accepted by the Board, and application will be made to the department to sanction an increase in the loan in consequence of this increase in the cost.

CHURCH BUILDING AND RESTORATION.

King's Heath.—The church at King's Heath has been reopened after works of restoration and enlargement. The church has been extended by the addition of a north aisle, organ chamber, and vestries; 127 extra sittings are thus provided. It is proposed to erect a south chancel aisle when funds will permit. The work of enlargement was carried out from plans prepared by Mr. J. A. Chatwin, of Birmingham; Mr. Parton, of King's Heath, was the builder. The carving of the capitals was executed by Mr. Bridgeman, of Lichfield; and Messrs. Hassall & Singleton provided the heating apparatus.

Arbroath.—Erskine Church is to be reopened to-day (Saturday), after undergoing works of renovation and improvement, carried out from the designs of Messrs. James MacLaren & Son, architects, Dundee. The exterior of the church has not required such extensive handling as the interior. The only portion dealt with is the front, a pleasing specimen of thirteenth century Gothic. It is divided into three bays, of which the centre, advancing a little, contains a four-light traceried window, the side bays containing the doorways, with lancet above lighting the gallery stairs. The contractors, all of whom have executed their work in a highly creditable manner, were:—For mason work, Mr. William Scott; joiner work, Mr. David Duthie; slater, Mr. William Brand; plaster, Messrs. Middleton & Donald; painter, Mr. Alexander Mathewson; glazier, Mr. R. Farquharson—all of Arbroath; the plumber work by Mr. David Brown, Dundee. The stained glass was executed by Mr. Holloway, of Liverpool; and the tile work by Messrs. Mackie & Miller, Glasgow. Mr. James Scott was clerk of works.

ART WORKMANSHIP.

Chancel Screen and Pulpit.—A chancel screen and pulpit, gifts to Belgrave Church, have been lately put up. The chancel screen is made entirely of oak, designed in the late Decorated style, resembling the ancient screens of Leicestershire, and consisting of five compartments, the central one being wider than the others, and without doors. The side compartments are panelled below the middle rail, and ornamented with cusplings and foliated spandrels. The large pierced tracery heads are particularly bold, and have spandrels carved in great variety. In the cornice a con-

vex band of vine leaves and grapes is introduced on the western side, while the eastern or chancel side has a slight cove, each being finished by a pierced cresting continued in an unbroken line the entire length of the screen. Over the centre of the screen rises a moulded and carved cross, about 4 feet 6 inches high, with foliated crockets and terminations, and supported at its base by cusped and traceried buttresses. The new pulpit is of carved oak on a base of stone, designed in the same style as the screen, and in harmony with the few existing fragments of the old chancel fittings. Messrs. Cooper & Vann, Southampton Street, worked the stone base to the pulpit, and the woodwork of both screen and pulpit has been carried out by Mr. W. H. Noble, of Nichols Street, Leicester, from designs by Mr. Edward Turner, of Bowling Green Street, Leicester, architect.

GENERAL.

Mr. W. H. Smith has promised 500*l.* towards the erection of a new parish church for the parish of Portsea.

Sir F. Leighton, P.R.A., was the proposer (on the nomination-paper) of Sir Charles Dilke to be member for Chelsea at the election on Monday.

Mr. Honeyman, F.R.I.B.A., has received a commission from the Helensburgh Police Commissioners to prepare plans for a new Town Hall.

Mr. Madox Brown's Cartoons, depicting the legend of St. Edith, have been presented to the Manchester Art Gallery by Mr. Rowley, Town Councillor.

The Marquis of Bute has informed the Commissioners of Cumnock that he hopes to be able to offer a site for the proposed Town Hall, and will subscribe 500*l.* towards the cost of its erection.

Mr. John Chudleigh, of Newton Abbot, has obtained the first premium in the competition for the new market at Bideford. The second prize was awarded to Mr. W. R. Bryden, of Bideford, and the third to Mr. J. Watson, of Torquay.

Dr. Schliemann has been granted permission from the Hellenic Government to excavate on the north-west of Athens, near the old Academy, where those who fell in war were buried, and where the grave of Pericles is supposed to be. After exhausting this region, he proposed to explore the island of Crete.

The Lord Chamberlain has, on the representation of the Metropolitan Board of Works, granted a provisional licence to the Criterion Theatre during the consideration of the plans for further improvements.

The Clothworkers' Company have voted 500 guineas in aid of the fund for extending the building of Girton College, this grant being in addition to 500 guineas formerly made for the building, and 25*l.* per annum for three exhibitions.

The Statue to the late Prince Louis Napoleon at Woolwich will be unveiled to-day (Saturday).

The Sise Collection in Amsterdam is, it is said, about to be purchased by Baron Edmund de Rothschild.

A Clock is to be placed in the tower of Salisbury Cathedral, as a memorial of the officers and men of the Wiltshire Regiment who fell in the Afghanistan campaign.

A New Theatre is to be erected in Corporation Street, Birmingham, which will hold 4,000 people, and will cost 20,000*l.* It is to be completed in September or October next.

Messrs. Lamb & Armstrong, of Newcastle-on-Tyne, have prepared plans for the erection of a Working Men's Club and Institute at Newburn. A local gentleman has promised 1,000 guineas towards the erection.

The Arcade erected in New Street, Birmingham, at a cost of 70,000*l.*, was opened for public inspection on Wednesday evening. Mr. J. Garlick, of Saltley, was the builder, and Mr. W. H. Ward, of Birmingham, the architect.

A Company has been formed, under the title of "The Art Electrotypes Company," for the production of metallic copies of all kinds of art subjects, of the higher description of stove and door panels, plaques, shields, medallions, &c., including *repoussé*, hammered, finely chased, and engraved work, besides work in connection with printing and engraving. Being under able management, the company can hardly fail of success.

The State Apartments at Hampton Court Palace are again open to the general public, but there are signs of the recent fire still remaining. The tapestry has been dried, but not yet re-hung; and it looks none the worse for the saturation it received during the fire. In George II.'s closet, George II.'s private chamber, the King's Closet, and several other rooms, the oak panelling has been removed to allow the walls to dry. The painted ceiling in the Queen's bedroom is drying satisfactorily, and the fears at first expressed as to the damage which this fine work of art would sustain have happily proved groundless.

SUPPLEMENT

TO THE

ARCHITECT.

CONTRACTS, COMPETITIONS, AND TENDERS.

LONDON, JANUARY 13, 1883.

TENDERS, ETC.

*** As great disappointment is frequently expressed at the non-appearance of Contracts Open, Tenders, &c., it is particularly requested that information of this description be forwarded to the Office, 175 Strand, London, W.C., not later than 3 p.m. on Thursdays.*

*** Correspondents, when writing to notify an extension of time, or an alteration of the date of sending in Competitions or Contracts, are requested in their letter of advice to write at the head of the required change—
"Contract Supplement to THE ARCHITECT."*

EDITORIAL NOTICES.

The authors of signed articles and papers read in public must necessarily be held responsible for their contents.

No communication can be inserted unless authenticated by the name and address of the writer—not in every case for publication, but as a guarantee of good faith.

Correspondents are requested as much as possible to make their communications brief. The space we can devote to Correspondence will not usually permit our inserting lengthy communications.

APPOINTMENTS VACANT.

GLAMORGAN.—Jan. 31.—Applications are required for the Appointment of Three District Road Surveyors. Salary £150 per annum. Mr. Richard Evan Spencer, Clerk to the County Roads Board, Cardiff.

STAINES.—Jan. 16.—Applications are invited for the Post of Surveyor to the Local Board. Mr. J. A. Engall, Clerk to the Local Board, Staines.

SWINTON.—Jan. 13.—Applications are invited for the Appointment of Surveyor, by the Urban Sanitary Authority of Swinton and Pendlebury. Mr. W. Joy Hewetson, Clerk to the Board, Swinton.

WALSALL.—Jan. 27.—Applications are required for the Appointment of Borough Surveyor. Mr. Samuel Wilkinson, Town Clerk, Walsall.

COMPETITIONS OPEN.

BRIGHTON.—Feb. 1.—Designs are invited for the Madeira Road Improvement. Premiums of 200*l.*, 100*l.*, and 50*l.* Mr. F. J. Tillstone, Town Clerk, Brighton.

NOTTINGHAM.—March 15.—Plans, Designs, and Estimates are invited by the Corporation for the Erection of Municipal Offices. Premiums to the extent of 600*l.* offered. Mr. S. G. Johnson, Town Clerk, Municipal Offices, Nottingham.

WEST HARTLEPOOL.—Feb. 1.—Plans are invited of a Church for St. Paul's New District, Stranton. Mr. W. D. Ramsey, 1 Bell Street, West Hartlepool.

CONTRACTS OPEN.

ABERDEEN.—Jan. 13.—For Additions, Alterations, and Repairs to Mance and Church of Newhills. Messrs. Wm. Henderson & Son, Architects, 124 Union Street, Aberdeen.

ACCRINGTON.—Jan. 22.—For Construction of Intercepting Sewer, Storm Overflows, &c. Mr. S. Knowles, Borough Surveyor, Town Hall, Accrington.

ALSAGER.—Jan. 17.—For Constructing Reservoir at the Hill, to contain 90,000 gallons of Water, and for Laying about 3½ miles of Water Mains, and Erection of a Double-Ram Steam Pump, with Boiler, &c. Mr. Robert Rigby, Audley.

BARLINNIE, GLASGOW.—Jan. 29.—For Supplying and Fixing Two Steam Boilers, Supply Pipes, Six Steam Cooking Boilers, &c. Plans and Specifications at the Prison Commissioners' Office, 130 George Street, Edinburgh.

BARROW-IN-FURNESS.—Jan. 24.—For Construction of Brick Sewer, &c. (Contract No. 2). The Borough Engineer, Barrow-in-Furness.

BELFAST.—Jan. 16.—For the Supply of Earthenware Sewer Pipes. Mr. J. J. Montgomery, Town Hall, Belfast.

BICKINGTON.—Jan. 13.—For Proposed Restoration of Parish Church of Bickington, near Newton Abbot. Mr. R. Medley Fulford, Architect, The Close, Exeter.

BIRKENHEAD.—Jan. 18.—For Alterations to the Birkenhead Post Office. Drawings, &c., with the Postmaster, Birkenhead.

BLACKBURN.—Jan. 22.—For Masonry and Ironwork for Reconstruction of Bridge over Darwen Street. The Engineer's Office, Hunt's Bank, Manchester.

BLACKMINSTER.—Jan. 16.—For Construction of Passenger Station at Blackminster, near Evesham. Plans, &c., at the Engineer's Office, Paddington.

BLACKWELL.—Jan. 15.—For Building Cottages, Fence Walls, &c. Mr. J. P. Pritchett, Architect, 24 High Row, Farington.

BLAXTON.—Jan. 18.—For Supplying and Constructing Pipes and Pipe Sewers (5,000 yards). Mr. T. C. Nicholson, Engineer, 24 Grainger Street West, Newcastle-on-Tyne.

BROMSGROVE.—Feb. 6.—For Construction of Sewers, &c. Mr. S. G. Purchase, C.E., Worcester.

BROSELEY.—Jan. 16.—For Construction of Cemetery, Erection of Chapel, with Walls, Gates, &c. Mr. Henry Haddon, Architect, Rockliffe, Malvern.

CARLISLE.—Jan. 24.—For Building Shops, &c., English Street. Mr. J. Marchie, Architect, 25- Lowther Street, Carlisle.

CHELTENHAM.—Feb. 1.—For Building Central Gas Offices with Residence at Junction of North and Albion Streets. Mr. John G. Dann, Architect, 44 Waterloo Street, Birmingham.

CHORLEY.—Jan. 20.—For Erection of Shed for the Corporation. The Borough Surveyor, Chorley.

DARLINGTON.—Jan. 17.—For Alterations to Post Office Drawings, &c., with the Postmaster, Darlington.

DONCASTER.—Jan. 26.—For Construction of Sewage Reservoir, Engine-shed, Pipe Sewers, Brick Culvert, &c.; Supplying and Laying Gas Pipe (850 yards). Mr. Alfred Wright, Surveyor to the Rural Sanitary Authority, Union Offices, High Street, Doncaster.

DUBLIN.—Jan. 17.—For Construction, Delivery, and Erection of Fog Bell and Machinery, North Wall Lighthouse. Mr. Bindon B. Stoney, North Wall, Dublin.

DUBLIN.—Jan. 27.—For Alterations and Additions to General Post Office. Plans, &c., at the Architect's Department, Public Works Office, Dublin.

DUBLIN.—Jan. 27.—For Building Record room at No. 24 Merrion Street. Plans, &c., at the Architect's Department, Public Works Office, Dublin.

DUNSHAUGHLIN.—Feb. 1.—For Building Dispensary and Dispensary Residence. Mr. William H. Byrne, Architect, 52 Dame Street, Dublin.

EARLSHEATON.—Jan. 19.—For Re-erection of Sykeing Mill. Messrs. John Kirk & Sons, Architects, Dewsbury.

EUSTON.—Jan. 17.—For Cast Iron Girders. Drawings, &c., at the Engineer's office, Crewe Station.

GOLCAR.—Jan. 25.—For Building New Connection Chapel, Boundary Walls, and Out Offices. Messrs. John Kirk & Sons, Architects, Huddersfield and Dewsbury.

GWARLODYGARTH.—Jan. 15.—For Erection of School Buildings. Mr. J. J. Evans, Architect, Maesyfidd, Treorky, near Pontypridd.

GREENOCK.—Jan. 18.—For Construction of a Kinipple's Wrought-iron Travelling and Folding or Lowering Bridge, &c. Mr. W. R. Kinipple, C.E., 17 West Blackhall Street, Greenock.

GRIMSBY.—Jan. 19.—For Alterations at the Post Office. Drawings, Specification, &c., with the Postmaster Grimsby.

HACKNEY.—For Supply of Twenty-five Hydrants. Mr. James Lovegrove, Chief Surveyor, Town Hall, Hackney, E.

HECKMONDWICK.—Jan. 17.—For Building a Methodist Free Church. Mr. Arthur A. Stott, Architect, Heckmondwike.

HORSFORTH.—Jan. 29.—For Construction of Glazed Earthenware Pipe Sewers, 2,117 yards, with Manholes Ventilators, and Flushing Apparatus. Mr. Wm. B. Woodhead, C.E., 65 Market Street, Bradford.

HUDDERSFIELD.—Jan. 27.—For Erection of various Buildings adjoining Technical School. Mr. Edward Hughes, Lord Street, Huddersfield.

HULL.—Jan. 24.—For Construction of Foundations, Buildings, Sewers, and other Works for a Pumping Station for Drainage of West District of the Borough. Plans, &c., at the Borough Engineer's Office, Town Hall, Hull.

INVERURIE.—Jan. 19.—For Works in Extension of Churchyard, enclosing Walls, &c. Messrs. Jenkins & Marr, Architects, 16 Bridge Street, Aberdeen.

KIDDERMINSTER.—Jan. 25.—For Building School in Mill Lane. Mr. J. T. Meredith, Architect, Bank Buildings, Kidderminster.

KILMACOW.—Jan. 31.—For Adding Chancel and Vestry to Church and Sundry Internal Alterations. Mr. J. F. Fuller, Architect, Brunswick Chambers, Dublin.

KINTORE.—Jan. 16.—For Building Works. Mr. James Cormack, Castle Hill, Kintore.

LONDON.—Jan. 30.—For Construction of Wrought-iron Travelling Caisson at Esquimalt, British Columbia, with Keels, Folding or Lowering Bridge, &c. Messrs. Kinipple & Morris, C.E., 2 Westminster Chambers, London, and Greenock, N.B.

LYNX.—Jan. 31.—For Sewering portion of the Local Board District, Construction of light Iron Bridge at Statham Pool, and other Works. Messrs. Wilson & Mulliner, Albert Square, Manchester.

MADRON.—Feb. 1.—For Building Parsonage House, Offices, Stabling, and Coach House. Messrs. Perkins & Caldwell, Victoria Square, Penzance.

MIDLAND RAILWAY.—Jan. 16.—For Making Road, near Manningham Station. Plans, &c., at the Engineer's Office, Wellington Station, Leeds.

MIDLAND RAILWAY.—Jan. 16.—For Reconstruction (with Cast-iron Cylinders and Wrought-iron Girders) of Bridge, near Calverley, Leeds. Plans, &c., at the Engineer's Office, Derby Station.

MIDLAND RAILWAY.—Jan. 16.—For Additional Iron Roofing over Coal Drops at Walworth Road. Drawings, &c., at the Clerk of Works Office, 111 Old St. Pancras Road, N.W.

NORTHAMPTON.—Jan. 13.—For Construction of Road, near Castle Station. The Borough Surveyor, Guildhall, Northampton.

NORTH EASTERN RAILWAY.—Jan. 24.—For Supply and Erection of Wrought-iron Footbridge over Line at Starbeck Station. Mr. H. Copperthwaite, Engineer, York.

PENTRYCH.—Jan. 15.—For Erection of School Buildings at Gwaeddygarth. Mr. J. J. Evans, Architect, Maesffrid, Treorik, near Pontypridd.

PORTSMOUTH.—Jan. 13.—For Building Episcopal Residence, Edinburgh Road. Mr. J. S. Hansom, Architect, 27 Alfred Place West, South Kensington, S.W.

RYTON.—Jan. 22.—For Building Chapel, Lodge, &c., and Execution of Works in Laying Out Cemetery. Mr. J. J. Lish, Architect, Scottish Chambers, Grainger Street West, Newcastle-on-Tyne.

SCARBOROUGH.—Jan. 22.—For Alterations and Additions to Northern Sea Bathing Infirmary. Messrs. Fowler Jones & Sons, Architects, 100 Micklegate, York.

SEDFIELD.—Jan. 17.—For Laying Sewers, &c. Mr. W. Snowden, West End, Sedfield.

SHREWSBURY.—Jan. 31.—For Pulling Down the present Building on Site, Cleaning, Sorting, and Stacking the Materials, and Erection of a School, Offices, &c., on the Wyle Cop. Mr. Randal F.R.I.B.A., Architect to the Board, Betton House, Shrewsbury.

SKIPTON.—Jan. 20.—For Works in connection with the Restoration of St. Mary's Church, Kettlewell. Messrs. T. H. & F. Healey, Architects, 42 Tyndal Street, Bradford.

STOCKTON-ON-TEES.—Jan. 15.—For New Wing, Billiard Room, Library, Studio, Gymnasium, &c., at Woodside, Eaglesfield. Mr. H. Weatherill, Architect, 59 High Street, Stockton-on-Tees.

STREATHAM.—For Finishing Three Villa Residences. Mr. Robert Carter, Surveyor, 11 Queen Victoria Street, E.C.

SWINTON.—Jan. 15.—For Building School, Roman Terrace. Mr. H. L. Tacon, Architect to the Swinton School Board, 11 Westgate, Rotherham.

TENDRING.—Jan. 16.—For Laying Sewers in part of parish of Ardleigh. Mr. David Mustard, Clerk to the Rural Sanitary Authority, Tendring.

TOTNES.—Jan. 20.—For Building Dwelling-house and other Works, for Congregational Minister. Mr. Barron Weir View House, Totnes.

TOWCESTER.—Jan. 25.—For Reseating, &c., Towcester Church. Mr. J. L. Pearson, Architect, 13 Mansfield Street, W.

ULVERSTON.—Jan. 23.—For Enlargement of Urswick Schools. Mr. J. W. Grundy, Architect, Market Street, Ulverston.

WELLS.—Feb. 1.—For Works in Construction of Sewerage and Outfall. Mr. C. Brown, City Surveyor, Wells.

WHITEHAVEN.—Jan. 15.—For Construction of Lodge for the Right Hon. Baron Muncaster. Messrs. Pickering & Crompton, Architects, Whitehaven.

WHITLEY.—For Erection of School Buildings. Messrs. Oliver & Leeson, Architects, Newcastle-on-Tyne.

TENDERS.

AIRDRIE.

For Building School in Chapel Street, Airdrie. Messrs. BAIRD & ARTHUR, Architects, Airdrie.

Accepted Tenders.

Boyd, Airdrie, excavator, &c.
Paterson, Airdrie, mason.
Louden, Airdrie, joiner.
Thom, Airdrie, slater.
Rankin, Airdrie, plumber.
Bell, Airdrie, plasterer.
Gibson, Coatbridge, painter.

BROCKLEY.

For a Block of Four Houses, St. Margaret's Road, Brockley, for the Land Development Association. Mr. Wm. C. Banks, Architect.

Little	£3,237 0 0
Falkner	3,033 0 0
Grubb	2,656 5 0
Hughes	2,639 0 0
Tarrant	2,620 0 0
Marriage	2,498 0 0
Taylor	2,497 17 0
Croaker	2,468 0 0

BATH.

For Building Hospital at Bath Union Workhouse. Mr. C. BRYAN OLIVER, Architect.

Mann	£577 0 0
Birch	560 0 0
G. Morris	546 6 9
Smith	493 0 0
C. & W. Mould	471 10 0
Wibley	467 10 0
Keeling	460 0 0
Emery	451 0 0
Morris & Son	450 0 0
T. Morris	450 0 0
Stamp & Keeling	445 0 0
Gay	432 0 0
LAVER (accepted)	430 0 0

DERBY.

For Building Ward at County Asylum, Mickleover, Derby. Mr. J. SOMES STONY, Architect, Derby. Quantities by Mr. W. E. Brown, London.

Hayes, Birmingham	£4,000 0 0
Cordingley & Sons, Bradford	3,969 0 0
Low & Sons, Burton-on-Trent	3,330 0 0
Greenwood, Mansfield	3,250 0 0
Walkerline, Derby	3,210 0 0
Walker & Slater, Derby	3,200 0 0
HEWITT, Derby (accepted)	3,090 0 0

DRESDEN.

For Building Congregational Sunday School and Class-rooms at Dresden, near Longton. Messrs. WILLIAM SUGDEN & SON, Architects. Quantities by the Architects.

Hayes, Birmingham	£1,200 0 0
Mass-y & Son, Alderley Edge	1,800 0 0
Clark, Hanley	1,158 0 0
Bradbury, Stoke	1,100 0 0
Lu as, Wellington	1,070 12 0
Bennett, Burslem	1,064 0 0
Grosvenor, Tunstall	1,054 5 0
Barlow, Stoke	1,044 0 0
Bowden, Burslem	1,000 0 0
Warburton, Manchester	980 0 0
Smith, Tunstall	978 0 0
Jukes, Longton	975 0 0
Gallimore, Newcastle	960 0 0
Bromage, Stoke	950 0 0
Collis, Longton	870 16 0
Wetton & Meakin, Fenton	855 0 0
Gilson, Tunstall	819 0 0
INSKEP, Longton (accepted)	817 0 0
Midland Joinery Co., Birmingham (wood-work only)	315 0 0
Mayden & Son, Macclesfield (plumbing only)	133 0 0

DUNDEE.

For Additional Store-rooms, &c., at Royal Hotel, Dundee. Messrs. JAMES MACLAREN & SON, Architects. GENTLE (accepted).

LONDON.

For the Erection of Building on the site of Nos. 2, 3, and 4 Cross Lane, E.C., for the City of London Real Property Co., Limited. Mr. R. B. MARSH, Architect.

Scrivenor & Co.	£9,192 0 0
Greenwood & Co.	8,697 0 0
Smith & Co.	8,649 0 0
Corder	8,493 0 0
Mortar	8,420 0 0
Asby & Horner	8,240 0 0
Bangs & Co.	8,189 0 0
Kilby	8,187 0 0
Brass	8,138 0 0
Lawrence	8,075 0 0
Uthwaite	8,043 0 0

For Alterations to Offices, for the Royal Standard Benefit Society, 42 Great Ormond Street, W.C. Mr. J. BEDFORD, Architect.

S. & S. Dunn	£178 0 0
Viney & Co.	125 0 0
H. CORNISH, jun. (accepted)	115 0 0
Veitch & Close	110 0 0

For Alterations and Additions to Nos. 167 and 167a Newington Butts, for Mr. Brown. Mr. BANISTER FLETCHER, Architect.

Downs	£895 0 0
G. & J. Riddell	670 0 0
Burman	668 0 0
W. & H. Castle	649 0 0
King	615 0 0
COOK (accepted)	571 0 0

For Enlargement of Board School, Vicarage Road, Plumstead. Mr. E. R. ROBSON, Architect.

Jerrard	£3,468 0 0
Hunt	3,461 0 0
Tongue	3,387 0 0
Oldrey	3,379 0 0
Johnson	3,347 0 0
Atherton & Latta	3,300 0 0
Wall	3,224 0 0

For Enlargement of Board School, Jessop Road, Lambeth. Mr. E. R. ROBSON, Architect.

Oliver	£2,493 0 0
Hart	2,047 0 0
Hunt	1,780 0 0
Oldrey	1,738 0 0
Higgs & Hill	1,674 0 0
Higgs	1,670 0 0
Jerrard	1,663 0 0
Atherton & Latta	1,570 0 0

For Partially Rebuilding the Premises No. 192 Westminster Bridge Road, for Mr. C. Lynes. Mr. D. R. DALE, F.R.I.B.A., Architect.

SALTER (accepted).	
For Alterations to Premises No. 237 Tottenham Court Road. Mr. D. R. DALE, F.R.I.B.A., Architect.	
HOARE & Co. (accepted)	£400 0 0

For the Erection of a Villa on the Whitgift Estate, Addiscombe, Croydon, for the Architect, Mr. D. R. DALE, F.R.I.B.A.

HOARE & Co. (accepted)	£1,683 0 0
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HALIFAX.

For Removal of Old Buildings in Bull Green, Halifax, and for the works of Five Shops, Watchhouses, and Dwelling-houses upon the Site, and for additions to the Hare and Hounds Inn, for the Governors and Trustees of Waterhouse's Charities. Messrs. JACKSON & FOX, Architects, George Street, Halifax.

Accepted Tenders.

Channock & Sons, masons and carpenters	£3,160 0 0
Stafford, plumber and glazier	843 0 0
Bancroft & Son, slaters and plasterers	313 18 0
Binns, painter	84 10 0

HAYLE.

For Construction of Drainage and Sewerage Works, Hayle, for the Phillack Local Board. Mr. GEORGE H. EUSTICE, Engineer. Quantities by the Engineer. £1,433 12 0
Hawkins, Dawlish.

There were 13 Tenders received.

HUDDERSFIELD.

For Building Schools at Paddock for the Huddersfield School Board. Messrs. HENMAN & HARRISON, Architects, 64 Cannon Street, London. Quantities by Mr. Chas. FitzRoy Doll.

Accepted Tenders.

Stead & Kaye, masons, Huddersfield	£3,950 0 0
F. & H. Calvert, joiners, Huddersfield	1,700 0 0
Heaps & Co, ironwork, heating, &c., Huddersfield	914 8 0
Miller & Crowther, plumbers, Huddersfield	406 10 0
Smithies, slater, Bradford	385 0 0
Jowett, plasterer, Huddersfield	140 0 0
Moxon, painter, Huddersfield	79 12 6

Total	£7,575 10 6
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Architects' Estimate	£7,530 0 0
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OVERTON.

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W. & G. Smith, Kimbolton	34 2 6
Price, Orle ton	31 15 0
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Edwards, Leominster	28 10 0
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Davies, Portmadoc	290 0 0
Jones, Pwllheli	270 8 0
OWEN, Portmadoc (accepted)	260 0 0

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SHREWSBURY.

For Building Pair of Semi-detached Houses, Shrewsbury. Mr. A. E. LLOYD OSWELL, A.R.I.B.A., Pride Hill Chambers, Shrewsbury, Architect.

Jones, Shrewsbury	£2,350 0 0
Bowdler, Shrewsbury	2,300 0 0
Price, Shrewsbury	2,200 0 0
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MARSHALL, Birmingham (accepted)	1,863 0 0

STREATHAM.

For the Erection of a Pair of Semi-detached Villas in Tierney Road, Streatham. Mr. D. R. DALE, F.R.I.B.A., Architect, 8 Union Court, E.C.

FARR & Co. (accepted)	£1,800 0 0
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WHITEHAVEN.

For Construction of a Hospital for Infectious Diseases at Galemire, near Whitehaven, for the Rural Sanitary Authority of the Whitehaven Union, the Cleator Moor Local Board, the Egremont Local Board, and the Arleston and Frizington Local Board. Messrs. PICKERING & CROMPTON, Whitehaven, Architects. Quantities supplied by the Architects.

Three Coat Plaster.	
Green, Pardsbaw	£2,433 1 9
Christopherson, Whitehaven	2,270 0 0
Doughan & Co., Cleator Moor	2,200 0 0
Pearson, Cleator Moor	2,191 1 2
Marland, Preston	2,185 15 0
McAdam, Whitehaven	2,132 11 10
J. S. & I. Glaister, Whitehaven, amended tender (informal)	2,075 3 0
COUSINS, Whitehaven (accepted)	1,994 19 3
J. S. & I. Glaister, Whitehaven	1,894 3 0
Keene's Cement.	
Christopherson, Whitehaven	£2,315 0 0
Doughan & Co., Cleator Moor	2,240 15 0
Pearson, Cleator Moor	2,211 12 2
McAdam, Whitehaven	2,208 9 10
COUSINS, Whitehaven (accepted)	2,075 19 3
J. S. & I. Glaister, Whitehaven, amended tender (informal)	2,076 12 0
J. S. & I. Glaister, Whitehaven	1,945 13 0
Other tenders.	
Green, Pardsbaw masonry	1,403 4 8
Robinson, Cockermouth, joiner, plumber, and glazierwork	509 12 0
Mandle, Maryport, slating, plumbing, glazing, ironfounder, and painting	432 0 0
Tolson, Lamplough, joiner	429 10 0
Armstrong, Cockermouth, joiner	399 15 0
Brokensha Bros., Cleator Moor, Keen's cement	370 10 0
Cordulay & Sons, Leeds, Keene's cement	370 0 0
Brole sha Bros., Cleator Moor, trowel coat plastering	330 10 0
Armstrong, Cockermouth, slating	211 5 0
Cordulay & Sons, Leeds, 3 coat plastering	203 0 0
Fl-her, Cockermouth, plumbing and ironfounder	131 0 0
McComin, Whitehaven, painting	37 7 2

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For Erection of Warehouses in George Street, Plymouth for Messrs. Adams, Clark, & Lindau. Mr. H. J. SNELL, Architect.

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Harley	748	0	0
Verren	719	0	0
Foot	676	0	0
Ham	633	0	0
Palk & Partridge	620	0	0
LETHBRIDGE & MAY (accepted)	580	0	0

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Smith & Son	1,790	0	0
Elgar	1,760	0	0
Newby Bros.	1,661	10	0
Bowman	1,627	0	0
Horne	1,625	0	0
Miller	1,570	0	0
Port	1,559	0	0
Cowell	1,390	0	0
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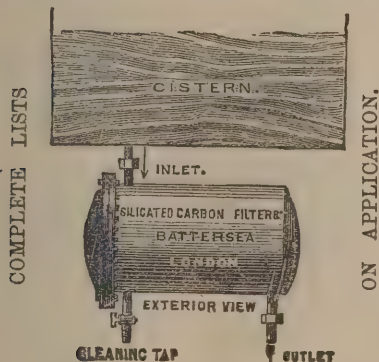
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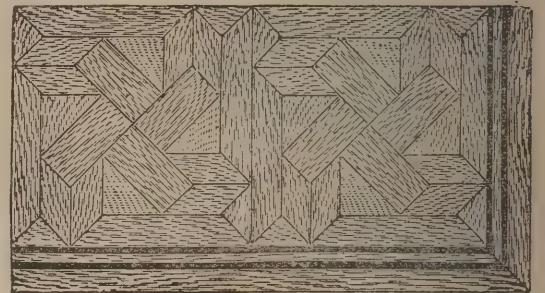
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The Architect.

THE FAILURE OF THE LAW COURTS CONTRACT.



IN every contract for the supply of goods for money there is necessarily a risk of loss, and it is easy to understand that the greater the complexity of the transaction the greater the risk. When the speculative element introduces itself into the calculation of price the case can never be expected to be otherwise ; but there are certain classes of contracts to all appearance not speculative, or not so to any material extent, in which nevertheless there come to be involved practical hazards much more grave than reasonable, and the system of building contracts, especially as at present practised in England, seems to supply instances of this with a facility which occasionally cannot but provoke the reflection of the public. It is not that great fortunes are made unexpectedly, while great failures occur to balance them. When a fortune is made in the building trade, it is by the slow and steady accumulation of surplus profits ; whereas failure, when it comes, appears to have been brought about by literally throwing money away. In other words, the alternative of profit and loss in a building contract is not a small gain against a small sacrifice, but a small gain against possibly a ruinous sacrifice ; and it need scarcely be said that this is not a healthy condition of commerce. The reason is that the extreme refinement of our competition tender system, in so far as it may be called for the sake of the argument a lottery, throws the chances against the builder. The misfortune which at the end of their gigantic undertaking the contractors for the new Law Courts are obliged to acknowledge will necessarily force this upon the notice of the public.

To appreciate the truth of what we have said, it is only necessary to glance at the lists of building tenders which are published in this journal every week. From five to ten amounts appear in the most ordinary cases in a declining list extending from the highest, which may be presumed to be at any rate an honest proposal, or it would scarcely be so openly avowed, down and down by more or less regular degrees to the lowest, which is accepted. In some instances there are fifteen, twenty, even thirty of such tenders ; and in these longest lists there often appears the suggestive phenomenon of the lowest tender being, after all, not accepted : that is to say, the employers are satisfied that it would be actually unwise for themselves to take the risk of contracting at a price so palpably inadequate.

No doubt there are many architects who explain the case to their clients in so frank a manner as to induce them to consider, not the one question only how to obtain the lowest offer that can possibly be obtained, but the more generous and in reality more safe alternative, how to get an offer which shall represent a fair and proper price. But it is equally certain that many other architects do not think it to be their business, as they plainly say, to do anything else than force competition to the utmost extremity ; and it must also be confessed that the pressure of price which is exerted upon architects themselves, by their own anxiety to meet unreasonable demands, far too frequently compels something like a little sharp practice, which falls doubly hard upon the unfortunate builders. One of the simplest forms of this mode of procedure is that in which the architect "naturally" leans towards the cheapest view beforehand of those features of ornament and other detail which he has to develop afterwards, and equally "naturally" has a little preference for developing such features liberally when the time comes.

The practice of specification-writing and quantity-taking tends also to increase this evil. Some cases are better and some worse, but it may be said in a general way that the customary language of specifications is much more vague than it ought to be, and that the incertitude lies all in the direction of increasing rather than diminishing cost, if the architect or any other adjudicator were disposed so to construe it. In illustration of this we need only refer to the constant employment of

the word "best" with reference to both material and workmanship, and to the elaborate reduplication of exacting phraseology in the general clauses, when it is quite clearly if tacitly understood that no intention ever existed of paying for the really best goods in the market, or of interpreting in any serious sense the strictness of the comprehensive conditions. As regards the quantity-surveyor, on the other hand, the further the prevailing policy is followed out, whereby the architect relieves himself from all responsibility, even in honour, towards the builder, whilst at the same time retaining the right, and indeed duty, of carefully impressing upon the surveyor the propriety of keeping the cost within certain limits of estimate, the more helpless is the contractor when he discovers too late that he has read some of the descriptive language of the bill in a sense which the surveyor repudiates.

Now, without professing to attach to such reflections as these any more importance in practice than they really deserve, or without even desiring to press them at all, let us consider what a bill of quantities is, as one of the most ingeniously-devised refinements in the whole range of modern business. Miscellaneous persons, and especially merchants and lawyers, always look at a bill of quantities in one way ; they turn to the total of addition at the end and understand that something is to be supplied, a building to wit, for that sum of money, just as if it were a bale of cloth or a hogshead of wine according to sample, identifiable without any chance of mistake, and capable of delivery as easily and as promptly as by one of PICKFORD'S vans. No doubt there are a great many items in the bill, and probably, it will be said, a great deal too many for the occasion ; but that is somebody else's business and may therefore be passed by. What, however, is the fact ? In order to satisfy a commercially characteristic but commercially irrational English demand, it becomes necessary for the building trade first to determine the cost with perfect precision before the building is begun, and, secondly, to attenuate this price by a process of competition to the lowest limit that the trade can submit to. This is not done, for instance, in France, and, strange to say, it is not done in canny Scotland. The Frenchman and the Scotchman recognise the fact that a building is altogether too complex a thing to have a price put upon it in this definite way whilst as yet it exists only in imagination ; the English mind, on the other hand, in its fondness for simple issues, discerns no difference between the "delivery" of a building three or four years hence, or even fifteen or twenty, and the delivery of so many tons of coals or quarters of corn next week ; all alike are mere matters of contract—here the buyer and there the seller, and between them the agreed price as the connecting bond. Now it is plain that the application of this principle to a building must surely be a question of degree—a question of the complexity of the undertaking and of the time which is to be involved in its execution. A small building, that is to say, may be dealt with in a simple way, and a large one may not ; a work that is to extend over a few months may be contracted for without speculation, and one which is to run over many years becomes altogether speculative. The Scotch mode of contracting is, in this view of the matter, well worth considering, as affording a hint of what might have spared the public the pain of seeing the contractors for such a national work as the Law Courts in their acknowledged position.

The Scotch architect, as we understand, procures beforehand, upon the basis of his plans, not a contract, but an estimate. This is made by means of a bill of quantities, and is arrived at, of course, by the process of pricing every item ; but the resulting total is subject to revision after the work is completed. The surveyor, that is to say, having in the first instance measured all the work in anticipation from the drawings, re-measures the whole in realisation from the building itself, and the pricing of the items, transferred from the original tentative bill to the ultimate account of fact, produces a new total which is the sum that is payable to the contractor. It is easy for experts to see how this mode of procedure can be made to adjust or rectify, in the interest of fair play, almost any amount of honest misunderstanding ; and, if the final result comes out unexpectedly high, the proprietor is at any rate spared from the double annoyance of the same conclusion being attained, as it is in England, by a desperate pursuit of those exasperating additions called extras in the midst, perhaps, of scandal, reproach, and litigation. In the case of the Law Courts, as the newspapers have announced, the contractors speak of large claims for such extras ; and we cannot help submitting the

suggestion that, if any purse can be supposed well able to take the risk of a remeasurement within such limits as fair play may dictate, it is the purse of the nation—or that more plethoric pocket, the Sutors' Fund—in connection with an enterprise so grand as this, and so laboriously and perseveringly carried out.

If there were no other maxim of sound trading violated by our competition tendering, it must never be forgotten what serious chances there are that the lowest tender may be the result of some hidden blunder of calculation. Everybody knows how easily such errors creep in, and how serious they may happen to be. Everybody can also understand how unwilling, for half a dozen reasons, the "successful" competitor may be to acknowledge the mistake, and how hopeful of being able to counteract it by some one of the half a dozen possible means before the transaction is concluded.

On the whole we cannot help feeling that the system of competition tendering, as customarily applied to the difficult and complex business of building, especially when on a large scale, ought to be in some way or other reconsidered by architects in the interest of fair play. Eventual disaster to a much harassed and painstaking contractor is not creditable to the professional director in any case, besides that the recognition of the element of speculative hazard in such a business as building is neither creditable to the country nor safe for the employer.

THE PROPYLÆA AT ATHENS.*

SINCE the publication of Mr. PENROSE'S "Athenian Architecture" much has been written, and not a little done, to clear up the difficulties of the Propylæa. The pulling down of the great Turkish tower in 1874 was one of the best possible services, not only ridding the south wing of a vast encumbrance, but releasing many architectural members which have enabled a reconstruction to be made of this wing. It was there that the principal difficulty lay all along, and it is evident now that an abrupt change in the plan at this point had been forced on the architect, MNESIKLES. Since the removal of the Turkish tower, Mr. BOHN, whose work has just been published by the German Institute of Archæology, has made some excavations himself and has re-examined the whole question of the Propylæa, with results which cannot but be warmly appreciated, even if they do not at every point carry conviction. His results extend over twenty-one plates, and the subject is argued out fully in the text.

During recent years the discussion has turned mostly on the relation of the south wing of the Propylæa to the small temple of Wingless Victory, or, as she is more correctly called, ATHENA NIKE. For a time it was the almost general belief that this temple had existed previously to the building of the Propylæa, B.C. 437-432, and that it was its presence which had interfered with the plan of MNESIKLES. There was much to be said in favour of this notion. The axis of the temple does not at all range with the Propylæa, while, on the other hand, the lofty bastion on which the temple is built has been made to range with it, the inference being that it had been altered for this purpose without disturbing the temple itself, this alteration taking place when the south wing of the Propylæa was completed, or in process of completion. The finely-sculptured balustrade which surmounted this bastion, and is now, though much shattered and destroyed, the delight of lovers of Greek sculpture, was admitted to be of the date of this change in the line of the bastion. But as for the frieze of the temple, it was argued that it must belong to a considerably older period. The same was thought of the delicate proportions and execution of the architecture. It was known that KIMON, the predecessor of PERIKLES, had fortified the south side of the Akropolis, and it was thought natural that he might at the same time have erected the temple of Victory to celebrate his famous success over the Persians at the mouth of the Eurymedon. There were many misgivings, no doubt, whether this was not too early a date for the architecture no less than for the sculpture of the temple. But there the matter stood.

The result of Mr. BOHN'S investigations goes to show that the Temple of Victory, and the bastion on which it stands, were not planned until the south wing of the Propylæa was approaching completion, and that it was the introduction of this new element in the design which enforced MNESIKLES to

an abrupt change in that wing. If this is beyond all doubt, as it seems to be, the sculpture of the balustrade and of the frieze will belong to the same date—about B.C. 432—and a question will arise as to how best to reconcile the differences of artistic treatment which hitherto have been affirmed to exist between them. To assume a different hand would be an easy way out of the difficulty. But it should first be considered whether the much greater breadth of the balustrade, and the novelty of the subject—a long series of figures of Victory engaged in sacrificing or with trophies of war—was not likely of itself to have driven the sculptor to look for inspiration in a different quarter from that in which he found it for the familiar designs of the frieze, with its series of battles on three sides, and an assembly of deities on the front. We can imagine him turning to the frieze of the Parthenon, which is of about the same breadth, and on which are also figures leading cattle forward to the sacrifice. He is not in any sense a copyist. All that we contend is that the work of the frieze is as original as it is beautiful, that in several places the same turn of originality recurs in the balustrade, and that one sculptor, with a different source of inspiration for each, could perhaps have executed both.

Mr. BOHN'S examination of the north wing of the Propylæa with the Pinakothek forming part of it, has convinced him that the various theories of a stucco preparation on which frescoes had been painted, or of places for hooks on which pictures had been hung, are without foundation. The frontage of both north and south wings had the same form of pediment. There was no embellishment of sculpture on the Propylæa. The whole was a stupendous architectural design, which amazes still the visitor to Athens. How much more stupendous it would have been but for the outbreak of the Peloponnesian War it is impossible to say. But there is reason to suppose that considerable buildings had been planned, if not partly carried out, extending from the east of the north wing along on the Akropolis. That is a spot which yet requires a good deal of excavation. Even with allowance for a large extension of the Propylæa, the sum which is said to have been spent on the works sounds fabulous. The sum mentioned is 2,012 talents. Mr. BOHN computes that the buildings of the Propylæa cover 820 square metres, and that at this rate we should have to allow 552*l.* for every square metre.

One of the interesting sights on the Akropolis of Athens is that of the remains of rude massive masonry belonging to the older Propylæa, which crop up in unexpected places and reveal such facts as that MNESIKLES had taken a new axis for his structure. The older Propylæa had been a defensive work forming part of the fortifications of the Akropolis, and accordingly, was of the most massive description, little in keeping with the "wooden walls" of the oracle by which some Athenians thought the Akropolis was meant. Apparently there had been in some places wooden parapets or other defensive works of that material, for the Persians are said to have burnt them. When the long walls were built and the city protected by them, it was no longer necessary that the entrance to the Akropolis should be fortified. It was then that PERIKLES, with his architect MNESIKLES, conceived the idea of a splendid Propylæa without arrangements for defence, and altogether for display. But the great circuit of the city walls required a large military force, which Athens in time ceased to be able to provide. The walls fell under neglect, and again it became necessary to fortify the Propylæa. This seems to have been about the time of SULLA'S attack on the city. Subsequently under the Franks, and then under the Turks, those fortifications which still close in the entrance were raised, including the great tower, the demolition of which we have mentioned. It was Dr. SCHLIEMANN who urged and carried out, at his own expense, the demolition. BEULE'S gate, as it is called from the French scholar whose excavations at the foot of the entrance revealed the structure, is now generally accepted as part of the construction raised in Roman times.

It will be seen from Mr. BOHN'S work that the German Institute of Archæology supports and encourages very liberally its members resident in Athens. Naturally its attention is directed as a rule to more purely archaeological matters. But the questions involved in a thorough examination of the Propylæa are often more than architectural, and it was therefore well within the province of the Institute to direct a specially trained architect to the subject. It was almost imperative, if we consider the variety of hostile opinions that have been advanced in recent years by German scholars in particular,

* "Die Propylæa der Akropolis zu Athen." Richard Bohn. Berlin.

RENAISSANCE DETAILS.*

AT a time when so many are turning their thoughts southwards, in the belief that English architecture and ornament in general will for some years to come be derived from Italy, the publication of Mr. KINROSS's "Details" is most opportune. We may say at the outset that for practical purposes the volume is invaluable. As an architect Mr. KINROSS is aware of what is likely to be needed by artists; and he has produced his book in the form that is best adapted for the attainment of that end. The ornament is throughout in outline, but it is drawn with feeling and with a desire to express faithfully the details of the original. A book more showy and more attractive to the uninitiated could have been prepared with less labour. Mr. KINROSS does not introduce striking effects of light and shade to hide defective drawing, or scamp details for the sake of the picturesque. His style is artistic and is equal to the delineation of the richest Italian work, while it is so definite throughout that the plates might be put into the hands of a workman to be executed. If it were only for the draughtsmanship the book is deserving of commendation. There is a kind of sketching sometimes employed which is apparently founded on the principle that a part is better than the whole, and that if the fancy can be excited by a few scratches, it matters little whether the notion formed of a work is right or wrong. The late Rev. J. L. PETIT may be said to be the founder of this style, and although people talk of its "breadth" and "effect," it is entirely delusive. It is creditable to Mr. KINROSS that in his fifty plates not one example is to be found which suggests that it was made in a hurry. The subjects were drawn to scale, and their character suggests that they were completed on the spot.

In arranging the plates the alphabetical order of the towns has been followed. First we have the beautiful pulpit in the lower chapel at Assisi. The length of it allows of dramatic action in the preacher. The twisted columns, which vary in the lines of the spirals, and the capitals, in which the acanthus is freely treated, with occasionally a bit of foliage that seems to have been derived from more northern work, are interesting and suggestive. Mr. KINROSS says the pulpit "owes its beauty to the simplicity of the design and the quiet rich colour of the marble brightened with the sparkling colour in the bands of glass mosaic. The twisted columns take away any stiffness that the design might otherwise have, and the projecting part is emphasised by the columns round it being made richer than the others with the addition of spiral bands of mosaic." Another plate shows a doorway from Assisi having a semicircular head, with a figure of St. BERNARDINE, the Franciscan reformer (who first employed the initials I.H.S.), and two angels in the tympanum. The ornament on the pilasters is somewhat conventional, but it indicates a desire in an inferior artist to secure correspondence without repetition. The ardour of the saint is typified by the flames that issue from the candelabra on the side pilasters. A fine wheel window is taken from a small chapel in the same town, and Mr. KINROSS remarks that in it, and in all similar to it in Assisi, "the glass, supported by strong iron bars, is set well behind the columns, which are thus fully shown and are never spoilt by having the glass inserted in them." Two screens are taken from St. Petronio, Bologna, a church that is associated with the names of many famous artists. Mr. KINROSS acknowledges that the beauty of many of the works he represents arises from the colour of the materials which are used, but he endeavours to make up for the want of colour in the plates by his descriptions. The Court of the Fava Palace in Bologna, which forms the subject of the eighth plate, is curious. The corbels are large enough to sustain a locomotive; but, as is not uncommon in Italian buildings, where great strength and great weakness appear side by side, the arches in the court have to be secured by strong iron ties. Corbels are common in Bologna; and the contours "vary with the material of which they are made; when of brick they are severe in outline, and when of stone or marble they are very free in their lines." An arcade from Sta Maria dei Miracoli, Brescia, is excellently treated, although the arches do not spring directly from the columns. Somewhat similar in style are two columns from St. Criste and the Museum in Brescia, thus suggesting local influences. From the Certosa of Pavia some exquisite details have been copied. They show the tact with which ornament

was applied by the Italians, and how flowing and rigid lines were contrasted in planning the details. There is only one drawback; and that is the want of suggestiveness in the foliage. There are leaves, stems, and flowers, but they might be the work of men who had never seen natural vegetation, and in remedying this defect lies one of the opportunities for modern designers who adopt Italian principles.

Florence is a mine for details, and alone would afford materials for many volumes as large as Mr. KINROSS's. Among the plates are a part of the sarcophagus of CARLO MARSUPPINI, which is the masterpiece of DESIDERIO DA SETIGNANO; and might be taken for a Greco-Roman work; the gallery in San Lorenzo, in which there is no part unornamented; the pulpit in Santa Croce, by BENEDETTO DA MAJANO, with its panels illustrating the life of St. FRANCIS; the porphyry and bronze sarcophagus by VEROCCHIO, having foliage that is unsurpassed in crispness; the slab that forms the memorial of Bishop KETERICH, of Exeter; various specimens of woodwork in the sacristy of Santa Croce; and the beautiful inlaid marble screen in San Munato. From Perugia we have the magistrates' bench in the Cambio, a piece of work which is worthy of a hall which PERUGINO and RAPHAEL painted. Examples are also given of the famous woodwork in Siena and Pisa. The interest of the Sistine Chapel is usually concentrated on the paintings; but the screen and gallery are richly carved, although there is little inspiration or freshness in the ornament. Better in style are the plates in which the various styles employed in Venice are illustrated. Many interesting subjects have been derived from Verona, in which some of the finest Renaissance carving is to be found.

PARIS NOTES.

THE Prefect of the Seine has issued a list of the money-prizes to be paid to the architects who took part in the late competition for the reconstruction and enlargement of the Sorbonne. M. Lasche, who was classed second, receives 15,000 frs.; M. Albert Ballu, a son of the architect of the Hôtel de Ville, 12,000 frs.; M. Formigé, 10,000 frs.; MM. Gabron and Vandoyer, 8,000 frs.; and M. M. Mariand, Corsel, Lheureux, and Hermant, 4,000 frs. apiece. M. Nenot, the young victor in the competition, is entrusted with the carrying out of his designs, and will thus be paid professionally.

The following awards have been made at the Ecole des Beaux-Arts during the past week:—In the quarterly competition in "Oil Sketches" the jury gave a third medal to M. Georges Lousset, pupil of M. Cabanel and Maillot. In the competition "A Face Drawn from Nature," a second medal was awarded to M. Lavalby, pupil of the same artists; and third medals to M. Merlin, a pupil of M. J. P. Laurens, and to M. Bergerin, pupil of M. Gerome. In the "Sculpture" competition M. Catanio, pupil of M. Cavelier and Gauthier, and M. Verlet, pupil of M. Cavelier, carried off third medals. It will be observed that no first medals were awarded in any of the competitions.

The dates have been fixed for the Prix-de-Rome competitions of the present year. In "Painting" the entry *en loges* will take place on April 23, and work will continue until July 17—seventy-two days in all, without counting Sundays and holidays. The result is to be made known on July 28. In "Sculpture" competitors will likewise have seventy-two days' work, from May 1 to July 25; while in "Architecture" 110 days are allowed.

M. Logerotte, Under-Secretary of Public Instruction and Fine Arts, accompanied by several artists and members of the Department, lately visited the old Palace of the Conseil d'Etat and Cour des Comptes, with the object of examining in detail the mural paintings by Chasserian, regarded as the best work of the master, and which fortunately remain in a fair state of preservation. As a result of the visit, it is announced that these remarkable frescoes are to be transferred to the Ecole des Beaux-Arts.

The death is announced of Dr. Paul Durand, aged 76. At an early age the deceased abandoned the medical profession, for which he had been brought up, and devoted his long life to archæology, of which he became one of the most distinguished representatives in France. He took an active part in the restoration of the Cathedral of Chartres, and several other religious edifices.

From Amsterdam it is reported that, as the result of a conference between the Dutch Executive Commission and the

* "Details from Italian Buildings, chiefly Renaissance." By John Kinross, Architect. Edinburgh: George Waterston & Sons.

delegates of the French Committee for the Amsterdam Exhibition, several important resolutions have been adopted. The following are the most noteworthy:—1. That all collections of a scientific character or belonging to the French Government shall be admitted free. 2. That an area of 100 square mètres shall be placed at the disposal of the city of Paris for its collection illustrative of the various municipal services. 3. That exhibitors of machinery shall be entitled to a reduction on the price of their stands in proportion to the amount of space they occupy. 4. That the period for the reception of exhibits shall be prolonged to January 31. 5. That the discussions, meetings, and lectures of the Congress shall be conducted in the French language.

While the organisation of the new Worlds' Fair, to be held in the commercial capital of Holland, is thus being completed, the last traces of the Paris Exhibition of 1878 are being cleared away by the levelling of the Champ de Mars. The materials of the numerous buildings are scattered far and wide. The City of Paris Pavilion has been re-erected behind the Palais de l'Industrie, in the Champs Elysées; a part of the iron work of the main gallery has been utilised in the construction of a market at Bordeaux; fragments of the fine architectural façade of the Belgian section are now to be seen in different parts of Paris. Many other of the foreign pavilions have been purchased by private individuals for the ornamentation of their parks and grounds. A Chinese pagoda that figured in the Champs de Mars now crowns an eminence in a property of the Department of the Seine-et-Marne, and a Japanese pavilion graces a garden at Saint Germain-en-Laye; finally, many Governments have themselves removed the materials belonging to them. One relic, however, and that the greatest of all, still attests the splendour of the late Exhibition, for the Trocadéro, dominating with its lofty towers and wide-stretching wings the heights of Passy, is without dispute one of the finest and most conspicuous structures in the modern Lutetia.

The members of the special committee appointed to examine and report upon the various projects for a metropolitan railway have come to the conclusion that not one of the schemes put forward answers the end in view. The committee have, therefore, decided that it would be useless further to examine the various projects, but at the same time they express the opinion that some of the lines might be adopted with advantage as branches or feeders of a main metropolitan system in connection with the main lines converging on Paris. In this view three plans are recommended to the consideration of the Government, viz., those of Messrs. Chrétien, Ollivier, and Jullien, which are respectively for lines worked by electricity, chains, and electricity and chains combined.

In reconstructing the bridge over the Seine at Ivry, a suburb lying just above Paris, the city architects and engineers have devised a method of executing the work without interfering with the river traffic. A police order announces that the navigation will be interrupted successively under each of the five arches of the bridge as the work progresses. Thus only one arch will be closed at a time, and the inconvenience will be trifling.

ON THE USE OF BUILDING STONES.*

BY JAMES GOWANS.

IN the paper I had the privilege of bringing before the Association last winter,† I pointed out the characteristics of good building stones, and the principal quarries in Scotland from which such could be got. I stated that what the architect had to look for was a stone that was durable, strong, and of a colour which would best bring out the architectural features of his design and harmonise with the locality and surroundings in which it was placed. We have, fortunately, within easy reach, abundance of stone combining these qualities; but, however good or beautiful it may be, if wrongly used, disappointment and failure are sure to be the result.

The laws observed in regulating the elements and forces in Nature are thoroughly geometric, and the same laws are equally binding on the architect in his works. The constructive lines on which Nature proceeds never fail, when free from debasing influences, to secure what we call beautiful in form, colour, or usefulness; and the same lines cannot be too closely followed by the architect or builder who desires to reach excellence in an art which is noble in the highest sense of that word.

I know that it is held by many that the architect or artist is

only trammelled in his conceptions by working on geometric lines. Some men, no doubt, have an intuitive perception of what is symmetrical and beautiful either as to form or colour, just as there are those who, without the aid of gamut or scale, have an inborn knowledge of what is harmonious in music; but I hold that in architecture, as applied to the True styles, a geometric basis is at the root of what we admire in the examples we have of these; and that, if a new style of architecture is to be developed, we must fall back on what guided the old designers in their original conceptions of what was not only true to its use, true in construction, true in symmetry, but beautiful as well, because it *was true*—the cube, the circle, and its geometric development giving that which we admire and call Classic, while the circle and the equilateral triangle supply the key to those noble Gothic structures which were erected five hundred years ago.

Before I enter upon the consideration of the uses of stone, I wish in a sentence or two to notice the use of timber and iron as constructive materials. There is a true way of using these, just as there is a true way of using other building material, such as stone; but a serious mistake will be made by the architect or engineer if they attempt to use these on the same lines or for purposes which by their nature they are not at all applicable. As to the first, the designer who understands what timber as a constructive material can do would never think of using it for the purposes of an arch; especially one which has to meet the strain of a vertical and moving load. Yet this has been done on some of our most important railways in the construction of bridges and viaducts. Neither should iron be used for purposes which stone or other material is only fit for. To build a structure on constructive lines which admit of play or movement when the weight and thrust of a railway train or moving force comes against it, or upon it, is certain in time to be fatal. Hence the care that should be taken whether with stone, wood, or iron, to adopt a system of construction which will not only meet the nature of such material, but the work it has to do.

To unite wood and iron, where their opposite properties can never harmonise and work together, is sure to fail in the long run, as, under a strain or load, timber, from its greater elasticity, will yield to the pressure, but again recover its normal condition after the strain or load is removed. Iron, on the other hand, will keep the set it gets, and if united to the timber, is certain to drag it down to the weakness which is inherent to such a combination of material.

What I have said about wood and iron is rather aside to my paper, except in illustration of what I consider so nearly allied to the use of stone that I trust the Association will overlook the digression. The right use of stone is my subject, and I will endeavour to keep as close to my text as possible, giving in a practical way the results of my own experience, and what I have learned from others. To be in order I will consider:—

1. How to secure a foundation upon which the structure can be safely built.
2. How to place stone in the building so as to secure the greatest strength and durability.
3. How to use stone in the laying of a good foundation.
4. How to use stone in the building of retaining walls.
5. How to use stone in the building of rubble.
6. How to use stone in the superstructure.
7. How to use stone for coursed work.
8. How to use stone for ashlar work.
9. How to dress stone so as to get the most durable surface.

1. How to Secure a Foundation upon which the Structure can be Safely Built.

The foundation of a building is of primary importance, as, unless it is secure, the permanency of the structure cannot be maintained, however well built it may be.

Before laying a stone, the architect or engineer should be satisfied that the strata will give equal resistance to the pressure that may be put upon it.

Strata that is hard and soft is very dangerous. Even clay if mixed with boulders (which often happens) cannot be depended upon, unless they are removed, and means taken to equalise the ground on which the buildings are to be erected.

Next to rock, no better foundation can be got than sand or gravel when dry. If wet, means should be taken to drain away the water; but, if this cannot be done, large, flat-bedded foundation stones of sufficient area, fairly dressed in beds and joints, and well put together, will, as the load increases, secure a foundation that anything can be built upon.

In my own experience I have often tested this, and particularly when building a bridge on a railway contract I had many years ago. This was an under bridge of considerable span, the girders being in the form of an arch, in segments of cast iron, the security of which depended greatly on the permanent resistance of the abutments, or the bolts which held these segments together at their joints. In digging for a foundation, it was found that the strata was very soft, being layers of sand and moss alternately, and to prevent failure I took the precaution to strengthen the foundation of the first abutment by driving piles to a depth of 30 to 40 feet, with horizontal planking, on which the foundation stones

* A Paper read at a meeting of the Edinburgh Architectural Association on the 17th inst.

† See *Architect*, vol. 26, p. 343.

were bedded. Before building the second abutment, acting on the advice of a railway contractor who had had more experience than myself, I adopted a different plan, viz., to dig out the soft material to such a depth and area as secured an outward resistance to meet the pressure of the large-sized stones that were afterwards put into the foundation, course after course, until the load pressed out the water, and so secured a foundation which was equally as strong, if not stronger, than the first.

Where the strata is unequal or not to be depended upon, I know of nothing better than a good bed of concrete, certainly not less than 3 feet thick, and no architect should neglect this where there is the slightest doubt as to the sustaining character of the ground. This is always necessary in erections of different heights, and is particularly required in churches and other buildings where the spire, tower, or other elevation bears more heavily on the foundation than the walls which abut upon them. And, in addition to this, and to make sure, I would have extra courses in the foundation of the higher and heavier portions, as in the hurry with which we build, nowadays every precaution is necessary. The same care should be taken with respect to oriel windows or projections which do not go to the full height of the building, and consequently have not the same pressure on the foundation.

The walls to which these lighter projections are attached should not only be well founded, but the tie or bond which unites the one wall to the other should be left free on the upper beds, so as to allow for the subsidence of the heavier wall without causing the fractures so often seen where this precaution is not taken.

2. How to place Stone in the Building so as to Secure the Greatest Strength and Durability.

Before saying anything as to the various kinds of work put upon stone, or the modes of building, let me state that for durability all stones should be laid on their natural beds, especially such as are highly stratified. All stones, however compact in their nature, have a line of fracture, which the quarryman or hewer can easily detect; and although there are a few stones, such as the Liver Rock of Craigleith, Binnie, and Redhall, which show little lamination, and may be used with the natural face exposed; the use of stone in this way should be the exception and not the rule.

Another consideration in the use of stone for important buildings is that of having it quarried, stored, and seasoned for some time before being hewn and placed in the walls. By these means the natural sap is allowed to evaporate, and the stone tested as to its quality. This would add to the cost; but the money would be well spent if this precaution prevented the wasting of stones from the rains, frosts, or atmospheric influences which, especially in our cities, soon act on the surface of a newly-quarried stone.

Stone that is quarried the one day and built in the next is in a green state, and unfit for use. It is not in condition—it is at its weakest; its pores are open and ready to absorb not only moisture, but the gaseous and disfiguring influences which tend to its destruction. Every hewer knows that to get a polished surface on a stone that has lain for some time is very different from what he gets on one fresh from the quarry, and this of itself should be sufficient evidence to warrant the precaution I have recommended, which is to thoroughly season the stone before using.

To know what good stone really is, and how it can be best used, the architect who practices in this city, or the student, has not far to go to see not only the most durable stone, but also variety of masonry, as exemplified in such as Holyrood, Heriot's Hospital, and the residential buildings of the Old Town, erected centuries ago; or, turning to the modern buildings of the New Town, stone of equal durability and variety of masonry, as shown in the polished work of the better class buildings of the terraces, crescents, and squares, such as Royal Terrace, Randolph Crescent, Moray Place, or Charlotte Square; while in George Square, Gilmore Place, Thistle Street, Rose Street, or Jamaica Street work of a cheaper kind has been adopted, all which are not only instructive, but interesting, in showing what masons could then do in erecting buildings that have stood the test of time, which makes no mistake in exposing what is good or bad in many things besides the art of building. My next consideration is—

3. How to Use Stone in Laying a Good Foundation.

In my Paper on "Building Stones" I gave the result of some experiments in testing foundation-stones for the chimney of the Edinburgh Gas Company, and the result of these experiments proved to my mind that as you enlarge the area of the stone a greater proportion of resistance is gained, and that a laminated stone, such as Hailes, would increase in strength according to its surface more in proportion than that of a Liver Rock stone, such as Redhall or Craigleith.

I notice this more particularly to show that a soft stone need not be rejected if laminated, of large area, fairly dressed on the beds and joints, and bedded on what I would call a swimming bed of mortar, so that every portion of the surface of the stone would get a fair share of the work it had to do.

Foundations should have the courses of sufficient breadth to admit of scarcements on either side, and all round, so that the wall, pier, or pillar resting thereon may have a good footing, and

equal resistance through and through to prevent sinking. I have known, from the neglect of this, worse than subsidence happen, owing to the foundation courses being filled with ordinary rubble in the centre, which, yielding when the pressure came, brought down the building, involving not only loss of life and property, but questions of responsibility that had to be settled in a court of law.

The subsidence of the walls of a building occasioned by a bad foundation or inferior work above does not show itself all at once—it takes time to tell whether the foundations have been well or ill laid upon an unyielding strata, badly bedded stones, or a faulty construction; but once it does begin to fracture, the unequal, and what I would call the unfair, strain that is thrown upon other portions soon leads to serious consequences.

4. How to use Stone in the Building of Retaining Walls.

The chief object here is to build so as to lean to and resist pressure from behind. To do this satisfactorily the excavations should be dug deep enough to secure the resistance necessary to meet the thrust when it comes; the walls should be built of the largest material that can be got, and bedded at right angles to the batter on the face. Small-sized stones in such a wall are useless. Heavy material, well dressed and bonded together, so that when the pressure comes—in most cases suddenly—every stone will be ready to take its fair share in preventing an overthrow—that is what is wanted, not small-sized material which has no time to bond and get that unity of resistance which such a structure requires.

5. How to use Stone in the Building of Rubble.

Of walls built of rubble there is a great variety. Common rubble masonry or walls built with stones of irregular shape as they come from the quarries, if well put together, well dressed, well knocked to their bed, and built from front to back, so as to bond and get them to work together, enduring walls may be built; but if, on the other hand, as is too often the practice, such work is done by running up one side of the wall before the other, without bond or ties, such as are required to unite the whole, then nothing but failure can be the result.

There is another kind of rubble of which we have some admirable examples in the city—that is, coursed rubble. This work was done entirely with the pienen hammer, without chisel mark of any kind; and when well bonded and backed, walls of the most enduring kind were got.

Where what is called squared rubble is adopted, with ordinary rubble for backing, the practice of running up the outer face should not be allowed. No worse masonry could be built than this, and it is to be regretted that so much of this kind of work is being done in our city. It is not only bad in itself, but leads to our younger masons being trained to a most objectionable style.

Speculation in building, where cost appears to be the first consideration, has led to much of this kind of work, although I am by no means sure but what there is something else to be blamed, and that is, that many of our masons have not been properly trained, owing greatly to their being allowed to break their indentures, and not serving their full time of apprenticeship.

Masons were better trained when it was more the custom than it is now of indenturing apprentices for a term of years, usually five. Three were devoted to the art of hewing, and two to the art of building. When the term expired it was usual for the master to attach a certificate to the indenture stating how good an apprentice he had been, and his qualification to take his place as journeyman; and he was proud of the document as showing what he was and what he could do. This was a good custom, and one which I would like to see revived by the masters or workmen's unions, whose interest it should be to have well-trained men in their ranks.

In specifying rubble work architects should be careful in making clear the kind of work they require, as many questions have had to be settled in court which might have been avoided if more clearly described, or if, what is better still than any specification, the kind of work was shown to contractors before estimating.

There are so many different kinds of rubble, such as common, squared, random, hammer-dressed, nidded, and pick-dressed rubble, and rubble where the stones are limited in length, height, and breadth of bed, which comes to be a puzzle to the mason, if specified for walls, such as I have seen built in this city. These should be made perfectly clear by the architect by sample, so as to prevent after disputes, and show exactly how the stone is to be treated.

Another kind of rubble which was much in vogue when the houses in Moray Place, &c., were built, as shown in the back walls of the same, and also in the front of the older houses in George Square and Gilmore Place, was that of coursed rubble. As the term indicates, the stone was taken from the rubble, squared and faced entirely with the cairn hammer I have before alluded to, and it is well to notice from these examples how shapely and well done the work is—some of it brought to a surface by squaring the stone so as to show the natural face, and others by using the pienen hammer for dressing off any inequalities, and bringing it more within the term of what we call "nidded" work, only with much less labour than that required for this more costly style of masonry.

(To be continued.)

NOTES AND COMMENTS.

THE Institute of Painters in Water Colours have announced that their new galleries in Piccadilly will be an open exhibition to all painters in water colours. It is also the intention of the Council to open schools for the education of students in the art of water-colour painting, and endeavour to do for the student in water colours that which has been so well done for the student in oil by the Royal Academy. The classes will include all branches of the art, the principal of which will be figure, landscape, and still life, and in addition to these instructions will be given in monochrome for the purpose of illustration and drawing on wood. These schools will be entirely free, and the members of the Institute will supervise the instruction to the students as now practised by Royal Academicians. The students will be required to submit drawings to prove their qualification to take advantage of the schools, as it is not the intention of the Institute to give elementary instruction. Prizes of gold and silver medals have already been promised, and any assistance of sympathisers in this direction will be gratefully acknowledged by the Council of the Institute.

IN order to diminish the risk of accidents like that at Bradford, Messrs. LEEMING & LEEMING, of Halifax, state that they make it a rule to insert the following clause in their specifications: "The Borough Analyst for Halifax shall at such time as he or the architects to the works think proper, take samples of the mortar and subject them to analysis." This is found to be an excellent preventive against "jerry building," as the terror of a fine and the exposure is sufficient to ensure mortar of a first-class kind. It is impossible always to ensure good material in the ordinary way architects use to supervise the mixing of the mortar, as it is at the best but a "rule of thumb" procedure. The lime may be in excess, thereby producing a mortar of a friable nature, or the particles of sand may be of a globular instead of a polygon-cubical form. A ready way of testing the sand is to examine it under an ordinary microscope. The lime is only the matrix or cementing agent in the mortar, causing the particles of sand to adhere to each other and form a concrete mass.

DOUBTS having arisen in the minds of several of the architects who intend to compete for the Nottingham Municipal Buildings, as to the necessity or advisableness of submitting elevations as well as plans in the first competition, the question has been referred to the committee by Mr. TARBOTTON, who has hitherto uniformly stated, when applied to, that elevations were not required but were not prohibited. The committee now say that elevations in the first competition are not necessary and are prohibited, and that the instructions as to the mode of competition (pages 1 and 2) must be strictly complied with. Several intending competitors having inquired whether the plans in the first competition will be submitted to an architectural assessor, it is now stated that the Corporation will take provisions to be properly advised.

A FULL-SIZE model of a man has been placed in a corridor of the Royal Courts of Justice. It is by some of the passers-by supposed to represent the late Mr. STREET. But this must be an error, and it is more probable the model is intended merely to indicate the height the proposed statue is likely to be. As a figure, whoever may be the subject, it is most ungraceful. If our readers will imagine the unhappy victim in Mr. MARKS'S *Toothache in the Middle Ages* to be standing and clothed in modern costume, they will be able to form a notion of the "statue." The man has his legs crossed in a way that may be suggestive of sudden pain of some unknown kind, and he holds one hand to the cheek which is aching. Under the circumstances, a pleasing expression of countenance is not to be expected, and it must be admitted the modeller has succeeded in showing how a face looks "when pain and anguish wring the brow." It is, however, unwise, considering the state of the funds of the STREET Memorial, to put such a figure in a public place. The size of the proposed statue could have been suggested in some other way, or by a figure of a different kind. Now we fear intending subscribers will be frightened, and with reason, for Trafalgar Square has been outdone.

THE Society of Painter-Etchers will hold an Exhibition, which will open on March 1, for (about) six weeks. All forms

of engraving on metal, whether by the burin, the etching-needle, by mezzotint or aquatint, or by whatever other process the artist may choose as a means of original expression, are understood to be included in the term "painter-etching," and, subject to the approval of the Council, are eligible for exhibition, whether the artist sending them be a Fellow of the Society or not. Works sent for exhibition, besides being original, must be the *bonâ fide* property of the artist, and directly contributed by him, or by his written authority. No works being the private property of a collector, or forming part of any printseller's stock, or which have been previously exhibited or offered for sale elsewhere, can, under any circumstances, be admitted.

HERR C. PUSCHER has found by experience that the only substance really efficacious for rendering cements unalterable in the air is a cold solution of one part of sulphate of iron in three parts of water. The cement samples are left immersed in this solution for twenty-four hours, at the end of which time they assume a greenish-black tint. The absorbed solution is decomposed in the interior of the cement, its weight being increased one-tenth per cent. All the pores are thus stopped up; and, as this combination is unaffected by the air, the cement itself becomes unalterable. To protect the fronts of houses faced with cement, they are painted several times with the solution; and, after drying, the cement is covered with a coat of ochre. A lighter tint is obtained by the addition of 10 per cent. of sulphate of alumina; while, to produce a greenish-white, a solution of chrome alum is used, followed by the water of cocoa-nut soap. Over these various substances painting in distemper may commence immediately. As to oil-colours, it is well known that they soon peel off if applied to cement alone. This is avoided by brushing the cement over with soapy water, allowing it to dry, and rubbing with a brush or a cloth until the surface becomes shiny.

THE Solihull Rural Authority at a meeting on Wednesday accepted the resignation of their surveyor, Mr. A. T. DAVIS, consequent on his appointment as borough surveyor of Stratford-on-Avon. One enlightened member of the Board said he hoped another surveyor would not be appointed, as he considered the employment of such an official to be an actual waste of money. As it appears that Mr. DAVIS while surveyor has, in one department alone, saved the Authority the amount of his salary and has avoided expenses the Board might have incurred without the skill of a professional man, it perhaps may be concluded that this gentleman did not undervalue the services of the surveyor, but, like many other bodies where architects and surveyors are concerned, would like to have their services for nothing. The vice-chairman, however, did not coincide in this view of the question, and remarked very much to the point that unless the Authority appointed another surveyor Solihull would become the home of every jerry-builder in the country. We might, perhaps, for the benefit of the country at large recommend that the Authority should take no steps for the appointment of a fresh surveyor. What a blessing it would be if even a tithe of the jerry-builders were attracted to Solihull.

THREE HUNDRED THOUSAND cubic metres of stone are, on an average, used every year in Paris alone; and each cubic metre has from 6 to 8 square metres—say yards—of sawn surface, which costs 10fr. (8s.) per square metre. Consequently the sum paid yearly for sawing the stone used in Paris may be estimated at 20,000,000fr., or 800,000l. While great improvements are being constantly made in saws for timber, stone is, as a rule, still sawn in the same primitive manner that has been practised for ages past. M. PAULIN GAY has, however, conceived the idea of applying the principle of the band-saw to stone. He mounts, on a couple of specially-grooved pulleys, an endless cord, consisting of a strand of three steel wires twisted to a uniform pitch. At the same time that the cord revolves at a high speed, it also turns upon itself with a gyratory motion, the effect of which is to keep the cut constantly clear of the *débris*. The cut is effected by means of sand falling from a receptacle above, and carried along in the interstices of the wire cord; while a stream of water serves to keep the cord from heating with the friction. The bed of the machine carrying the block of stone is fed up by a self-acting arrangement that can be adjusted according to the hardness of the material to be cut, and several cords may be made to revolve side by side for cutting the slabs.



DESIGN FOR CEMETERY CHAPELS, STOKE UPON TRENT.
BY MARK J. LANSCELL, A.R.B.A.

J. J. & C^o 22, Mark Lane, Cannon St. E.C.





A HAPPY

BY M. P. PUVIS

(DECORATIVE PANEL. BE

Jan^r 20th 1883.



LAND .

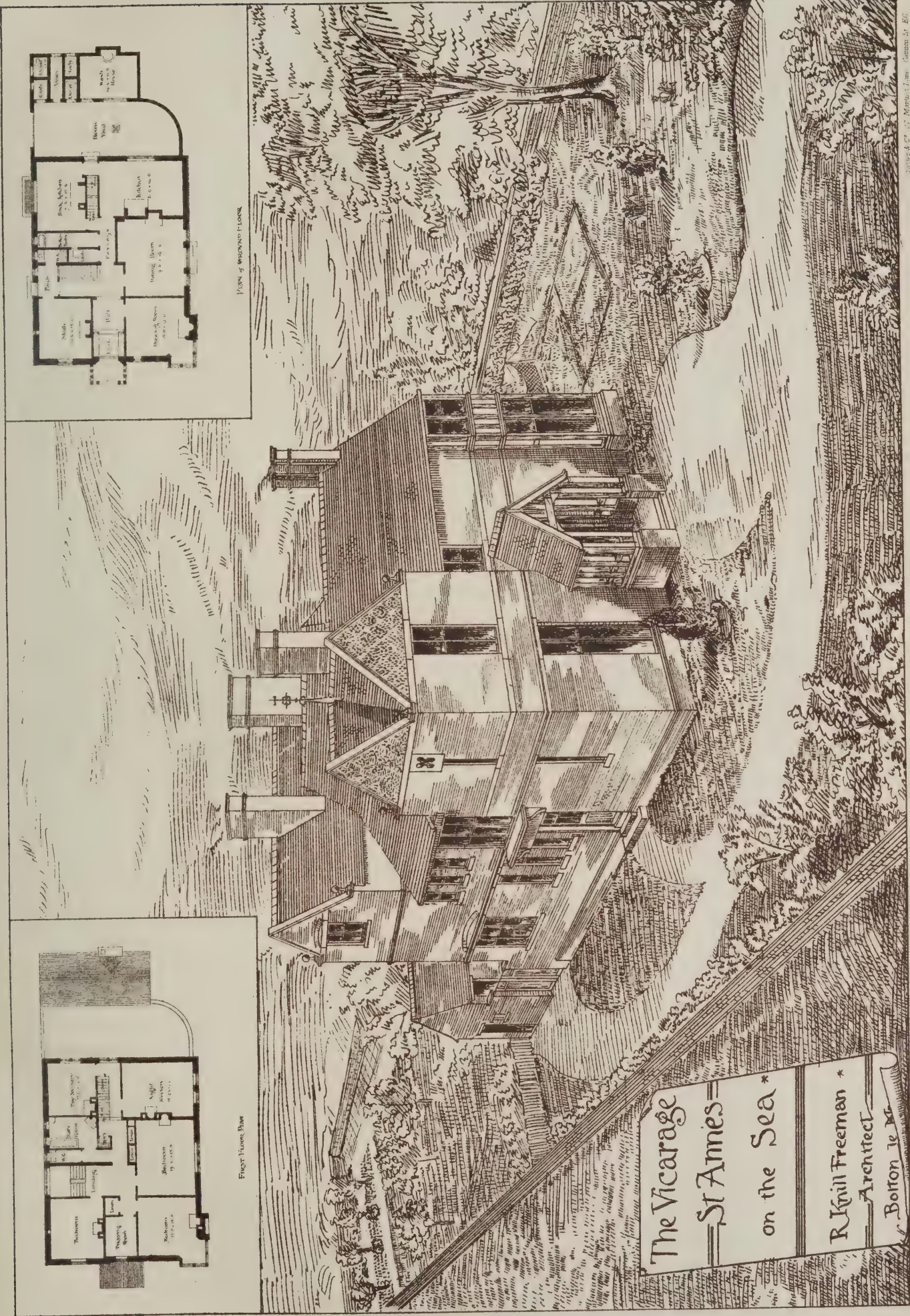
DE CHARANNES.

(GIVING TO M. BONNAT.)



HOUSE AT MINSTER, THANET.

SYDNEY VACHER, A.R.I.B.A.



The Vicarage
St Anne's
on the Sea

R Knill Freeman
Architect
Bolton le Moir

ILLUSTRATIONS.

A HAPPY LAND.

IN the last Salon there were two examples of wall decoration by M. PUVIS DE CHAVANNES. They were awarded the gold medal of the year. The larger one, *Young Picards exercising with the Lance*, has been by the artist's kind permission already illustrated in *The Architect*. We now give his second work, which is a memorial of M. PUVIS DE CHAVANNES' friendship for M. BONNAT, the eminent portrait painter.

THE "ROYALTY" CONGREGATIONAL CHURCH, ETC., SUNDERLAND.

THE above new buildings when completed will form a most prominent feature at the junction of the "Royalty" with Chester Road. The whole scheme comprises the erection of a church, school, infants' room, vestries, kitchen, heating chamber and other appurtenances, and a minister's house. The style chosen is Romanesque in character, as one in which a good effect might be obtained without going to any great expense in enrichment. The buildings are to be of brick throughout, and will be relieved with blue brick bands, stone courses, and stone dressings. The church will be 70 feet long by 44 feet wide, and will accommodate 516 adults on ground-floor, but with galleries (for which provision will be made) the total number of sittings may be increased to 850. The roof timbers will be partly exposed to view, and the ceiling, which is waggon-headed, will be divided into panels. The spirelet, which will be utilised for ventilating purposes, rising to a height of 80 feet from ground. The schoolroom stands at right angles to the church, and is 71 feet long by 34 feet wide, and will accommodate 646 children; the roof is similar to that of church, but the centre portion is raised in such a manner as to form a well-lighted clerestory on each side. Between the church and school stand the vestries and kitchen, and at the further end of school access is given to the infants' room, which is 18 feet long by 14 feet wide, and has seats provided for 60 infants.

The church and school will be heated by means of hot air, lighted by means of gas corona suspended from roofs, and ventilated by means of adjustable ventilators in ceilings, communicating with the outer air.

The remaining portion of the site is to be occupied by a minister's house, which will contain seven rooms and three attics.

The entire site will be enclosed by a wrought-iron railing, surmounted on a stone plinth, and the space between the various buildings will be laid out as a garden, and planted with shrubs, &c.

The building of the schoolroom, infants' room, kitchen and appurtenances was commenced by Messrs. HIRST & SONS, the contractors, at the end of January 1882. The building of the church and minister's house will be commenced in a year or two, when funds will permit. The present erections have been satisfactorily carried out at a cost of a little over 1,600*l.*, and it is believed that the remainder of the scheme will entail a further outlay of 3,500*l.*

Mr. H. T. GRADON, of Durham, is the architect of the entire scheme, and under his directions the above works have been carried out.

HOUSE AT MINSTER, ISLE OF THANET.

THIS illustration shows the proposed alteration to a house at Minster, which is on the ordinary speculative builder plan—a passage, with rooms on either side, and a staircase at end of it. The rooms are very small. The drawing shows the new bay window and conservatory; to the drawing-room a dining-room has been built on behind. The roof is to be new, so as to form four good rooms in it and a belvedere on the top, from whence there is an extensive view. The bay on the left side already exists. The architect is Mr. S. VACHER, A.R.I.B.A.

DESIGN FOR STOKE-ON-TRENT CEMETERY CHAPEL.

THE illustration has been reduced from a much larger drawing, submitted by Mr. MARK J. LANSDELL, of Bedford Row House, W.C., and Hastings. There would be two chapels, each with an attached vestry. A novel feature is the introduction of two covered carriageways, with bell-turret in the centre. By this arrangement the two chapels are grouped in one building, though for all practical purposes they are each quite distinct the one from the other.

THE VICARAGE, ST. ANNE'S-ON-THE-SEA.

THIS building has been lately erected from the designs of Mr. R. KNILL FREEMAN, F.R.I.B.A., at the cost of Lady CLIFTON.

ARCHITECTURAL COMPETITIONS.

THE following revised suggestions for the conduct of architectural competitions have been proposed by the special committee of the Institute:—

1. The promoters of an intended competition should, as their first step, appoint one or more professional assessors, architects of established reputation, whose names should be published in the original advertisements and instructions, and whose decision should govern the selection of the designs in all stages of the competition.

2. The duty of these assessors should be—

a to draw up the particulars and conditions, or to advise upon and, should it be necessary, revise or supplement them if already drawn up;

b to determine which of the designs conform to those instructions;

c to exclude all others; and

d to advise the promoters on the relative merits of the designs admitted to the competition.

3. Every member of the body promoting the competition, and every assessor engaged upon it, should abstain absolutely from taking part in the said competition, or from acting as architect in the execution of the proposed work.

4. The number and scale of the required drawings should be distinctly stated, and they should not be more in number or to a larger scale than necessary to clearly explain the design. If perspective views be required, they should be uniform in size, number, mode of colouring, &c.

5. Competitions should be initiated either (A) by inviting preliminary sketches, involving only moderate cost to each competitor, preparatory to a final competition; or (B) by invitation without sketches; or (C) by personal invitation.

If (A)—By advertisement, inviting architects willing to compete for . . . (here describe the intended works) to send in their names by a given day, on receipt of which each applicant to be supplied with the instructions prepared under the advice of the professional assessor or assessors. Each applicant, from such instructions, to send in by a given date a sketch design (here describe the limit and character of such sketches). The promoters, with the advice of the professional assessor or assessors, should select from such sketch designs not less than . . . (here specify the number), the authors of which should be invited to join in a final competition, in which each should receive for the preparation of his design a sum to be fixed by the promoters, with the advice of the assessor or assessors. From these designs a choice to be made of the architect to carry out the work.

If (B) without sketches—By advertisement, inviting architects to compete for . . . (here describe the intended work) to send in their names by a given day, with such other information as the candidate may think likely to advance his claim to be admitted to the competition. From these names the promoters, with the advice of the professional assessor or assessors, should select . . . (here specify the number) to compete, and each competitor thus selected to receive £ . . . (here state the amount) for the preparation of his design. From these designs a choice to be made of the architect to carry out the work.

If (C)—By personal invitation to a limited number of selected architects, to join in a competition for . . . (here describe the intended work) each competitor to receive £ . . . (here state the amount) for the preparation of his design. Such remuneration to be fixed by the promoters acting under the advice of the professional assessor or assessors. The author of the design which may be awarded the first place in point of merit to be employed to carry out the work.

6. Each design should be distinguished only by a motto or device, and any attempt to influence the decision of the promoters, or of the assessor or assessors, should disqualify a competitor.

7. A design ought to be excluded from a competition—

a if sent in after the period named (accidents in transit excepted);

b if in violation of the instructions;

c if it do not substantially give the accommodation asked for;

d if it exceed the limits of site, and

e if the assessor or assessors (with or without the assistance of a surveyor) should determine that its probable cost will exceed the intended outlay, if specified in the instructions, or the estimate of the competitor should no outlay be specified.

8. It is desirable that all the submitted designs in a final competition under Section A of clause 5, except any excluded under clause 7, should, with the consent of their authors, be publicly

exhibited after the final award. The decision of the assessor or assessors and of the promoters should be published at the time of exhibition.

9. The work, if carried out in any shape, should be placed in the hands of the architect whose design has been adjudged to be the best, and he should be placed in exactly the same position in relation to the employer and the intended work as he would have been had he alone been professionally consulted. In case a competition has resulted in the selection of an architect, and the instructions to him to proceed further in the matter are not given within twelve months from the time of the architect being so selected, he should be paid at the usual professional rate, under the advice of the assessor or assessors, exclusive of the sum paid to him in common with the other competitors. Such payment to be taken on account of commission should the work be at a future time carried out from the design submitted by him in competition and under his superintendence.

PETERBOROUGH CATHEDRAL.

THE preparations for the taking down of the central tower are nearly complete, and in the course of a day or two the work of removal will be commenced. The contractor is Mr. John Thompson, who has hired two steam-cranes in order that the stones may be removed with expedition as well as care. The Dean and Chapter have lost no time in taking precautions to prevent loss of life. On January 2 Mr. Pearson reported:—I yesterday again carefully examined the central tower, and with very great regret I have to report that the settlements are decidedly much more marked than when, a few months ago, I looked at them, and there are besides several new cracks being developed. It is perfectly evident, therefore, that the greater part of the tower is in more or less a state of movement, and, as it is impossible to say when or how this might be seriously accelerated, I would strongly advise that the services in the choir and those just outside the choir be discontinued. This may appear a strong measure to recommend, but, looking at the state of the tower, I feel that I should not be justified in doing otherwise. I further advise that very nearly the whole of the upper part of the tower be taken down, so as to relieve the arches of the crossing and the piers of as much weight as possible, and also to prevent the possibility of any of it giving way suddenly and cutting through the roofs to the floor below. The pulpit, organ, and screen had better be removed at once. The nave can easily be arranged so as to adapt it for the services, and the organ can be put up behind the temporary stalls.

On the same day a large body of workmen were employed to screen off the tower from the nave, and in making the necessary preparations for fitting up the western portion of the nave for Divine service. The fine organ standing on the screen, and the massive stone pulpit erected in memory of Dr. James, a former canon of the cathedral, from the designs of the late Mr. E. M. Barry, were both immediately under the central tower, and it was of the greatest importance to remove them before touching the tower. A telegram was sent to Messrs. Hill, the builders of the organ, and they lost no time in sending down some of their men to superintend its removal. This has now been safely effected, and it will be erected in the northern aisle of the nave. The family of the late Dr. James have generously offered to remove the pulpit at their own cost and to re-erect it hereafter, and this will be accomplished with as little delay as possible. Late on last Saturday night the preparation of the nave for Divine service was completed. This included screening off the entire nave as well as the aisles, to something like half the height of the nave from the floor; raising a double platform for the Communion table across the east end, the ascent to each stage being by three steps extending the whole width; the removal of the platform from the choir; the erection of a temporary pulpit, and arrangements for seating the congregation. Mr. Pearson states that the south-eastern pier of the tower shows singularly conflicting indications of failure. The pillar is depressed on the choir side at the triforium level to the extent of 3 inches, on the transept side to the extent of 6 inches, and at the clerestory level to the extent of 4½ inches, while the arches on both sides are distorted. The lantern stage of the tower is in a dangerous condition; there are large rents in the walls following up others which show themselves distinctly over the main arches. There are other fractures in almost every direction, and many large pieces of the stonework of the windows appear to be on the point of falling.

ELECTRIC LIGHTING OF MANSIONS.

AN account has been given by Mr. O. E. Coope, M.P., of the cost of lighting his new house in Essex. Berechurch Hall is (he says) about three miles from Colchester, and in the latter end of last spring I determined to go into the whole question of the best and cheapest method of illuminating it. I had in the first instance an estimate drawn up of the cost of laying down gas plant, which was simple enough; but when I came to that of the electric

light, many difficulties presented themselves. Not only was there the widest divergence as to cost in the tenders sent in, but I found that it would be necessary for me to be acquainted with the various kinds of light, the relative merits of the dynamo machines, the best kind of engine to drive them, whether accumulators should be employed, the manner in which the wires should be insulated, how they should be laid in the house, the precautions necessary to prevent risk of fire, &c.; for upon all these the permanent well-being of the installation appears to depend. I saw at once that it would be prudent as well as economical to employ professional assistance. I therefore engaged the services of Mr. Heaphy, C.E., of the Phoenix Fire Office, to advise me upon the matter and superintend the installation on my behalf. We examined together every different system of lighting, the result being that I determined to adopt the Swan incandescent light and the Burgin machine, and accepted the tender of Messrs. Crompton & Co. to supply the same, after I had instructed Mr. Heaphy to draw up a regular specification and contract going into every detail, and giving me the power of rejecting any work or materials he was not perfectly satisfied with. We arranged to have 200 lights of 18 candle-power each, and four dynamo machines; the engine to be a 12 horse-power, with very sensitive governor and with tubular boiler, all leads and wires to be heavily insulated in the best possible manner, and the insulation to be rendered non-inflammable inside the rooms. They were to be embedded in the walls and kept at least 4 inches apart from each other, and 4 inches from every kind of metallic substance. Every floor, every room, and, in many cases, each light to have switches to turn the current on and off, as well as a lead "cut out" to guard against over-heating of the wires.

The whole has been carried out as specified, and the result has been a success that has exceeded my expectations. The light is quite as easy to manage as gas, while the softness, the purity, and the agreeableness are such that a return to any other method of illumination would be now quite out of the question. The pictures, books, and decorations have no chance of injury; the ceilings and walls remain unsoiled, while the difference in health felt after sitting for an evening in a room electrically illuminated, and another lighted by gas, must be experienced before it can be appreciated.

I will now give details as to cost:—Estimate for gas plant, buildings, and erection, 740*l.*; gas main to house, 75*l.*; laying pipes in house, 200*l.*; cutting and making good again, 50*l.*; chandeliers and brackets, &c., 268*l.* 18*s.*—total, 1,333*l.* 18*s.* Cost of electric light:—Four dynamo machines, 405*l.*; 220 Swan lamps, 55*l.*; 200 sockets for same, 10*l.*; cable, wires, switches, and cut outs, 66*l.* 4*s.*; cutting and making good walls and floors and incidental work, 60*l.*; engine and boiler, extra flywheel and belting, 300*l.* 6*s.*; counter-shafting, 25*l.*; foundations to engine and flooring, 40*l.*; erection, laying wires, &c., and carriage, 90*l.*; buildings, 150*l.*; chandeliers and brackets, &c., 268*l.* 18*s.* Total, 1,470*l.* 8*s.*

The cost of the first outlay for electricity is, as will be seen, somewhat in excess of the same for gas; but then I have no nuisance of lime, or of tar, or other refuse products; no leakage of gas into the house, no smell in the manufacture, or damage to my garden; and, in the place of an unsightly gasometer, I have a compact little engine, placed out of view, and which, when not driving the dynamos, is utilised for pumping water to the top of the house, and can also be employed for sawing wood, or any other purpose of a like nature I may require.

I will now estimate the annual working expenses, and, in making a comparison, I will assume that it would cost the same to manufacture 1,000 cubic feet of gas at Berechurch as it does here. Electric light—200 18-candle lamps, each working 1,150 hours per annum. Coal at 20*s.* per ton, 38*l.* 10*s.* 1*d.*; engine-driver at 30*s.* per week, 78*l.*; renewal of lamps, 153 at 5*s.* each, 38*l.* 5*s.*; depreciation 10 per cent. on cost of machinery, 74*l.*; depreciation 5 per cent. on conductors, 4*l.* Total, 232*l.* 15*s.* 1*d.* Now, for less than half this amount of light it costs me 200*l.* a year here (*i.e.* at Rochetts, Brentwood), and therefore, I am, if anything, understating the expense when I say that, had I used gas at Berechurch giving an equivalent illuminating power, it would have cost me at least 400*l.* per annum to produce.

This would show an annual saving of 167*l.* 4*s.* 11*d.* to me by using electricity. Having had twenty years' experience of lighting this house by gas—which I consider a great improvement upon any previously known method—I am only too sensible of its drawbacks, and, although I am not doing away with it here yet, I am well satisfied that I have adopted electricity at Berechurch.

THE HISTORY OF THE NEWLANDS MILLS CHIMNEY.

ONE of the witnesses at the inquiry held by the coroner of Bradford relative to the deaths of the fifty-four persons by the fall of the chimney at the Newlands Mills was Mr. William Moulson, a member of the firm of Messrs. John Moulson & Sons, builders. He said that about the beginning of May, 1862, his firm had a contract with the late Sir H. W. Ripley and Mr. E. Ripley for the erection of a chimney at Newlands Mills. No plans or specifications were drawn up when the contract was taken, but before commencing the work he had some conversation with Sir

H. W. Ripley, and was asked to give a tender for a chimney 80 yards high, with a 9 feet flue, a base of 24 feet, two courses of footings, and a bed of concrete 2 feet thick at the foundation. The footings were to be 28 feet square and 12 inches thick for the first course, and 26 feet square and 12 inches thick for the second course, and the chimney was to be built in all respects like the chimney they had just completed at the Bowling Dyeworks. He was also requested to give an alternate tender for a chimney with a 10 feet flue, a 26 feet base, and a height of 80 yards. No written particulars were given to him, and he made out the tender before leaving the works at Bowling. He was instructed to go on with a chimney having a 9 feet flue, the amount of the tender being 942*l.* 5*s.* 10*d.*, exclusive of the coping, which he estimated at 40*l.* Sir Henry said that he would instruct his architect, the late Mr. Andrews, to make plans and have the ground laid out where the chimney was to stand. Subsequently some conversation took place about the foundations. Sir Henry Ripley suggested that five pits should be sunk to the coal workings—the better bed coal which at that point was usually 2 feet 6 inches thick. The centre pit was to be 9 feet in diameter, and each of the corner shafts 6 feet. Thomas Pitts was to be asked to give a tender for the sinking of the pits, and the packing was to be done by day work and material. He himself agreed with the suggestion that these were necessary steps. His uncle, the foreman of his firm and a practical man, assisted, he thought, at the deliberations. On May 22, 1862, the tender was obtained from Mr. Pitts, and immediately afterwards the site of the chimney was selected, in the presence of Sir H. W. Ripley; the architect, Mr. Andrews; and the clerk of works, Mr. Morforth. An indented portion of the ground being observed, it was uncovered, and an old shaft, apparently used for getting coal, was found. The shaft was 8 feet by 6 feet, and Sir Henry suggested that it should be used as the central pit. Mr. Andrews, Mr. Pitts, and himself considered that this would be safer if used for the centre pit than for the corner pits, and orders were at once given for opening the shaft and sinking to the bottom, before the other shafts were begun. Pitts would at that time be over 50 years of age, and he had not seen him for more than ten years. The shaft was opened. He did not go down, but his firm's foreman did, as Pitts worked under their direction, being paid at the rate of 8*s.* a yard for the old shaft, and 9*s.* 6*d.* a yard for the smaller shafts. The packing was extra, and cost 95*l.* 14*s.*, including the material. They then dug out, under his supervision, the foundations for the chimney, 30 feet by 14 feet. Four other shafts were sunk by Pitts, one at each corner of the site, each being 6 feet in diameter. The five shafts were afterwards filled with concrete, consisting of Skipton lime, broken stone, engine ashes, and sand, all blended together. The material was tipped into the shafts from a stage as hot as was practicable, each shaft being filled alternately. There was, he thought, no pounding or ramming of the concrete, which was nearly liquid, and almost levelled itself by the drop. Men were, however, sent down to level it. When the shafts were filled, a bed of concrete 2 feet 6 inches thick was placed over the whole area of the chimney's foundation, which was 30 feet square. Foundations were then placed upon the concrete, the first course being of sound rag stones, 28 feet square. The joints were made up with good lime mortar and levelled. A second course of similar footings, 12 inches thick, crossed the joints of the first course. The stones were faced and the joints filled up with mortar, bedded off and levelled. He did not think that Mr. Andrews was on the spot just before building was begun, but the clerk of the works was there daily, and had an opportunity of seeing the levelling. This was done by the men who had assisted at the foundations, Mr. Illingworth being the leading man. The clerk of the works, Mr. Morforth, was very particular, and used a spirit level. The same person expressed an opinion that both the fire and red brickwork agreed upon was too light for the chimney. They consulted about it, and he concurring in the opinion, Mr. Morforth decided to speak to Sir Henry Ripley on the subject. He advised that it should be built either with dressed insides instead of backing, or with solid red brick for the inside of the chimney. Sir Henry came on the same day, and had some conversation with Mr. Morforth, after which he was asked the difference in price between dressed insides and red brick for the hearting. The difference would be 4*s.* per cube yard. Sir Henry Ripley said that he did not think it necessary to dispense with the backing altogether. "Supposing," he added, "we were to increase the thickness of the brickwork to 18 inches halfway up the chimney, and then to diminish it to 14 inches for the remainder." Mr. Morforth replied, "I would rather have it the other way; but you, Mr. Ripley, have had a good deal of experience in chimney-building. I have had more experience in the building of brick chimneys, and do not understand so much of stone." He agreed with Sir Henry that the chimney would be strong enough with the alterations proposed. Thereupon it was decided that the erection should be proceeded with. Mr. Andrews was not present at that interview. There never was any specification of the chimney prepared, so far as he knew; nor was there any specification for any one of the four chimneys which his firm had built at Messrs. Ripley's dyeworks. The drawings did not show the character of the structure. He frequently saw Morforth there, and he did not hear him make any complaint

about the work. Plenty of material was always kept at the place. The erection of the chimney was begun on July 11, 1862, and the work was continued till December. The weather till then had been comparatively mild. From December the work was not proceeded with till February 28, 1863, in consequence of the state of the weather. During that time the top was wrapped up. The chimney was then a little more than 40 yards high. The panels and holes were not in the original design; but after the work had been begun and the erection had proceeded to the height of about ten yards, Sir H. W. Ripley desired to have some ornamentation, and designs from architects were obtained. Mr. Morforth ultimately brought a design showing holes and panels to the office at the works, and said it was to be followed. Both witness and his father objected to it, as they believed it would greatly weaken the chimney, and they told them that it would be better without them. Mr. Morforth said that Sir H. W. Ripley was very determined about having it ornamented. On the following day they saw Sir H. W. Ripley, and told him the chimney would be stronger without the panels; he smiled and said, "You will have to do it my way." The whole of the panels and holes were built as the erection proceeded; none of them were made afterwards. When the work was again begun, in February 1863, there were no indications of subsidence or weakness. The work was continued till June 8, on which morning Illingworth, after plumbing it, said the chimney had gone over a little. The attention of Morforth was called to it, and he went to see the architects. In the afternoon the late Mr. Andrews came to the place, Sir H. W. Ripley being also there. A number of men were immediately set to work in clearing the foundations. Sir H. W. Ripley, then gave instructions for the whole of the chimney to be examined and plumbed; and Mr. C. Woodcock and his assistants were engaged two days upon this work. He reported that there had been a slight settlement on the north-eastern side of the foundations. Morforth suggested that a man named Woodman, of Manchester, should be sent for to straighten the chimney. This was done, and Woodman, after examining it, said, "I can straighten the chimney and make it as strong as before." He pointed out how he could do it, saying that he had by the same means straightened many chimneys. He said he should cut right through the chimney on the opposite side, and put in half an inch thinner course. Sir H. W. Ripley agreed to his doing this, and arranged that witness's firm should provide him with labour and material with which to do the work. The operations were conducted under Woodman's direction, and he selected the point at which the cuttings were to be made. By the first cutting the chimney was brought back half a yard, plumbed from the top. Woodman was well satisfied with this, and said that by another cutting he would be able to make it straight. A second cutting was made about two feet above the first, which brought the chimney as nearly straight as possible. After the new masonry had been put in, it was discovered that two corners crushed down; and under Woodman's directions these were cut out and replaced with new stone. Their account for labour and material in connection with the straightening of the chimney amounted to 144*l.* 0*s.* 10½*d.*, which was paid by Messrs. Ripley. The work of erection was proceeded with, and the chimney was completed by the following November. During the progress of the work after the straightening there was no further subsidence. At that time he (witness) had had twenty years' experience in building operations, and had had to do with the erection of many chimneys. He could not account for the subsidence, except that it might be caused by quicker drying on the south side. About three years after the completion of the chimney they were employed to effect some repairs at it. Sir H. W. Ripley made the communication about it and was present when it was examined. The chimney was slightly cracked on the side opposite to that which had been cut. The cracks were on the north-east, east, and south-east sides. He then formed the opinion that the cracks were caused by the oscillation of the chimney at the point where the courses had been thinned. The portions of the outer shell which were bulging were taken out and replaced. The work occupied about seven weeks, and involved an outlay of 96*l.* 19*s.* 4*d.* The "hearting" was exposed by the removal of the outer shell and it appeared to be quite solid. No cracks remained in the chimney after these repairs were completed. There was no limit as to what was to be done to the chimney. The order of Sir H. W. Ripley was to repair the chimney thoroughly. It was done by day-work and charging for the material used. He did not know whether the interior of the chimney was examined; it was in use at the time. Since then he had not been called upon to execute any repairs to the chimney, nor had any member of his firm. He had noticed for some time that the chimney again leaned in the same direction; he first observed this five or six years since. He had noticed this when passing along Ripley Street. On December 13 last he observed that it was leaning more than it had done previously since the straightening. He had heard it was intended to repair it, and he went along Ripley Street purposely to look at it. The chimney was then leaning eastward. The operation of straightening would break a number of the through stones. It was through Mr. Horsfall, one of the tenants, that he heard that the chimney was to be repaired. Mr. Horsfall a week previous asked him to examine

the chimney and give a written report. He told Mr. Horsfall he could not do that unless he was requested to do so by Messrs. Ripley.

By Colonel Seddon: When the chimney had been partly built, Sir H. W. Ripley expressed a desire to carry it to a height of 100 yards; but after it had canted and Woodman had straightened it, orders were given to complete it as soon as possible, and the idea of making it 100 yards high was abandoned. As to the foundation, the wall of the old pit shaft was allowed to remain. The four shafts which were sunk appeared to have a firm surrounding of earth between them and the centre shaft. The weight of the chimney would be between four and five thousand tons. The concrete bed was quite hard before they began to build. No cramps were used in the foundation. He had known cases in which buildings had cracked in consequence of being upon old pit workings. He doubted whether the most careful packing of an old working would prevent the ground from giving way in some instances, even if the workings were at a depth of 40 yards. The old pit shaft was lined with dry wall stones. It did not appear to be coming away. All the filling was taken out previous to beginning the operation of packing, which was started from the centre shaft. Originally the two flues into the chimney were 5 feet 3 inches. It was afterwards decided by Sir H. W. Ripley to have them 6 feet 3 inches. At the commencement the work was being done without drawings; but when the drawings were prepared it was decided on the alteration. They had then got as far as the spring of the arch; and when the alteration was decided upon the work was pulled down again right through on that side. That was on the north-west, and also a portion of the west face and adjoining angles. The whole of the new work was properly stepped or tied in; and no one could see there had been any alterations. Mr. Morforth ordered the alterations to be made as soon as the plans were brought; and he acted upon instructions from the late Mr. Andrews, the architect. He did not know on whose authority Mr. Andrews acted in this matter. There were not more than two openings into the flues, about a foot square. The same quality of lime was used throughout the work. It was Skipton lime. Doncaster and South Embsall lime were better for mortar ground in a mortar mill. Both these kinds of lime were much used by builders in this district in 1863. They were not dearer than Skipton lime. He was not aware that the main flue at the base now measured 10 feet; if it did he should think it was the result of expansion by heat. He had never known an instance in which a 9-foot flue had been expanded by heat to 10 feet. He was not aware that the inside casing of the chimney had been altered since it was built. When the chimney was built there was a 3-inch cavity between the red brick and the fire brick; it was never intended to be a 6-inch cavity. That was carried out all round the chimney to the height of 30 feet. He suggested that brickwork or inside wall-stones should be used throughout the chimney instead of packing. Sir H. W. Ripley suggested the method which was adopted, and he agreed with his suggestion; but from his experience as a builder, he was of opinion that by using bricks or wall-stones, instead of packing, the chimney would have been much stronger. After what had occurred, he did not think that chimneys of that size should be built with packing. The weak point of such work was its evenness of character, and its being more likely to settle. The fire-brick lining was entirely independent of the common brick; there were no ties between them. The firebrick lining was finished off with red brick; there were some openings left, but the firebrick had to support the red brick above. There would be an opening on each face, about 3 inches square. These openings were two courses high, and half a brick in width. The firebrick was laid with every fourth course in headings, and he thought that would be stronger work than if all had been heading courses. The red bricks were laid in heading courses about every fifth course. The stone ties were built into the red brick to the extent of about four and a half inches, and ran about half-way to the packing; corresponding ties ran from the outer case and overlapped the ends. There was not a bed of throughs extending all round. There was a through at every yard in height, making a total of 560 throughs; but more than this number were put in. In building they did not impose any restriction as to the use of the throughs; where they would come in they were used. The photograph of the ruins (produced) did not show headers every fifth course; there were eleven courses shown in which he did not detect any stretchers; it appeared as if they had been broken. He did not think that eleven heading courses would be weak construction in a confined place like that. It was not the usual practice to build so; and it would be no saving in the cost. He attributed these eleven courses being put in to inability to obtain the circle bricks, which were supplied by Messrs. Pearson & Son, Mill Lane. It would have been better if stretching courses had been put in then. These heading courses were at the base of the chimney, and would have to carry the greatest weight. He believed the heat in the chimney would cause great expansion in the inner lining. In the present day it was the practice in erecting chimneys to leave the fire-brick free at the top for expansion, and also to allow a greater cavity, which in this instance was three inches. The greatest expansion would be below; and the red brick lining

resting upon the fire-brick lining would be liable to be raised; but he had not had any experience of that. He had known instances of chimneys being dislocated at the top, but he could not say whether it was due to a cause of that kind. He thought the force of the expansion would be upwards, and it must carry before it the lining resting upon it. The same effect might result from the sinking of the packing, which was composed of ordinary rubble and ordinary mortar. There was no foreman or clerk of works whose sole duty it was to watch the work done at the chimney, so that stones might be laid on edge without his knowledge, and too many heading courses might have been put in the brick lining. There would be no advantage to this firm or to the workmen in doing this. As to the straightening of the chimney by Woodman, he thought the effect of the cutting would be to throw the weight of the chimney on that side, and he formed the opinion that it had been rocking from that point. The weight of the chimney, to a great extent, after the straightening, would be concentrated on the opposite side of the foundations. That was on the side on which it had been cut. If the foundations were at all shaky, the tendency would be for the chimney to go on the other side; and if so it would bring the base of the structure straight again. In that case the top of the chimney would lean in the opposite way, through having been cut. The effect of the straightening process would be to injure the masonry on that side, by the tearing and breaking of the throughs, which would loosen the mortar. This effect would be more above the cut than below; but there would be some injury done to the structure below. The two cuts were about two feet apart.

EASEMENTS OF LIGHT.

THE following memoranda on the best way of dealing with ancient lights have been sent to the Institute Committee by Mr. John Holden, F.R.I.B.A.:

Memoranda on Easements of Light.

1. The main difficulty will be in dealing with those windows which have already gained their right to the title and advantages of ancient lights and so become entitled to the protection of the present law.
2. So far as the future is concerned, I see no reason why a short Act should not be passed cancelling altogether in future the application of prescription in connection with window lights, and making it absolutely necessary that a grant should be proved before any rights whatever should be accorded to windows over the lands of an adjoining owner. No injury would by this be done to the owners of property purchased within the nineteen years preceding the passing of this Act, as an easement of light obtained by lapse of time is a matter of profit for which no equivalent or consideration has been given, and to which the party is only entitled legally and not morally.
3. The local authorities should deal with buildings fronting new streets in the manner which many have already done, *i.e.* by limiting the height of new buildings to the width of the street, making practically an angle of 45°. This should be made a Government regulation.
4. A different course would be required in dealing with existing rights, but I think some limit should be placed on the continuance of these easements, especially when it is considered that in almost all cases the easement has originally been obtained through the ignorance, neglect, or neighbourly feeling of the owner of the servient property.
5. The owner of the dominant tenement should therefore be required, when called upon so to do, to prove the *beneficial user* of the window extending over a period of say ten years, otherwise his right to it should cease. This would do away with a large number of claims which are constantly being made in respect of windows and small lights not in use, and which have evidently been originally inserted for some special purpose long since disused and forgotten, or else simply with a view to obtaining an easement.
6. A special arrangement would be required to protect owners from suffering during the continuance of existing leases; but in all new leases the owner should protect himself against a tenant allowing an ancient window to go out of use.
7. The right of claiming for the prospective or future user of a window light should, I consider, be disallowed, and no evidence should be admitted beyond that of the previous user, upon which the decision should be based. The prospective user has lately become a powerful agent in influencing the decisions in these matters (*vide Aynsley v. Glover, Law Reports, 18, Eq. 544; Moore v. Hall, Law Times Reports, vol. 38, N.S., 419*).
8. The time during which a window may be closed up and not used (without its ancient character being lost) should be limited, and after that time has passed the ancient character should pass away. The term should be sufficiently long not to injuriously affect the temporary business arrangements of a tenant; and perhaps ten years would be a reasonable time.
9. In properties fronting to old streets no action should be allowed where the servient tenement is not raised in height above a line drawn at an angle of 45 degs. from the sill of the lowest

beneficially used window of the property opposite. In very few cases would any appreciable injury be done if this course were adopted. Beyond this stipulation, existing rights should be protected.

10. I think it would be advantageous if assessors—selected, say, from the Fellows of the Institute—were appointed in the different towns, who should decide judicially all questions in which the claims for damages did not exceed 250*l.*; and against these decisions there should be no appeal. A large number of these trifling cases now come before the Courts occupying considerable time, and the costs to both parties are very great, and quite out of proportion to the results. I believe that perfectly satisfactory decisions and arrangements could be given and made in the above manner and at a comparatively trifling cost.

11. When an injunction is asked for, or a money claim exceeding 250*l.* made, the ordinary Courts might be resorted to as now. But in all cases where a money claim is made before the ordinary Courts, and not before the assessors, and less than 250*l.* awarded, no costs should be allowed.

12. An injunction once granted by the Court should not be vacated by the parties by any private arrangement between themselves; such should only be done by the Court itself, which should decide whether any and what, if any, money payment should be made in lieu of the injunction. Any arrangement between the parties made in any other way should be absolutely void and should cancel the rights of the ancient window. The result of this would be to prevent parties from applying for an injunction, at which time they generally state that *the light is absolutely necessary*, and after obtaining it immediately commence to bargain with the owners of the servient tenement for a money payment, which in many cases is extorted. This is a most fruitful source of legalised perjury; and I think that if the above course were taken, very few injunctions would be applied for, excepting the ordinary interim ones to restrain until the hearing.

In the above memoranda I have endeavoured to indicate a course which would protect existing ancient lights if such were actually in use *beneficially*, and at the same time would tend to discourage and do away with such as were of little or no practical use, but which, being there, are looked upon by the owners as so much money sunk and invested, and which at some future time will be turned into a shower of gold. While the gaining of an easement of light over an adjoining property by lapse of time only is legally justifiable, still one cannot help the unpleasant feeling that it is a benefit which (excepting by the legal fiction of a grant which has been lost) has not in any way been paid for; and if such a method of gaining an advantage were applied to goods instead of real estate a very offensive term might, and in all probability would, be given to the transaction.

ARCHÆOLOGY.

The Jedburgh Pennons.—The two old pennons, which are said to have been taken at the battles of Bannockburn and Killiecrankie by the Jedburgh Burghers, had become so frail through age that it was found necessary to have them somewhat repaired, and this has been done with the greatest care. They have also been put into wooden frames with glass fronts to ensure their better preservation in future. These pennons were formerly kept with religious care by the Corporation of Weavers, but were handed over to the custody of the Jedburgh Museum at its institution in 1857. Sir Walter Scott always took great interest in "Old Bannockburn," as he used to call it, and got it lithographed by the late Mr. Lizars, Edinburgh, expressly for himself. It was carried by a deputation of Jedburgh men in the great procession at the laying of the foundation-stone of the Wallace monument at Stirling in 1861; and it was again publicly displayed when Her Majesty the Queen honoured Jedburgh with a visit in 1867. The Bannockburn pennon is of green silk, and the Killiecrankie one is of the same colour, but made of a sort of worsted.

TOWNS IMPROVEMENT.

Billingsgate Market.—Mr. Henry A. Isaacs, a member of the Court of Common Council, in a pamphlet entitled "The Trade and Traffic of the Ward of Billingsgate, and How to Facilitate Them," urges that the best, readiest, and most effectual remedy for the existing state of things is to be found in the acquisition of Nicholson's and Botolph Wharves, and the widening of Lower Thames Street from St. Mary-at-Hill to Fish Street Hill on its south side. The acquisition of the two wharves would enable the Corporation to extend the market accommodation and provide a lay-by for the vans and vehicles bringing railway-borne fish to the market. These vans are a continuous source of interruption to the traffic of the neighbourhood. The advantages thus urged could be provided at comparatively small cost. One portion of the ground floor of the wharf warehouses, which are in Thames Street, which adjoin the market, and which represent about one-third of the frontage of Lower Thames Street, between the market and Fish Street Hill,

could be utilised for widening the street. Another portion could be applied to the extension of the market, while a third portion would afford space for the much-needed market lay-by. The balance represented by the wharves proper with their river-side frontage, the most valuable portion, almost intact, and the warehouses, *minus* only the ground floor, except such portion as would be applied to widening the street, could be leased to the present occupants, and without any very serious loss to the Corporation. Any loss that would accrue would be in part recouped by a market-charge for waggons standing in the lay-by, such as is levied at Covent Garden and other metropolitan markets. Mr. Isaacs next contends that the widening of Lower Thames Street would be much more serviceable to the locality generally than to intersect the lanes by a new thoroughfare. Having regard to the importance of Thames Street in respect to its wharf traffic and its market traffic generally, it should no longer be allowed to remain with a roadway of only 17½ feet wide. Besides the enormous fish and dried fruit trades, nearly 40,000 packages of green fruit have been known to be received at, and the same number sent out from, the warehouses in Thames Street in one day. Given that Lower Thames Street were widened, as sooner or later it must be, the widening of Upper Thames Street, which is now in progress, would, when completed, give to the City of London another main thoroughfare. Such a thoroughfare would attract from the eastern wharves all the heavy traffic going westward by the Embankment or southward by Southwark Bridge, to the great relief of the eastern end of the City generally, and of Eastcheap, Fish Street Hill, King William Street, London Bridge, Cannon Street, and Fenchurch Street in particular. Mr. Isaacs expresses at some length the various objections to the alternative plan of forming a new street between Fish Street Hill and St. Mary-at-Hill, as proposed by Colonel Haywood, the engineer to the City Commission of Sewers, and concludes by urging that the widening of Lower Thames Street would be as full of local benefits as the intersecting street, which would cost 300,000*l.*, would be full of drawbacks and disadvantages.

ENGINEERING WORKS.

A Harbour for Dover.—Major-General Sir A. Clarke, Inspector-General of Fortifications, has communicated with the military authorities at Dover with reference to the construction of a convict prison at Dover. With the same communication Sir Andrew Clarke forwarded a copy of a letter from the Home Office, in which it is stated that the Government have finally decided to construct a national harbour at Dover, and that the work will be done by convict labour. Copies of the communication have been forwarded to the commanding officers of the Royal Engineers and the Royal Artillery, Colonel Gordon and Colonel Goodenough, respectively, who are asked to confer with the War Office officials as to the best site for barracks for the convicts. One of the places suggested for a site is the foreshore at East Cliff; another is the North Fall Meadow, at the back of the Castle; and the western heights are also spoken of. One of the objects which the officials are directed to guard against in recommending a site is that it shall not in any way interfere with the line of existing defences.

SANITARY WORKS.

Edinburgh Water Supply.—During last month the quantity of water sent into the city and district and places adjacent was on an average equal to 13,964,387 gallons per day, which represented 43 gallons per head per day to 324,800, the population supplied. The maximum quantity of water sent in on any one day was 17,535,000 gallons, which represented 50 gallons per head. This enormous quantity was due chiefly to deliberate waste and burst service pipes. During a great part of the month of December, but particularly during the storm, the vicious practice of leaving water apparatus constantly open prevailed over a large extent of the city and district, with the result that at least 5,704,000 gallons per day were wasted during the period of maximum supply, and about 1,600,000 gallons per day during the period of minimum supply. Indeed, in one district the pressure in the main pipes was so reduced as to prevent the water rising to the top cisterns in the houses, while, at the same time, the parties who were thus deliberately wasting the water were persistent complainers of having no water for the pressure boiler.

CHURCH BUILDING AND RESTORATION.

Edinburgh.—The new church for the congregation of West St. Giles', Edinburgh, has been opened. The style of the building is decorated Gothic, and a tower with spire above the north-east corner rises a height of 170 feet. The architects of the building are Messrs. Hardy and Wight.

Newton Heath.—The Church of St. Ann, lately erected, has been opened. The style of the church is Early English. The building consists of nave, north and south aisles, and chancel, with

vestries for minister and choir, and will accommodate over 600 worshippers. The seats throughout are of pitch pine. The roof is oak timbered. Mr. A. W. Smith, of Mosley Street, Manchester, is the architect, and Mr. Herd, of Ardwick, the contractor.

Hele.—The foundation-stone of a new church at Hele, in the parish of St. Mary Church, Torquay, has been laid. The architect is Mr. R. Medley Fulford, of Exeter, and Mr. F. Matthews, Babba-combe, is the builder. Accommodation for 200 persons will be provided. The edifice will be built in the Gothic style, of local lime stone and brick, with Hamhill dressings, and a tiled roof.

Oxford.—The erection of a new chapel and also of a separate house as a residence for the Medical Superintendent, both connected by a corridor with the main buildings of the asylum, obtained the approval of the several Bodies in Union, and has been confirmed by the sanction of the Secretary of State. The plans of the chapel and house, prepared from designs by Mr. H. J. Tollit, architect and county surveyor, were carefully revised by the Commissioners in Lunacy, and the Committees, after an investigation of the different tenders submitted to them, have entered into a contract with Mr. Charles Claridge, of Banbury, builder, for the erection of both buildings at the sum of 4,478*l*.

SCHOOL BUILDINGS.

Rubery.—New Board Schools have been opened at Rubery, King's Norton. The schools have been erected by Messrs. Horsley, builders, from the designs of Messrs. Martin & Chamberlain, and will accommodate 94 elder children and 66 infants—total 160. The schools and outbuildings cost 1,828*l*., and the teacher's house 457*l*., which, with cost of the land (200*l*.), architects' commission, &c., made the total cost of the schools 2,698*l*. 8*s*. 4*d*.

Stonehouse.—A Board School has been opened at Stonehouse, Devon. The building has been erected from the plans of Mr. J. H. Snell, architect, of Plymouth, by Messrs. Palk & Partridge, contractors. The school is for girls and infants, there being space on site for future extension for boys, if needed. On the ground floor there is a cloak-room, a large school-room, infants' room, two class-rooms, a mistress's room, an apartment in which the Board will in future hold its meetings, with a waiting-room and strong-room, and all the necessary lavatories and offices. Two spacious staircases lead to the upper floor, which is divided into a large school-room, two class-rooms in convenient proximity, a mistress's room, store-room, lavatories, &c. The fittings are by Messrs. Tremain & Son, of Plymouth.

Cinderford.—On Monday, January 8, the new Board Schools at Steam Mills, near Cinderford, erected for the Forest of Dean W. D. School Board, were formally opened. The buildings have been designed by Mr. Alfred Smith, architect, of Mitcheldean, to accommodate 417 children—boys, girls, and infants. They stand near the High Road, and are imposing in appearance; the style of architecture is Gothic of a plain but substantial type, the walls being constructed with grey Forest of Dean rubble stone with wrought dressings; the roofs are covered with blue slates. Each school is entered through a porch; and lavatory and all schools and class-rooms are large, lofty, well lighted, and well ventilated. The buildings are heated throughout with hot water, this work being completed in a very efficient manner by Mr. Leary, of Park Row, Bristol. The contractors were Messrs. Coleman Bros., of Chaxhill, near Gloucester, by whom the works have been carried out to the entire satisfaction of the architect and the Board, at a cost of 2,865*l*. Mr. William Jones has been clerk of works.

GENERAL.

The Royal Academy.—On Tuesday evening Mr. Benjamin W. Leader, landscape painter, Mr. Thomas Brock, sculptor, and Mr. Francis Holl, engraver, were elected Associates of the Royal Academy.

Mr. John Ruskin was on Tuesday unanimously elected to the Slade Professorship of Fine Art at Oxford, in succession to Mr. W. B. Richmond, who lately resigned the chair.

Mr. E. Burne Jones and **Mr. William Morris** have been elected Honorary Fellows of Exeter College, Oxford.

The Old Law Courts at Westminster are to be sold by public auction in lots, by Messrs. Horne & Eversfield, on Monday next, and following day. The lots offered comprise, among other things, about 1,000,000 sound bricks, timber roofs and floors, square floor boards, oak linings, partitionings, wainscotings, seatings, about 80 tons of lead, besides fixtures and fittings.

Herr Joseph Flüggen, the painter, has been appointed Professor of Costume to the Court Theatre, Munich.

Mr. Beresford-Hope, M.P., will on Monday evening preside at the annual distribution of prizes to the students of the school of the Royal Architectural Museum.

The "Gazette" announces the dissolution of partnership between Messrs. Gillett, Bland, & Co., of Croydon.

Dr. Bartlett has delivered a lecture on "The Invisible Dust in the Air we Breathe." He told his auditors that large quantities of poisonous white lead were spread by the attrition of painted surfaces. He strongly recommended the general adoption of Griffiths' Patent White, as manufactured by the Liverpool Sanitary Paint Co.

Messrs. W. E. Wilkinson & Co., of the Newcastle-on-Tyne Concrete Pavement Works, have opened a London office at 27 Great George Street, Westminster, S.W.

Messrs. Edward & Sons, of Glasgow, have completed the gold casket designed and made by them which is to contain the address presented to Lord Wolsley by the Corporation of London. The style adopted is Egyptian, and the design was selected in a competition in which the principal English goldsmiths took part.

A Town Hall is to be erected in Carlisle, N.B. A site has been offered in the High Street and a sum of 1,000*l*. has been promised by one subscriber.

The Pontefract Town Hall, erected from the designs of Messrs. Perkin & Bulmer, of Leeds, was opened on Wednesday. Messrs. Armitage & Hodgson, contractors, of Leeds, carried out the work.

A Large Laboratory is to be erected at the Dundee University College.

The Ayr School Board, out of four plans for the erection of a new school at Castlehead, have selected the plan with the motto "Omnia pro Bono," by Mr. Murdoch, conditionally that the estimates do not exceed 3,000*l*.

The Association of Master Painters in Scotland held the fifth annual meeting in Dundee on the 12th inst. Mr. Bennett, the chairman, suggested the expediency of having all apprentices bound by written indenture, of increasing the wages paid to them during the later years of their apprenticeship, and of encouraging and fostering their artistic talents by instituting a system of prizes for exhibits in the various departments of the trade. The next meeting is to be held in Edinburgh.

Overloading Floors.—About three hundred people collected in the upper room of a school in Hungerford on the 11th inst. to see the scholars play "Little Red Riding Hood." It was observed that the floor was becoming unsafe. The vicar requested the audience to leave at once. Scarcely had the last of the people cleared out of the room when the joists gave way, and the floor fell through into the room below.

Ventilation of Public Buildings.—Amongst the public buildings to which Messrs. R. Boyle & Son, of 64 Holborn Viaduct, have recently applied their system of ventilation may be mentioned King's College, London; Gaiety Theatre, Strand; Prince's Theatre, Manchester; and the Royal Aquarium, Yarmouth.

The New Hospital at Ayr, which was designed by Mr. Murdoch, has been completed, the total cost being 8,400*l*. The extras, exclusive of the alterations, caused by change of site, and additions ordered by the directors, only amount to 400*l*., or 5 per cent. over the estimated cost of 8,000*l*.

Strawberry Hill will be sold by auction early in the spring of this year, unless previously disposed of by private contract.

An Auction will be held in Edinburgh to-day (Saturday), when upwards of one hundred landscapes in oil and water-colours by Mr. John Smart, R.S.A., will be offered for sale.

Lancaster.—A farmhouse built of concrete, from designs by Mr. Geo. D. Oliver, of Carlisle and Workington, is now almost completed. The materials have been found by the proprietor, and the labour has been done by day-work.

Messrs. Perry & Co., of Bow, have been instructed by the London and South-Western Railway Company to complete all works which Messrs. Bull & Son had in hand for the Company.

The Newport Town Council have decided to make application to the Local Government Board to sanction the borrowing of 15,000*l*. beyond the 5,000*l*. authorised by the Improvement Act for the erection of the new Town Hall, which is to be erected from the designs of Mr. Lockwood and Mr. Lansdowne.

Scottish Society of Painters in Water Colours.—At the general meeting of the members of this Society Mr. Powell was re-elected president; Mr. McTaggart, R.S.A., vice-president; Dr. Blatherwick, treasurer; and Messrs. Young and Nisbet, auditors. Mr. Fairbairn was added to the Council. The report read by Mr. Smith, secretary, showed the satisfactory progress of the Society. The sales had risen steadily, and at the last exhibition in the Glasgow Fine Art Institute were over 1,100*l*.

Birmingham Architectural Association.—The third ordinary meeting of the Session was held on Tuesday evening last at Queen's College, the chair being occupied by Mr. W. H. Kendrick. Mr. Ralph Heaton was elected an honorary member, Mr. F. Turner an ordinary member, and one gentleman was nominated for membership. After the reading of a paper by Mr. Clere on "Surveying," a discussion followed, and a vote of thanks was accorded to Mr. Clere on the motion of Mr. A. Reading, seconded by Mr. J. R. James, and supported by Messrs. W. G. Mantle, Norman Gething, and the Hon. Secretary, F. H. Franklin Cross.

SUPPLEMENT

TO THE

ARCHITECT.

CONTRACTS, COMPETITIONS, AND TENDERS.

LONDON, JANUARY 20, 1883.

TENDERS, ETC

*** As great disappointment is frequently expressed at the non-appearance of Contracts Open, Tenders, &c., it is particularly requested that information of this description be forwarded to the Office, 175 Strand, London, W.C., not later than 3 p.m. on Thursdays.*

*** Correspondents, when writing to notify an extension of time, or an alteration of the date of sending in Competitions or Contracts, are requested in their letter of advice to write at the head of the required change—
"Contract Supplement to THE ARCHITECT."*

EDITORIAL NOTICES.

The authors of signed articles and papers read in public must necessarily be held responsible for their contents.

No communication can be inserted unless authenticated by the name and address of the writer—not in every case for publication, but as a guarantee of good faith.

Correspondents are requested as much as possible to make their communications brief. The space we can devote to Correspondence will not usually permit our inserting lengthy communications.

APPOINTMENTS VACANT.

GAINSBOROUGH.—Feb. 3.—Applications are invited for the Appointment of a Surveyor. Mr. S. Hayes, Clerk to the Local Board, Market Place, Gainsborough.

GELLIGAER.—Feb. 2.—Applications are required for the Appointment of a Surveyor for the District of Highways. Salary 180*l.* per annum. Mr. Richard E. Spencer, Cardiff.

GLAMORGAN.—Jan. 31.—Applications are required for the Appointment of Three District Road Surveyors. Salary £160 per annum. Mr. Richard Evan Spencer, Clerk to the County Road Board, Cardiff.

PEWSEY.—Feb. 3.—Applications are invited for the post of Surveyor to the Highway Board. Mr. S. B. Dixon, Clerk to the Board, Pewsey.

WALSALL.—Jan. 27.—Applications are required for the Appointment of Borough Surveyor. Mr. Samuel Wilkinson, Town Clerk, Walsall.

COMPETITIONS OPEN.

BRIGHTON.—Feb. 1.—Designs are invited for the Madeira Road Improvement. Premiums of 200*l.*, 100*l.*, and 50*l.* Mr. F. J. Tillstone, Town Clerk, Brighton.

NOTTINGHAM.—March 15.—Plans, Designs, and Estimates are invited by the Corporation for the Erection of Municipal Offices. Premiums to the extent of 600*l.* offered. Mr. S. G. Johnson, Town Clerk, Municipal Offices, Nottingham.

WEST HARTLEPOOL.—Feb. 1.—Plans are invited of a Church for St. Paul's New District, Stranton. Mr. W. D. Ramsey, 1 Bell Street, West Hartlepool.

CONTRACTS OPEN.

ABERDEEN.—Jan. 27.—For Additions to Ruthrieston Public School for the Oldmarch School Board. Mr. H. McLennan, Advocate, 71 King Street, Aberdeen.

ACCRINGTON.—Jan. 29.—For Construction of Intercepting Sewer, Storm Overflows, &c. Mr. S. Knowles, Borough Surveyor, Town Hall, Accrington.

AYR.—Jan. 27.—For Additions to Dal'eagles School, New Cumnock. Mr. Allan Stevenson, Architect, 42 Newmarket Street, Ayr.

BARLINNIE, GLASGOW.—Jan. 29.—For Supplying and Fixing Two Steam Boilers, Supply Pipes, Six Steam Cooking Boilers, &c. Plans and Specifications at the Prison Commissioners' Office, 130 George Street, Edinburgh.

BARROW-IN-FURNESS.—Jan. 24.—For Construction of Brick Sewer, &c. (Contract No. 2). The Borough Engineer, Barrow-in-Furness.

BELFAST.—Jan. 23.—For Erection of Goods' Offices, Donegal Quay. Plans, &c., at the Engineer's Office, Hunt's Bank, Manchester.

BELFAST.—Jan. 29.—For Building Banking Premises, Royal Avenue, for the Northern Banking Company. Mr. John Lanyon, Alexandra Chambers, 12 Lombard Street, Belfast.

BIRKENHEAD.—Jan. 31.—For Construction of a Brick Sewer. Mr. Thomas C. Thorburn, Borough Surveyor, Municipal Offices, 35 Hamilton Square, Birkenhead.

BLACKBURN.—Jan. 21.—For Construction of Platforms, Station Buildings, &c., and Bridge at Mill Hill. Plans, at the Engineer's Office, Hunt's Bank, Manchester.

BLACKBURN.—Jan. 22.—For Masonry and Ironwork for Reconstruction of Bridge over Darwen Street. The Engineer's Office, Hunt's Bank, Manchester.

BLOXWICH.—Feb. 3.—For Erection of Public Buildings, comprising Police Station, Reading-room, Office, Store-rooms, Stable, &c. Mr. Samuel Loxton, Architect, Walsall.

BRADFORD.—Jan. 29.—For Building Stable, Coach-house, Cottage, &c., at Springfield, near Cross Hills. Mr. Samuel Jackson, Architect, 2 Kirkgate, Bradford.

BRISTOL.—Jan. 25.—For Building proposed new Church, Pack Horse Lane, Barton Hill. Mr. Charles F. Hanson, Architect, 20 Richmond Terrace, Clifton.

BROMSGROVE.—Feb. 6.—For Construction of Sewers, &c. Mr. S. G. Purchase, C.E., Worcester.

BURNLEY.—Jan. 26.—For Alterations to Post Office, Drawings, Specification, &c., with the Postmaster, Burnley.

CARLISLE.—Jan. 24.—For Building Shops, &c., English Street. Mr. J. Murchie, Architect, 25 Lowther Street, Carlisle.

CARNARVON.—Jan. 27.—For Construction of and Fixing two Iron Foot Bridges and other Work at Dock Basin. Mr. Frederick Jackson, Engineer, 18 Low Pavement, Nottingham.

CHELTEMHAM.—Feb. 1.—For Building Central Gas Offices with Residence at Junction of North and Albion Streets. Mr. John G. Dunn, Architect, 44 Waterloo Street, Birmingham.

CHORLEY.—Jan. 20.—For Erection of Shed for the Corporation. The Borough Surveyor, Chorley.

DEPTFORD.—Feb. 15.—For Widening Superstructure of Deptford Creek Bridge and providing temporary Bridge. Mr. J. E. Wakefield, Metropolitan Board of Works, Spring Gardens, S.W.

DEWSBURY.—Jan. 23.—For Works of Sewerage. Mr. R. J. Duff, Borough Surveyor, Dewsbury.

DONCASTER.—Jan. 26.—For Construction of Sewage Reservoir, Engine-shed, Pipe Sewers, Brick Culvert, &c.;

Supplying and Laying Gas Pipe (850 yards). Mr. Alfred Wright, Surveyor to the Rural Sanitary Authority, Union Offices, High Street, Doncaster.

DUBLIN.—Jan. 27.—For Alterations and Additions to General Post Office. Plans, &c., at the Architect's Department, Public Works Office, Dublin.

DUBLIN.—Jan. 27.—For Building Record-room at No. 24 Merrion Street. Plans, &c., at the Architect's Department, Public Works Office, Dublin.

DUNDALK.—Jan. 22.—For Building Room at the Work-house. Mr. James Murphy, Clerk to the Union, Dundalk.

DUNSHAUGHLIN.—Feb. 1.—For Building Dispensary and Dispensary Residence. Mr. William H. Byrne, Architect, 52 Dame Street, Dublin.

ELLAND.—Jan. 29.—For Building Co-operative Store. Mr. R. F. Rogerson, Architect, 11 Church Street, Brighouse.

ELTON.—Jan. 24.—For Building Purifier House at the Gasworks. Mr. J. Cartwright, C.E., Borough Surveyor, Bury.

GOLCAR.—Jan. 25.—For Building New Connection Chapel, Boundary Walls, and Out Offices. Messrs. John Kirk & Sons, Architects, Huddersfield and Dewsbury.

GREETLAND.—Jan. 26.—For Alterations and Additions to Scar Head Mill. Mr. Richard Horsfall, Architect, Post Office Buildings, George Street, Halifax.

HALIFAX.—Jan. 24.—For Pulling down Ten Houses in Greece Field, and removing to Elland and Building up. Messrs. Jackson & Fox, Architects, George Street, Halifax.

HARROGATE.—Jan. 24.—For Extension of Platform Roof at Station. Mr. William Bell, Architect, North Eastern Railway, York.

HORSFORTH.—Jan. 29.—For Construction of Glazed Earthenware Pipe Sewers, 2,117 yards, with Manholes Ventilators, and Flushing Apparatus. Mr. Wm. B. Woodhead, C.E., 65 Market Street, Bradford.

HUDDERSFIELD.—Jan. 27.—For Erection of various Buildings adjoining Technical School. Mr. Edward Hughes, Lord Street, Huddersfield.

HULL.—Jan. 24.—For Construction of Foundations, Buildings, Sewers, and other Works for a Pumping Station for Drainage of West District of the Borough. Plans, &c., at the Borough Engineer's Office, Town Hall, Hull.

ILKESTON.—Jan. 29.—For Building Ten Houses in Blooms-grove Road and Two Houses in Wood Street. Mr. George Haslam, Architect, 4 East Street, Ilkeston.

KETTLEWELL.—Jan. 20.—For Restoration of St. Mary's Church. Messrs. T. H. Healey & F. Healey, Architects, 42 Tyrrel Street, Bradford.

KIDDERMINSTER.—Jan. 25.—For Building Schools in Mill Lane. Mr. J. T. Meredith, Architect, Bank Buildings, Kidderminster.

KILMACOW.—Jan. 31.—For Adding Chancel and Vestry to Church and Sundry Internal Alterations. Mr. J. F. Fuller, Architect, Brunswick Chambers, Dublin.

LONDON.—Jan. 30.—For Construction of Wrought-iron Travelling Caisson at Esquimaux, British Columbia, with Keels, Folding or Lowering Bridge, &c. Messrs. Kinipple & Morris, C.E., 2 Westminster Chambers, London, and Greenock, N.B.

LYMM.—Jan. 31.—For Sewering portion of the Local Board District, Construction of light Iron Bridge at Statham Pool, and other Works. Messrs. Wilson & Mulliner, Albert Square, Manchester.

MADRON.—Feb. 1.—For Building Pisonage House, Offices, Stabling, and Coach House. Messrs. Perkins & Caldwell, Victoria Square, Penzance.

MALTON.—Jan. 24.—For Extension of Platform Roof at Station. Mr. William Bell, Architect, North Eastern Railway, York.

MANCHESTER.—For Construction of Bridge over the River Irwell. Messrs. Heenan & Woodhouse, Newton Heath Ironworks, near Manchester.

NEWLYN EAST.—Feb. 4.—For Restoration of Church. Mr. J. D. Sedding, Architect, 18 Charlotte Street, Bedford Square, W.C.

NEWTON ABBOT.—Jan. 20.—For Reconstruction of Bradley Mills. Messrs. John Vicary & Sons, Newton Abbot.

NOTTINGHAM.—Jan. 29.—For Building Labour Sheds at the Workhouse. Mr. G. Muncester Howard, Clerk to the Guardians, Union Offices, York Street, Nottingham.

NORTH EASTERN RAILWAY.—Jan. 24.—For Supply and Erection of Wrought-iron Footbridge over Line at Starbeck Station. Mr. H. Copperthwaite, Engineer, York.

ROATH.—Jan. 20.—For Alterations and Additions to Premises, Clifton Street. Mr. L. J. Lewis, Clifton Street, Roath.

RYTON.—Jan. 22.—For Building Chapel, Lodge, &c., and Execution of Works in Laying Out Cemetery. Mr. J. J. Lish, Architect, Scottish Chambers, Grainger Street West, Newcastle-on-Tyne.

SALTBYRN-BY-SEA.—Jan. 20.—For Alterations and Additions to the Ruby Street Hall. Messrs. Armfield & Bottomley, Architects, 1 Zetland Road, Middlesbrough-on-Tees.

SCARBOROUGH.—Jan. 22.—For Alterations and Additions to Northern Sea Bathing Infirmary. Messrs. Fowler Jones & Sons, Architects, 100 Micklegate, York.

SHREWSBURY.—Jan. 31.—For Pulling Down the present Building on Site, Cleaning, Sorting, and Stacking the Materials, and Erection of a School, Offices, &c., on the Wyle Cop. Mr. Randal, F.R.I.B.A., Architect to the Board, Betton House, Shrewsbury.

SKIPTON.—Jan. 20.—For Works in connection with the Restoration of St. Mary's Church, Kettlewell. Messrs. T. H. & F. Healey, Architects, 42 Tyrrel Street, Bradford.

SOUTHPORT.—For Enlargement of Day Schools. Mr. Herbert Isitt, Architect, Queen Chambers, Bradford.

STAFFORD.—Feb. 10.—For Alterations and Additions to Militia Stores for Conversion into Police Barracks. Mr. Robert Griffiths, County Surveyor, Stafford.

SUTTON-IN-CRAVEN.—Jan. 24.—For Construction of Small Service Reservoir. Mr. B. Hopkinson, Surveyor, 6 Temple Street, Keighley.

TOTNES.—Jan. 20.—For Building Dwelling-house and other Works, for Congregational Minister. Mr. Barron Weir View House, Totnes.

TOWCESTER.—Jan. 25.—For Reseating, &c., Towcester Church. Mr. J. L. Pearson, Architect, 13 Mansfield Street, W.

ULVERSTON.—Jan. 23.—For Enlargement of Urswick Schools. Mr. J. W. Grundy, Architect, Market Street, Ulverston.

WELLS.—Feb. 1.—For Works in Construction of Sewerage and Outfall. Mr. C. Brown, City Surveyor, Wells.

WHITECHAPEL.—Feb. 8.—For Construction of Brick and Pipe Sewers, Cartwright Street and Providence Place. The Engineer to the Metropolitan Board of Works, Spring Gardens, S.W.

WHITEHAVEN.—Jan. 22.—For Construction of Lodge for the Right Hon. Baron Muncaster. Messrs. Pickering & Crompton, Architects, Whitehaven.

WOODHORN.—Jan. 20.—For Erection of Parish School. Messrs. Oliver & Leeson, Architects, Bank Chambers, Morley Street, Newcastle-on-Tyne.

WORCESTER.—Feb. 3.—For Additions and Alterations at Dispensary Premises, Bank Street. Messrs. H. Rowe & Son, Architects, 17 Foregate Street, Worcester.

TENDERS.

BISHOPWEARMOUTH.

For Erection of School Buildings in Simpson Street, Bishopwearmouth, for the Sunderland School Board. Mr. J. Wm ROUTHWAITE, Architect, Benfieldside, Durham. Quantities by Mr. G. D. Irwin, Sunderland.

Allison	£29,690 0 0
R. Hudson, Jun.	8,753 7 6
Hirst & Sons	8,725 0 0
Shafcoe	8,513 6 4
W. & R. Blackett	7,780 0 0
D. & J. RANKEN (accepted)	7,675 0 0

BUXTON (DERBY).

For Enlarging Cricket Ground, Buxton. Mr. J. HAGUE, Surveyor.	
Chapel, Buxton	£1450 0 0
Gladwin, Buxton	448 0 0
RENSHAW, Buxton (accepted)	382 10 0
Surveyor's estimate	463 0 0

CARDIFF.

For Private Improvement Works at Cathys, Cardiff.

Salisbury Road.—Carriageway.	
Rees, jun., Ely	£487 13 5
Smith, Cardiff	486 6 10
RICH & HARRIS, Cardiff (accepted)	467 15 4

Footpaths.

Rees, jun.	478 2 3
RICH & HARRIS (accepted)	469 0 2
Smith	452 2 8

Upper George Street.—Carriageway.

SMITH, Cardiff (accepted)	71 12 6
Rees, jun.	63 13 0
Rich & Harris	60 10 0

Footpaths.

Rees, jun.	19 7 0
Rich & Harris	18 6 0
SMITH (accepted)	17 19 8

Thesiger Street.—Carriageway.

Rees, jun.	217 2 0
SMITH (accepted)	206 16 10
Rich & Harris	200 5 8

Footpaths.

Rees, jun.	267 8 3
Rich & Harris	262 9 8
SMITH (accepted)	250 4 6

Harriet Street.—Carriageway.

Rees, jun.	349 19 9
Fry, Cardiff	297 18 1
SMITH (accepted)	296 14 1
Rich & Harris	285 1 2

Footpaths.

Fry	431 15 3
Rees, jun.	415 8 8
Rich & Harris	409 10 6
SMITH (accepted)	394 10 6

Cairns Street.—Carriageway.

SMITH (accepted)	458 10 4
Rich & Harris	425 4 2
Rees, jun.	423 6 8

Footpaths.

Rees, jun.	692 5 6
Rich & Harris	690 2 4
SMITH (accepted)	661 11 2

Coburn Street.—Carriageway.

Rees, jun.	327 10 0
SMITH (accepted)	326 14 6
Wilde & Allen	323 0 0
Rich & Harris	304 6 8

Footpaths.

Wilde & Allen	372 16 11
Rees, jun.	369 6 3
Rich & Harris	366 17 1
SMITH (accepted)	351 10 8

COVENTRY.

For Additions to South Street Boys' School, Coventry.

Mr. HERBERT W. CHATTAWAY, Architect, Trinity Churchyard, Coventry.	
Storer	£275 0 0
Wilson	265 0 0
Woolf	237 13 3
Blakeman & Turner	226 0 0
Waters	214 15 0
LESTER (accepted)	197 10 0

HANLEY.

For Excavating Pipe Trenches (Six Miles) Hanley, Staffs.

Mr. G. D. HARRISON, Engineer.	
Pipe Trench.	
Caswell	2,085 0 0
Kirkham	1,750 0 0
Randall	1,531 18 4
Fellwright	1,327 15 0
Buck	1,290 15 0
Barke	1,239 3 4
Small & Sons	1,204 0 0
DREWITT (accepted)	1,183 0 0
Dovener	1,173 15 0
Firth	1,016 13 4
Frayne & Co.	636 15 0

Carting 2,000 tons of Pipes.

Caswell	256 0 0
Kirkham	617 10 0
Randall	168 10 0
Fellwright	165 15 0
Buck	305 15 8
Barke	315 1 0
Small & Sons	223 5 0
DREWITT (accepted)	165 15 0
Dovener	336 0 0

HASTINGS.

For New Police Station, The Bourne, Hastings. Mr. Wm.

ANDREWS, Surveyor.	
Howell & Sons, Hastings	£1,014 10 0
Trimming, Hastings	997 0 0
Small, Ore	977 0 0
J. & P. Phillips, Hastings	950 0 0
Eldridge & Sons, Hastings	923 0 0
Vidler, Hastings	897 0 0
C. & E. Harman, Hastings	895 0 0
Coussens, Hastings	850 0 0
Jenkins, St. Leonards	845 0 0
G. & S. Starr, Hastings	774 0 0
Parks, Hastings	772 4 0
Broad, Hastings	763 0 0
TAYLOR, Hastings (accepted)	705 0 0

For Alterations, Improvements, and Repairs to the Albion Mews, Hastings, for Mr. Edwin Plummer. Mr. ARTHUR WELLS, Architect, Hastings, and 70 Chancery Lane, W.C.

Rodda	£1,360 0 0
Brown	1,290 0 0
Vidler	1,226 0 0
Howell & Son	1,200 0 0
Crutenden	1,148 0 0
King	1,100 0 0

BROCKLEY.

For the Erection of Two Blocks of Dwelling-houses on the Bridge House Estate, Brockley, London. Mr. W. CHARLES EVANS, Architect, 8A Poet's Corner, Westminster Abbey. GREGORY, Clapham Junction (accepted) . £3,228 0 0

HEBBURN.

For Works in Lyon Street, Hebburn. Mr. F. WEST, Surveyor.

Mangan, Jarrold-on-Tyne	£650 0 0
Adams, Hebburn	613 0 0
W. & M. Young, Gateshead	588 10 8
MUNRO, Hebburn (accepted)	580 0 0

HOLSWORTHY.

For Restoration of Church, and Addition of North Aisle. Mr. ORIO B. PETER, Architect.

Beckley, Holworthy	£1,569 0 0
Stanlake, Plymouth	1,556 5 0
Petherick, Hatherleigh	1,546 0 0
WIFFEN, Holworthy (accepted)	1,524 10 0
Squires, Bideford	1,448 0 0

LONDON.

For the Erection of a new Ale Tun Room, Works to River Wall, Boiler House, Chimney Shaft, Ice Machinery Room, and other Works for the City of London Brewery Company (Limited), Upper Thames Street, E.C. Messrs. SCAMMELL & COLYER, Architects and Engineers, 18 St. George Street, Westminster, S.W. Quantities by Messrs. R. L. Curtis & Sons, London.

Contract No. 1.—Building.

G. & S. Williams, London	£10,480 0 0
Rider & Sons, London	9,938 0 0
Langmead & Way, London	9,875 0 0
Brass, London	9,853 0 0
Mowlem & Co., London	9,645 0 0
Lovatt, Wolverhampton	9,600 0 0
Morter, London	9,333 0 0
Brown, London	9,120 0 0
Nightingale, London	9,001 0 0
SMITH & SONS, London (accepted)	8,770 0 0

Contract No. 2.—Ironwork.

Handyside & Co., London & Derby	4,239 0 0
Young & Co., London	4,053 0 0
Morland & Co., London	3,891 0 0
Dawson & Nunnely, Leeds	3,608 0 0
THORNEWILL & WARHAM, Burton (accepted)	3,462 0 0

Contract No. 3.—Boilers.

Taylor & Sons, Marsden	995 0 0
Waller & Co., London	993 0 0
Piggott & Co., Birmingham	885 0 0
Horton & Co., London	860 0 0
THORNEWILL & WARHAM, Burton (accepted)	861 0 0

Contract No. 4.—Millwright's Work.

Morland & Co., London	2,706 0 0
Bennett & Sons, London	2,441 0 0
Waller & Co., London	2,198 0 0
THORNEWILL & WARHAM, Burton (accepted)	2,090 0 0

Contract No. 5.—Cooling Machinery.

SIEBE, GORMAN & Co., London (accepted)	1,420 0 0
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Contract No. 6.—Backmaker's Work.

Colyer & Co. (error in estimate), London	1,513 0 0
Bennett & Sons, London	1,440 0 0
RAMSDEN, London (accepted)	1,341 0 0

Contract No. 7.—Slate Mason's Work.

Brady & Co., London	790 0 0
J. & J. Sharp, London	699 0 0
Brindley & Co., London	680 0 0
Stirling, London	640 0 0
ASHTON & GREEN, London (accepted)	625 0 0

Contract No. 8.—Pipe Connections.

Bennett & Sons, London	4,720 0 0
H. Pontifex & Sons, London	4,427 0 0
Blundell & Sons, London	3,946 0 0
Pontifex & Wood, London	3,867 0 0
BRIDLEY & BRIGGS, Burton (accepted)	3,795 0 0

For Construction of Brick and Pipe Sewers (2,270 feet) and Works in Connection, Hampstead. Mr. CHAS. H. LOWE, Engineer.

J. & W. Neave	£2,245 0 0
Sheppard	1,959 0 0
Crockett	1,890 0 0
Watts	1,856 0 0
Wilkins	1,853 0 0
Botterill	1,814 0 0
Neave	1,786 0 0
Nowell & Robson	1,647 0 0
Iles	1,638 0 0
Killingback	1,623 0 0
Felton	1,610 0 0
ROGERS & DICKENS (accepted)	1,563 0 0

For Fibrous Plaster Decorations and Artist's Work at the Islington Grand Theatre (site of the old Philharmonic) for Mr. Chas. Head. Mr. FRANK MATCHAM, Architect, Rugby Chambers, Bedford Row, W.C. BOEKENDER (accepted) . £1,414 0 0

For the Erection of an Infirmary and other Buildings at Harrow Road, for the Guardians of the Poor of the Parish of Paddington. Messrs. A. & C. HARSTON, Architects, 15 Leadenhall Street, E.C. Quantities supplied.

Nightingale, London	£37,180 0 0
Beach, London	33,230 0 0
Crockett, London	32,552 0 0
Howell & Son, Bristol	32,363 0 0
Mowlem & Co., London	31,729 0 0
Vernon & Evans, London	30,990 0 0
Longley, Crawley, Sussex	30,802 10 9
SMITH & SON, Birmingham (accepted)	30,302 13 5

For New High Altar, Reredos, and Pulpit for the Servite Church, adjoining St. Mary's Priory, 264 Fulham Road, S.W. Mr. JOSEPH STANISLAUS HANSON, F.R.I.B.A., Architect, 27 Alfred Place, West South Kensington, S.W. PORTER, Chelsea (accepted) . £855 10 0

BOULTON, Cheltenham, for the Statues (accepted)	75 10 0
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MANSFIELD.

For Building Infirmary, Laundry, Receiving Wards and Workshops, and Alterations to the Workhouse, Mansfield. Mr. R. FRANK VALLANCE, Architect. Quantities by the Architect.

Ward, Manchester	£13,920 0 0
Hind, Nottingham	13,603 0 0
Messom, Nottingham	13,432 0 0
Otter & Broughton, Lincoln	13,199 0 0
Tinkler, Clay Cross	13,196 0 0
Hodgson, Nottingham	13,063 0 0
Wilson, West Retford	12,832 0 0
Robinson, Birmingham	12,150 0 0
Chambers & Son, Sheffield	12,130 0 0
Vickers, Nottingham	11,999 0 0
Fisher Bros., Mansfield	11,995 10 0
Ripley, Rotherham	11,915 0 0
Chadwick & Co., Rotherham	11,854 0 0
Bissett & Son, Sheffield	11,830 0 0
Vallance, Mansfield	11,798 0 0
Sherwin, Boston	11,735 0 0
Baines, Newark	11,599 0 0
Smith & Lunn, Newark	11,485 16 6
Bentley, Bradford	11,460 0 0
Gibson, Tunstall	11,415 0 0
Longley Bros., Leeds	11,412 0 0
Bridge, Burscough	11,331 0 0
Bulling, Ollerton	11,119 0 0
GREENWOOD, Mansfield (accepted)	10,981 1 9

NORWICH.

For Works at the Cattle Market, Norwich—alterations, additions, paving, &c. Mr. W. WALTER LAKE, City Surveyor.

*Read	£2,675 0 0
Batch	2,499 0 0
Hammond	2,480 0 0
*Youngs	2,163 0 0
*DOWNING & SONS (accepted)	2,000 0 0

* Do not include alteration to gas and water mains, &c., estimated at £150.

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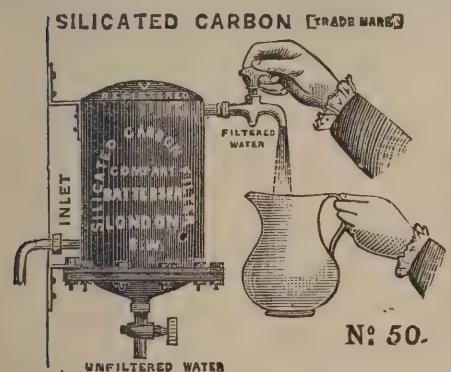
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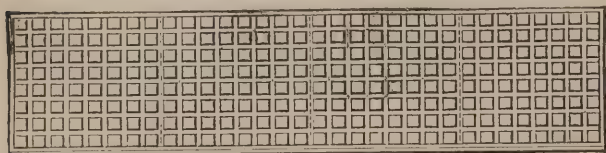
LINDSAY'S

IMPROVED PATENT

REVERSIBLE TREADS AND LANDINGS

FOR EVERY DESCRIPTION OF STAIRCASE.

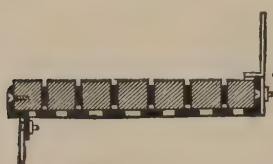
THIS Patent is an improvement on the well-known wooden block construction, and its speciality is that the wooden blocks in each Tread can be removed and transposed so many times that it is almost indestructible besides being noiseless.



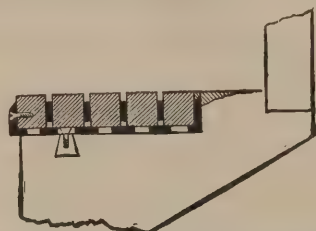
No. 1.—Plan of Tread showing Cube Pattern.

Each Tread is so constructed that the wooden blocks of which it is composed can be removed by taking off the brass or iron nosing of the tray, so that when the outer edge of the wood is worn, the blocks can be taken from the front and those next the riser (which will be quite intact) substituted. The worn blocks, after being reversed, are slid into the position next the riser. This at once gives the tread the appearance of being quite new, and ready for prolonged wear. When in their turn the nosing blocks again become worn, the same operation can be effected by transposing the unused blocks from the sides of the tread to the front, and so on until all are in turn utilised. Finally, when in the course of years the wood is worn out, the trays can be refilled at a very small cost; and if they should not require entire re-filling, can be re-nosed with new blocks for a few pence. Skilled labour is not required in removing or transposing the blocks. These advantages are so obvious that remark is superfluous, and the many years the Wooden-block Treads have proved their efficiency, places the durability of this construction beyond doubt. It has already been adopted by some of the leading Architects and Engineers. The Patentee generally uses Oak, Elm, or Teak, in these Treads, but, if an exceptionally durable Staircase is required, employs "Jarrah" (an Australian mahogany of extreme hardness), samples of which will be sent on application.

No. 3.—Section of Tread showing Iron Risers.



No. 6.—Sect. of Worn Stone Step nosed with Patent Tread.

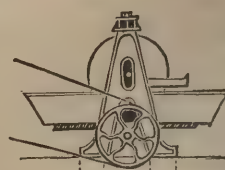
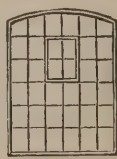
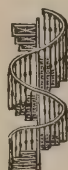
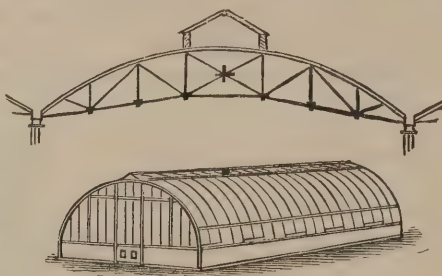


No. 8.—Section of Tread reversed, the worn portion underneath, and the new face presented for traffic. In this case the original level is maintained by iron grids that fit into the channels on the underside.



These Treads can be fixed to Stringers of Wood or Iron, can be used for Spiral or Winding Staircases, and can be entirely removed without disturbing the Risers. The Trays which contain the wooden blocks can be made of either wood or cast iron, the latter being, of course, superior. In either case they are in themselves complete, and only require wood or iron stringers to make a finished staircase. If necessary they can be constructed with strong lugs to build into wall, and fix like ordinary stone steps, only being less than one quarter the weight. In this case the balusters are fixed in sockets cast on the outer edge of trays. Particulars to be obtained from the Patentee, at the Works.

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The Architect.

LONDON STREETS: SKY LINE.



PERHAPS there is no sight in the world that is more interesting in a certain sense to all comers than the aspect of the streets of London. It is not, as every one knows, that they are disposed exceptionally well, or even with ordinary grace; the contrary, indeed, must be acknowledged to be the fact. Neither does the sun confer upon

the scene that atmospheric glory which so often makes a landscape charming independently of the mere elements of form. The sunshine of the British metropolis is but sparingly bestowed in the intervals of cloudy weather, and it is much too frequently obscured by an all-pervading haze of exasperating smoke. The foliage of trees, although vastly more abundant in the summer time than the unobservant wayfarer would suppose, can seldom be called bright and gay. The carriage-ways are desperately dirty, and not even the footways creditably clean. The houses, last not least, are, in almost everybody's eyes, unsatisfactory; so very unsatisfactory, indeed, that in no other town that can be named are they considered to be worse, taking all circumstances into account, or even quite so bad. And yet it is these very houses that make London streets the interesting sight they are to visitors from all the world—provocative of their curiosity, that is to say, whether as thoughtful or as thoughtless people. Why have these houses such a shabby appearance, filled as they are with so many comforts and refinements? Why, collectively, are they still so shabby, representing as they do the very princedom of the globe? Why in their array are they still so shabby, in spite of all the artifices that the riches of a supreme nation can command? Is the character of the people here manifested, expressed, or illustrated in any way? What influence is it that makes London streets what they are; and what is to be their condition a hundred years hence? What makes the seat of such majestic Empire look so unworthy?

The chief interest attaching to these questions turns upon the hope of the present generation that a future one may see London very different from what it is. There is our river, for example. Our immediate forefathers had for their river quite another stream. It was Filthy Old Father Thames; and certainly it has been cleansed to a degree which they might reasonably have pronounced to be impossible. Not even the most incoherent of those pleasant newspaper critics who confer bad names so prettily upon all that belongs to their own people could venture now to call it anything worse than Comparatively Clean Old Father Thames, no longer disreputable at all, but very much indeed the reverse. And if the river, why not the air? It is the atmosphere that is the Dirty Old Element in London now; and the older it gets the dirtier it seems to grow. We hope seriously, nevertheless, to have a comparatively clean air some day—for the enjoyment of our grandchildren perhaps if all goes fairly well; and then, amongst many other sequences, what may the aspect of London streets possibly be?

The typical form of a London street—that is to say, of an average thoroughfare in a well-worn quarter of the town—may be described thus. Two parallel rows of flimsy-looking houses stare into each other's windows all along the line. Their walls are of coarse brickwork, so begrimed with soot that even weather-stain does not break the uniformity of tint. Their roofing, whatever it may be, is concealed behind a continuous breastwork, whose only object is this concealment of no one knows what. But above the summit there stand, in successive files, rows of chimney pots; and these are not concealed, but fearlessly exposed, in all the freedom of a reckless irregularity of both material and size, from which the stranger learns that the conditions of house-warming are so hopelessly confused as to make it no longer worth anyone's while to attempt to preserve appearances. Lastly, if the spectator should permit himself to look through some gap at the backs of these houses—a thing which actually seems to most people to raise a sort of question of delicacy—the utter abandonment

of all considerations of architectural decency is too striking to be explained.

The lower orders of London streets, it is needless to remark, cannot be any worse than this; but, strange to say, the upper orders are so little better that the superiority is scarcely worth mentioning. Portland cement, in permanent soot, may take the place of the sooty front of brickwork; and architectural features and proportions may be more or less developed for the sake of a little commendable display; but it is just as likely that the sky line may be worse as that it may be better, and the back view is sometimes still more flagrantly disrespectful to the observer. Even when it occasionally happens that a thoroughly good architectural composition in the highest class of material is achieved monumentally, the chances are that the dismal array of vulgar chimney-pots and imagination-harrowing tallboys and cowlis will still constitute the dreadful sky line, and that "the back side" of the building, as it used to be innocently called, is as much as ever a matter of total unconcern to the architect.

Now there are towns to be met with, of one character and another, where all these misadventures, or their equivalents, would somehow group themselves, by a kind of instinct of picturesqueness, into quaint effects of pleasantness and grace; every obstacle to the facile treatment of form becoming an incentive to the cheerful fancy of the people, not only to overcome difficulty, but to convert it into opportunity. In London, we are bound to say, nothing of this sort is ever by any chance discoverable. It may be the smoke that is at the bottom of it; the great metropolitan heart may be broken by it, and all hope abandoned. Permanent dirtiness is as near to permanent despair as anything can well be; and possibly, when the London atmosphere has been made, like the London river, tolerably clean, this may change the whole condition of things, striking at the root of the mischief. But even dirt may be picturesque, so that the question still comes up again. Clean-shaven and smug as our Royal Academicians may be to-day, the time is not so very far distant when their predecessors painted just as well, or possibly better, under conditions of even personal ablution which were altogether different. Why, then, may not our unwashed and unwashable London acquire out of its very uncleanness a picturesqueness of its own? We see dirty corners, not only in old-fashioned French and German towns, but in old Paris itself, and in "Auld Reekie" and other such places of our own, where the squalor of building becomes the joy of the artist, and a sky line, if no more, stands out against either bright azure or dull cloud, such as to delight the eye of gentle and simple alike. There is no such sky line in London, and this is its prime defect.

Of course it would be useless to call upon the respectable ratepayers of the metropolis to cultivate sky line. But let any critic of matters artistic tell us what can be done with a town of interminable extent in which there is no appreciation of sky line to begin with. Nothing at all can be done with it; and one of the chief grounds for expecting the architectural ensemble of London to improve in the course of the next two or three generations is the hope that, so soon as a somewhat clearer sky shall stimulate the public taste for pleasure out of doors, the Londoner may awaken to the misery of his everlasting contemplation of the sky lines which at present reign supreme in London streets. The time will come, in other words, when a man may be found looking at his own chimney-pots as if they were visible, and not, as he does now, making believe, even to his own conscience, not to see them. And we will go so far as to say that, even now, if such a body of men as a coroner's jury, after completing their work in that capacity, were to go out and "sit" seriously upon each other's chimney-pots, the verdict in every case would point clearly enough to temporary insanity. We invite the gentle reader to look at his own sky line for himself, and of course at those of his neighbours. It will not take long for him to see how shockingly unpleasant they are. It is because of their unpleasantness that he has got into a habit of not seeing them. No Londoner ever permits himself to look at the sky line as he walks along; he fixes his eyes generally on the pavement or the passers-by; but even when he studies the architecture below he ignores the tallboys and cowlis above. When he ceases to ignore them some day, he will have them altered.

London streets will probably always be streets of brick houses, and it is time that this were fairly taken into consideration with a view to the improvement of the material. We cannot deal with this question at present, but red-and-all-red

is not the way out of the difficulty, any more than Portland cement. It is a pleasure to see stone so increasingly employed; and the combination of various stones and bricks ought certainly not to be a neglected study, for it is capable of infinite refinement in London streets.

In the treatment of roofs the architect may probably find as much encouragement as in any other particular, in his endeavour to improve the street effects of London. The strong individualism of the English character may be accepted as a reason why our single houses will generally be always designed singly; and we need not observe that there is in this system of town architecture an element of interest which is of the greatest value. With individualised houses, therefore, we may obviously cultivate the individualisation of roofs. Never forgetting that a good sky line is the very best of all beginnings for the architect's composition, we may go so far as to assert that a line of houses separately treated, with their roofs especially varied and grouped, would be simply a basis of perfect art for the aspect of a London street. Here, as in all else, the architect, instead of allowing himself to fall into despair, would do well to take a wholly opposite view of his conditions, and the greater his difficulties the more will be his merit.

GUSTAVE DORÉ.

[BY A CORRESPONDENT.]

STATUESQUE, as though sculptured in marble, GUSTAVE DORÉ lies, literally covered by the rare flowers loving hands have laid upon his bier. By his death France has lost the artist who had the widest reputation. Last week in his *atelier*, 3 Rue Bayard, M. DUMAS fils and some friends were discussing the memorial of ALEXANDRE DUMAS, to which M. DORÉ's hand had put the finishing touch, when he said: "I shall not live much longer. After my death, justice will be done to me." Saturday morning he fell while crossing his bedroom. Angina pectoris had seized upon him, but on Monday there was a rally. His brother EMILE, a colonel of artillery, summoned by telegraph, was by his side. A second attack, brief in its agony, carried him off at midnight. Among the many who crowded to take a farewell view of him was one at whose house he had spent Friday evening, and who remarked that he had shown more of his wonted gaiety at that *soirée* than since the death of his mother last spring, which event had cast a dark shadow on his home. Madame DORÉ was a woman of remarkable energy. M. DORÉ père, a civil engineer at Bourg-en-Bresse (Alsace), had left her but small means wherewith to educate their three boys. With indomitable courage Madame DORÉ bent to the difficult task. "As to GUSTAVE," she was wont to relate, "his vocation was distinct. When two years old he would come to my bedside and seek for pencils and paper, and would remain still for hours." On one occasion, when between five and six, the boy was missed from his home. It was well known that he delighted in wandering among the woods which environ the neighbourhood, and even in clambering among the ruins of the châteaux with which Alsace abounds. His favourite haunts were searched in vain. "The boy talks in his sleep of St. ADÈLE," remarked his nurse. The hill thus named was several miles distant. At the summit thereof he was discovered watching the effect of a magnificent sunset, and unconscious that he had had no food since morning. "St. ADÈLE has fulfilled her promise," the child said; "she has enchanted me." GUSTAVE was twelve when his father died. He was then a student at the college of Strasburg, where he remained till his mother determined that he should finish his education at the College Rollin in Paris, and committed him to the charge of a relation who lived in Paris. His passion for art soon was made manifest. An under-master complained that M. DORÉ's copy-book was disfigured by drawings. "Show it to me," replied the rector. Instead of the French version of the passage in VIRGIL which was the lesson of the day, GUSTAVE had drawn a series of pen-and-ink illustrations, so admirably rendering the sense that the prize was adjudged to him, spite the irregularity of the proceeding. While yet at the Lycée Rollin, the boy determined to lighten the burden his education was to his mother. PHILIPPON was then the editor of *La Caricature*. To him he took some drawings. They were at once accepted; PHILIPPON discerned the future genius who had thus stumbled across his path. He paid regularly for as many as his studies admitted of GUSTAVE

DORÉ's executing, and proved a steady friend to the future artist. It was about this period that the death of Madame DORÉ's father put her in possession of a mansion, which had belonged to her family for above two hundred years, in the Rue Dominique St. Germain. GUSTAVE never forgot his mother's devotion to her son's best interests during the first years of struggle with adverse fortune. To his mother he devoted his life. It was she who did the honours of his *salon*, so hospitably thrown open twice a week to all the notabilities of Paris society. It was there, during the palmy days of the Second Empire, ALBONI would enchant the audience by a voice she refused to allow the public to hear. SAINT-SAËNS presided at the organ. GUSTAVE would take up a violin, and, without even music, accompany a tenor. On one occasion ROSSINI had consented to listen to an amateur performance of the overture to "Guillaume Tell." The artist who was to execute the violin part did not appear. GUSTAVE with his violin went through the whole overture without a libretto. His devotion to a friendship once formed was one of the salient points of his character. He was at Compiègne, an honoured guest of his imperial hosts, and one of a party gathered there for shooting, among which was an heir apparent, the ambassadors of Austria and of Italy, cabinet ministers, &c., when a telegram apprised DORÉ of the death of ROSSINI. He instantly quitted the château, and travelled to the house at Passy where lay the dead form of the great *maestro*. He sent home for canvas and painting materials, and remained for two days in presence of death for the purpose of executing the well-known portrait, so remarkable for the opposition of tones of white, which excited the admiration of *cognoscenti*, but which was never exhibited. In memory of her husband, GUSTAVE painted a fan for Madame ROSSINI, on which the first bars of "Guillaume Tell" were drawn, each note being represented by a cupid.

During the siege of Paris GUSTAVE DORÉ volunteered for duty on the ramparts, and went out with every sortie, until the committee of La Défense Nationale commissioned him to make plans and drawings of the works executed by order of Government for the internal defence of Paris. Bitterly he complained of the embargo thus laid on him. "Quel est mon devoir?" was the question put by him one night to a dying friend, as he came off duty in the trenches; not too weary, however, to amuse him by some story of other days, and cheer him by words of kindness. The dying man's only solace during those dark January days were DORÉ's visits. On one occasion GUSTAVE DORÉ found his friend's supply of wood exhausted—Government had requisitioned the wood stores of Paris. Straight from his friend's house he went to the Home Office, where his name proved an *open sesame*, and in an incredibly short time a supply arrived, to the amazement of the inhabitants of the house, to whom he had made no comment on the circumstance. His generosity was perfect. He accepted no thanks from its recipients. On one occasion the foreign editor of a work he had undertaken to illustrate, and who was scarcely known to him, asked him to lend him 400*l*. This GUSTAVE DORÉ did without hesitation, as also without repayment.

GUSTAVE DORÉ was at his studio in the Rue Bayard for the last time on Friday. The large studio has been sealed by order of the Procureur de la République. This is always done in France when the death takes place of a person who does not leave direct heirs. In the small studio is his last work. It is a vase some four feet in height, of singular beauty of form, executed in terra cotta of a pale red earth, decorated by satyrs, cupids intermingling with the foliage and fruit of the vine. The modelling of each of the figures was executed with tender care by his own hands: he lingered over this his final work with strange earnestness. The last directions he gave were with regard to the transfer of this vase to the exhibition at the Marltons, which will open next week. In this studio is the *Mask of Tragedy* for the decoration of ALEXANDRE DUMAS' monument. The clay is still moist; he gave the finishing touch to it on Friday. The last expression of his genius is the memorial to ALEXANDRE DUMAS. It stands eight mètres in height. DUMAS is represented seated in a chair; a book is on one knee, a pen in his right hand. The figure measures two and a half mètres.

The group immediately beneath the figure consists of a peasant woman reading from a volume open on her knees to her husband and to her son, who have returned from their daily toil in the fields to listen to the feats of "Les

Mousquetaires." The figures of D'ARTAGNAN and his companions are intended to decorate the other side of the pedestal. The names of DUMAS' works are to be inscribed on the two intervening façades of the base. This work GUSTAVE DORÉ had the satisfaction of leaving finished.

It must not be supposed that GUSTAVE DORÉ was appreciated by all his contemporaries. Some French artists were jealous of his success. It is true they admitted his marvellous power of draughtsmanship; they did not deny his poetic fancy, nay, even did justice to the immense resources of his imagination, but they denied his claim to be ranked as a painter. He illustrated books only, as he constantly said, in order to paint pictures, which he only sold when it pleased him so to do. Painting was his art; he lived by his pencil.

ROSSETTI'S WORKS AT THE BURLINGTON CLUB.

THE exhibition of DANTE GABRIEL ROSSETTI'S work which has been organised by the Burlington Fine Art Club (admission to which is as usual through the introduction of members) must not be taken as a rival of that at the Royal Academy, but rather as its complement. A good many warm friends and admirers of Mr. ROSSETTI are members of this Club, and they have not unnaturally been moved to gather together those pictures, studies, &c., to which they had especial means of access, or which had not been thought advisable for acceptance at the Academy, or, again, which the owners had not chosen to lend there, and to do this simultaneously with the Academy exhibition in order that the illustration of the painter might be as full and complete as possible.

The Club exhibition includes much that as a matter of course would not have come into the plan of the Academy's tribute to the deceased artist, such as many chalk studies for the pictures, many slight sketches, portraits of his family and of private friends in chalk and pencil, valuable not chiefly for art considerations, and so on. Also, quite a specialty of the Club gallery is the collection of water-colours, extending over nearly twenty years in date, including pictures of the pre-Raphaelite early phase, which certainly, in ROSSETTI'S case, do not answer to the epithets used by Mr. RUSKIN in his famous defence of the brotherhood:—

Pictures painted in a temper of resistance by exceedingly young men, of stubborn instincts and positive self-trust, and with little perception of beauty.

Sense of beauty there certainly is in ROSSETTI'S work. The arch-critic and master of eloquence stoutly defended the brethren against the charge of imitating early Italian schools, especially in their errors; but, whether the imitation were conscious or not, the manner of ROSSETTI, while he still signed himself "P. R. B.," was so closely an echo of early Italian modes, that one may at any rate say the artist looked at nature through his admiration of Italian art. Moreover, as the poet *par excellence* of the group, mediæval subjects had special charm for him, and the choice of types and costumes was no mere accident, but the natural drawing of his taste towards what was suggestive, dignified, splendid, and unlike the present "work-a-day" world. The literalism which stamped the pre-Raphaelite period of MILLAIS and HOLMAN HUNT, and which has weighted the thoughtful work of the last artist to its hurt up to the present time, in ROSSETTI led him chiefly to a rather fascinating candour in the treatment of subjects, and to a curious delight in the setting forth of beautiful objects and rich detail. He never seems to have had the unfortunate conviction, which appeared to sway some of the Brethren, that to show true worship for nature was to select her commonest themes and roughest workmanship for pictorial record. The group of water-colours and drawings, therefore, which belong to this pre-Raphaelite period of ROSSETTI'S career never disgust one by sordid types and assiduously-sought ungainliness or crude appositions of common colour. *Naïveté* of narration that makes one smile, very immature command of form, and a want of sense of sweet line, undoubtedly there are; but also are apparent poetic invention and aim and splendid colour. DANTE, SHAKESPEARE, legends of all kinds, ROBERT BROWNING, WILLIAM MORRIS, and W. BELL SCOTT furnished the painter with the chivalrous, emotional subject-matter that suited him. When he turned to the sacred story and designed the *Repent-*

ance of the Magdalen—vide a very striking pen-and-ink drawing belonging to Colonel GILLUM, of which the Club shows a photograph, and the oil picture lent by Mr. KEIR—he conceived it in the spirit of a mediæval romance; gives the revellers in the street, turns the supernatural gaze of the CHRIST through a window of the lit house upon the woman as she is pulled back from the entry by her gay companions, and fills the picture with tumult and strong contrasts. The technique of these early water-colours by ROSSETTI is very curious; he attained a kind of dry splendour in the colour without any of the transparent luminosity of the medium, lapis blue, brilliant greens, purples inclining towards the crimson shade, fine reds and orange and gold are on his palette. Of atmosphere in his water-colours there is little or none; the flesh painting is often very bad in tint; the lines, as we have said, are very seldom gracious. An exception is the lovely little figure of a girl kneeling and putting green sleeves round a helmet, called *My Lady Green Sleeves*, lent by Rev. E. HALE. Mr. RUSKIN lends a charming study of golden shades, echoing in colour the title given to the lady of the tale, *Golden Water*. It is known that the painter cared very little what he used in the way of pigment, so long as he got the effect he wanted; powder, cheap paints, anything might serve his purpose. Perhaps this is significant of a certain indifference to the technicalities of what one may call the alphabet of his art; as a bad speller may compose eloquent paragraphs, a poetic designer and rare colourist may paint a picture full of defective manipulation. The later water-colours are painted with a gummy medium, and forced up to look as much like oil as possible. Indeed, the two methods appear to be mixed. There are certainly touches in *La Bionda del Balcone* and other professed water-colours that look like streaks of oil paint. A chief lender of early water-colour drawings, it is interesting to note, is Mr. GEORGE BOYCE, the artist; Mr. RAE, of Liverpool, whose collection of ROSSETTI'S is famous, sends a few; Mr. STEPHENS, once P.R.B., a few; also Mr. GRAHAM, Mr. LEATHART, Mr. ANDERSON ROSE, &c., &c.

When we consider that imaginative conception is a distinctive attribute of ROSSETTI'S art, the fact becomes more remarkable that over the two collections of his works now open there is *comparatively* so little variety of theme. In the Burlington Club we find not only black-and-white studies for the completed oil pictures, but various versions—another *Dante's Dream*; two versions of the *Blessed Damsel*; another *Beata Beatrix*; another *Bocca Baciata*, under a fresh title; another *Proserpina*, large scale, and a smaller one; besides finished chalk studies and water-colour studies of these and other repeated designs, in which variations were experimentally worked out. Rich as the fancy of the poet-painter was, he seems to have been haunted by certain subjects, just as he was haunted by certain types; and although he was a mannered artist, his manner has more variety than his themes.

We have in a previous paper commented on the supremely artistic quality of ROSSETTI'S work in crayons. The Club has been fortunate in getting together some fine examples—the large mystic *Sibylla Palmifera*, in mixed red and black; *Ligeia Siren*, which is an especially significant and firm design, having that reminiscence of MICHAEL ANGELO about it which often breaks through ROSSETTI'S manner; the two studies for *Venus Verticordia*, in red chalk; and, hung in the writing-room of the Club, two studies of the lady of *The Blue Bower*, in pencil and black chalk; in the same mode, *Study of a Negro Boy for "The Beloved" Picture*, and another *Study of a Head*, looking down, in red chalk (numbered 136). There is a delicate firmness about these drawings which is, in workmanship, far finer than the often incomplete technique of the oil and water-colour pictures.

The most important completed oils in the Club are:—Mr. GRAHAM'S version of *Dante's Dream* with predella, and his *Fleurs de Marie*; *Lady Lilith* and the *Sea Spell*, lent by Mr. FREDERICK LEYLAND, and the portrait of *Mrs. Morris*, lent by Mr. MORRIS. The *Dante's Dream* differs little in the main arrangement from the Liverpool picture. There is less space above the canopy of the couch, where the angels ascend, and the side openings are somewhat differently treated. The predella, which shows DANTE asleep, watched by his kinswoman and ladies on one side, and DANTE relating his dream on the other, is especially rich in deep and varied colour, and poetically conceived but imperfectly painted, the hands rudely blocked out, and the whole too painty. The effect of retouching when the artist was not in his best strength makes

itself felt. The predella subjects show a kinship with the manner of Mr. BURNE JONES, a certain angular grace in the attitudes, an intensity of significance, and the mode of converging the curve lines of design. The main picture is certainly less beautiful in arrangement than the early study for it of 1855, where the city towers and river are seen gleaming above and below the spirals of the staircase, and wherein the figure of BEATRICE lies back upon the couch instead of being stilted forward by cushions, in a position of neither rest nor death. The colour scheme was changed also: LOVE in the water-colour is robed in azure, and DANTE wears a long gown of sad purple, with red sleeves; whereas in the oil picture LOVE is draped in scarlet and DANTE in unrelieved ashy purple.

The *Fleurs de Marie*, sometimes called *The Gardener's Daughter*, though it lacks the imaginative fire of other designs, is more nearly right as a whole, albeit dating as late as 1874. It represents a fresh, dark-eyed girl, three-quarter length, dressed in a grey blue gown with olive green pinafore, and black hood on the head, raising her partly bare arms to place a blue vase full of marsh marigolds on a carved mantel. The background of golden brown leather throws up the figure and dark full colour of the drapery. This picture, though a little heavy and rather black in shadows, is exceedingly fine in colour, sound in execution, and really gracious in the treatment of form. On the opposite wall is the portrait of Mrs. MORRIS, dated 1868. This is on the whole a finer picture, in spite of the ugly treatment of the thin hands. There is a grandeur in the blocking out of the head, with its heavy crown of dark hair and dreamy eyes, set upon the long throat, which here is hardly exaggerated; and the figure is perfectly easy in pose, and has some substance within the many-folded sapphire-blue gown. A loose green girdle, and a reddish blossom tucked into it, relieve the deep blue; on the table, covered with a dull orange cloth, is a vase of white roses behind, a shadowed crimson drapery, inclining to purple rather than red, is festooned. This scheme of colour is noble as it is uncommon, and the whole picture has large and distinctive style.

Mr. LEYLAND's pictures are not in a good period as to workmanship, but they are very rich in design, having that sumptuous abundance of material of which we have spoken before. The siren of the *Sea Spell*, in white drapery with greenish shadows, is crowned with roses, surrounded by apple-blossom and leaf, overshadowed by the pinions of a sea-bird; glimpses of sea fill in the background about her hair, that is tangled in the apple-boughs, and her fingers touch the strings of a lute. The picture carries one away by its poetic suggestiveness, and there are lovely passages in it; yet neither as a whole, nor in many parts, is it satisfactory. *Lady Lilith* again—a phantastical personage, who seems to represent the seductiveness of women; a kind of demon of the Hebrew legend, who was wife to ADAM before EVE was created, and remains in eternal youth to tempt mankind—has strong faults, ugly drawing of throat and bust, a heaviness and blackness in shadows, an opacity here and there; in the treatment of the hair, for instance. But colour is skilfully ordered, and broadly, the design is fine wherein this strange female creature in whitish raiment and white fur, on a couch draped with purple, starred with peacock's eyes, combs out her waves of ruddy hair. Behind a kind of toilet table a round mirror reflects the summer trees. The hands in this picture are beautifully drawn; it is curious how sensitively ROSSETTI could draw hands, though he often left them rudely modelled, still oftener ugly; as throughout his art work, in this point also he was uncertain.

We have already dwelt at more than our usual length upon the phenomenal artistic traits of this painter of our own century, and must now come to a conclusion. As before noted, between those who blindly worship the artist's peculiar genius, and those who quite as blindly depreciate and dislike, it is well to struggle for a sound judgment. We can only repeat that to our thinking here is a man of exceptional but fitful power, in whom the poetic element, while it inspired the artistic energy, often overcharged and bewildered it; who never brought to bear upon his craft sufficient persistent labour or sound study to render himself master of it as a complete means of expression, and who allowed himself to drift into serious faults of style and even vulgarisms. On the other hand, we must recognise in him great gifts, a keen sense of the strength and beauty of colour, a passionate imagination, a sincere purpose, and a style which at least sought, if it did not always attain, true dignity.

PARIS NOTES.

IT may be remembered that some short time back the French Government authorised the issue of tickets in a grand lottery for the purpose of enabling the Union Centrale des Arts Décoratifs to raise the sum of 14 million francs, required for the erection of a Museum of Decorative Art, to be organised after the plan of the South Kensington. These tickets are found to be selling quickly, and the success of the lottery is henceforth assured. In connection with the new Museum, it is now further proposed to erect a branch building on the Boulevard Richard Lenoir, at a cost of 600,000 francs. The Council of the Union Centrale have applied to the Municipality for the concession of a site on the Boulevard on the ground there belonging to the City, and have deposited plans by M. Dutert for approval by the Town Council. The execution of this project would establish in the very heart of the manufacturing quarter a library, lecture-rooms, collections of models, &c., which could not fail to prove of the greatest possible service to the various industries there carried on.

Several architects, commissioned by the King of Bavaria, have lately arrived in Versailles for the purpose of taking the most minute plans and drawings of both the exterior and interior of the celebrated Château. It appears that King Louis, a great admirer of Louis XIV. and his time, is now engaged in constructing on an island in the Chiemsee, a lake of Upper Bavaria, an exact reproduction of the Versailles Palace.

Messrs. Picard, Lapeyre, and Dechassaux, contractors for the demolition, or, to speak more correctly, purchasers of the Tuileries ruins, have lately become the recipients of an immense number of letters offering to purchase fragments of the building. The greater part of this correspondence is foreign, Great Britain alone furnishing more than a moiety. The Grand Duke Constantine of Russia has already secured the four or five iron brackets in the Salle des Marechaux, formerly used as torch-holders. They are black, twisted out of shape, and the gilding is all gone; but they were the only fittings in that great Hall that survived the ordeal of the Communist fires. A white marble chimney-piece has been purchased by the Count Potocki, while for the dial-plate of the great clock, would-be purchasers are so many that it will probably have to be put up for auction, together with some other fragments in almost equal request. So great, indeed, is the demand, that some Paris papers assert that, were they so minded, the contractors might sell the whole of the ruins, stone by stone, fragment by fragment, as relics and keepsakes, at prices relatively very high.

By a decree of the Prefect of the Seine issued last year it was rendered obligatory upon proprietors to maintain the fronts of their houses in a clean and presentable state, and to have them scraped, painted, and coloured (as required) at least once in every ten years, under penalty of prosecution and fine. In accordance with this new regulation, all proprietors of houses in the 5th and 6th arrondissements, and also of buildings which, though situated in neighbouring arrondissements, yet face streets one side of which lies in the 5th or 6th arrondissements, have been served with notice to cleanse the façades of their houses before October 1 next.

Arrangements are being made for the reception and disposal in the Louvre of the objects bought for France at the Hamilton sale. These works of art are not yet legally the property of the French Government, the sum of 20,000*l.* demanded for the purpose by M. Jules Ferry in July last not having yet been voted by the Senate, and a private individual having purchased them as an intermediary. The credit will, however, be passed by the Upper Chamber in the course of next week, and these treasures of French art and history find a fitting resting-place in the national collection.

At the last sitting of the Commission of Historic Monuments, the President, M. Antonin Proust, was able to announce that the sub-committee charged with the supervision of the Trocadéro Museum had completed the manuscript catalogue of the collection of comparative sculpture, which would shortly be delivered to the public. Up to the present time 400,000*fr.* have been spent on this collection out of the ordinary credit voted yearly for the maintenance of ancient monuments, and as it has become exceedingly popular both with visitors and students, it has been decided to inscribe a special grant in next year's budget in order to complete it as speedily as possible.

M. François Lenorinant, member of the Institute, has opened his yearly course of archaeological lectures at the Bibliothèque Nationale. The professor is continuing this year the history of ceramics, and especially of the painted vases among the old Greeks and Italians.

The annual exhibition of paintings in the Rue Volney is now open. Amongst the most remarkable canvases on view may be mentioned: Portrait of a lady, by M. Machard; a landscape in early morning, by M. Roll; two portraits of ladies, by M. Henner; a little girl astride the back of an armchair, by M. Baudry; *Vaches sur la Palaise*, by M. Leon Barillot; a village scene, by M. Cazin; the portrait of a young girl, by M. Jules Lefebvre; the *Pont des Arts*, by M. Jean Berand; a street in Venice, by M. Burger; a barber, by M. Tondouze, &c., &c.

The jury of the Ecole des Beaux-Arts in the competition for a sculptural model of *Hippocrates Healing the Sick*, have awarded 3rd medals to MM. Demay, pupil of M. Cavelier, and Delbrouch, pupil of MM. Dumont and Bonnasseux. In the competition for a figure modelled from nature, M. Capellaro, pupil of MM. Dumont and Bonnasseux, secured a 2nd medal; and MM. Lefebvre and Ganquie, 3rd medals.

At the last sitting of the Académie des Beaux-Arts, M. du Sommerard read a paper on the life and work of M. Charles Blanc, his predecessor in the seat he now occupies. The Académie afterwards elected the assistant members of the jury in the painting and sculpture sections of the Prix de Rome Competitions as follows:—*Painting Section*—MM. Emile Levy, Connon, Cot, Machard, Giacometti, Oliver Merson, and J. P. Laurens. *Sculpture Section*—MM. Fremiet, Allasseur, Momghlier, and Mercié.

A judgment has been delivered lately by the Paris Court of Appeal, which deals a heavy blow at the system of picketing and threats so often used by the French Trades Unions. The sentence of the Court below, condemning eleven working joiners to a fortnight's imprisonment and 1,000 francs fine each, for having placed Messrs. Patrice's shop *à l'index*, for employing threats to prevent men from working therein, and for establishing pickets near the premises, has been confirmed, and a precedent thus created which establishes the illegality of many of the methods of warfare made use of by the Trades Unions in their struggle with Capital.

The Fine Arts Administration is erecting an enormous wooden shed, with asphalt floor, covering no less than 500 square mètres, in the court-yard of the Tuileries. This building is intended to receive the columns, capitals, cornices, and other fragments, the choice of which, in terms of the contract for removing the Palace ruins, is reserved to the State. As the work of demolition advances the architectural treasures thus preserved will be numbered and registered previous to being deposited in the shed, where they will remain until their artistic or historical importance has been considered.

ROYAL INSTITUTE OF BRITISH ARCHITECTS.

THE fifth ordinary meeting of the Institute was held on Monday evening, Mr. Horace Jones, President, in the chair.

The SECRETARY said he regretted to announce that Mr. William Simpson had left England in order to attend the silver wedding at Berlin; and though the ceremony, as they knew, had been postponed, it did not allow of Mr. Simpson attending to read his paper. The Secretary then read the paper, of which the following is a summary:—

Architecture of the Himalayas, with Notes upon some Thibetan Buildings.

Mr. SIMPSON, F.R.G.S., Hon. Associate, at the opening of his paper, called attention to the large geographical extent of the Himalayas. The country was little known, being most of it as yet unexplored, and still less had been done as regarded any knowledge of the architecture of this wide field. His paper would touch on a limited part of the architecture, as he proposed to confine himself chiefly to that of the Sutlej Valley. The paper would be somewhat fragmentary, but he considered the remarks, taken in connection with other Indian forms of architecture, would have a practical interest. It was now over twenty years since he visited the Himalayas, and he regretted he had not written the paper at a time when everything was fresh in his mind, and he could have spoken with more certainty. Architecture was not, however, the primary object of his visit, for he went in search of the splendid scenery of those regions. But as he had spent two summers there—those of 1860 and 1861—he had made numerous sketches (these were exhibited in the rooms), which were carefully enough done to

supply any defects of memory. In 1862 he returned to England by Cashmere, on the architecture of which country, as he reminded the Institute, he read a paper before it in that year; and two or three years ago he had given them an account of the Buddhist architecture of the Valley of Jellalabad. He thought the Himalaya buildings were originally wholly of wood. The extensive forests of *cedrus deodarus* to be found there still might explain this, a supposition further supported by the primeval wooden architecture of the Indian plains. The workmen who built these simple wooden structures seemed to have had no other tool than a kind of adze with which they fitted all parts of the building together. In the parts of the Himalayas which he visited, stone, which of course was easily procured in a hilly country, was used in combination with timber, but the structures he saw were of no antiquity, and were undated. From the Sutlej to the Ganges both materials were used for most of the better class of houses, and even for the very poor ones, reminding one of the old English combination of wood and brick as at Chester. But in the Himalayas, the wood was always laid horizontally, and never perpendicularly or diagonally, as in the English examples. In the well-built houses the wood was very carefully arranged, the beams being a foot or so in depth, extending the whole length of the wall—a beam on the outside and another on the inside, the space between being filled up with stone—the wall at right angles having its beams laid on the two just mentioned, on which again rested the next set of beams of the first-mentioned wall, and thus they went on alternately. In one house which he saw building the ends of these beams were slightly let into each other, so as to hold them in their places, and in addition small pieces of wood were dovetailed in between each pair of beams to prevent their bulging out through the pressure of the stones. From this description it would be understood that the mass of woodwork was capable of holding together of itself without the stones, which were filled in between, to make it a solid wall. On the top of this combination of wood and stone stood the real dwelling, which was altogether of wood. By means of beams it overhung the more solid structure beneath. The style was illustrated by a drawing of Bussahir Rajah's palace at Serhan, of which a detailed account was given. The woodwork of the upper storey was a mass of frames filled up with planks. Verandahs were not uncommon in the upper storey. The roofs of the palace were all pointed. Flat roofs were sometimes formed, and were of wood. In the region that came under the monsoon this roof would be particularly uncomfortable, were it not for being covered with sheets of birch bark, which again was covered with earth. The villages being unfortified, Mr. Simpson considered that the temples and palaces were built with an eye to defence, and this was shown by the stronger construction of the lower storey, which, if only of wood, could easily have been battered down. The doors were generally small, and, as far as he remembered, were not the usual mode of entrance, access being gained to the building higher up by means of a ladder. At present cattle were housed in the lower part of the buildings, and ample room also reserved for storing grain. Mr. Simpson drew a comparison between the palace at Serhan, still occupied in 1860, and buildings dating from the reign of Asoka B.C. 250, which are figured on the gateway of the Sanchi Tope, in Central India. In spite of differences in detail, the points of resemblance between the two Indian styles, parted by twenty-one centuries in time and by half the length of the vast peninsula in space, were found very striking. In both cases there was a lower storey of considerable height; in both the windows were very small in size and very few in number. The lower part of these houses dating from Asoka might, Mr. Simpson said, have been of stone; but he was inclined to think it was generally of *cucha*, or sun-dried brick. There was nothing to show it to have been of wood. Above this storey came the part of the house in which it was plain from the sculptures Asoka's people lived. It overhung the lower part, and was wholly of wood. In general this upper storey was very like the Himalayan examples. But when they compared the details, there was considerable difference in the forms, the most marked being the circular roof, instead of the pointed, as at Serhan and elsewhere in the Himalayas. Still, while recognising these dissimilarities, we had in the Himalayan houses the nearest approach among the present styles of Indian building to that practised in Asoka's time. In the Dravidian architecture of Southern India most of the details could be traced back to the same old Buddhist period, but not only had the style been changed, but the construction was altogether different, so that the general result had no resemblance. There was every reason to believe that from Cape Comorin to the Indus, and most likely beyond that river, the houses 2,000 years ago were all built much as represented in the sculptures at Sanchi and elsewhere. This mode of erection had long ceased to be practised, and the houses now to be seen in the plains bore no likeness to those of the past. The Himalayas had not been so liable to the effects of conquest, and that was why so many things were left unchanged, the architecture amongst them.

The author of the paper next discussed the question as to what led to the geographical separation of the two forms of roof, comparing forms found in Cashmere, Nepaul, and in China, but without arriving at any definite conclusion. He described the circular

roof as formed of ribs with planks laid on them. A section cut out of a ship would give a good idea of them. In Nepaul a number of roofs were placed one over the other, reminding the observer of a Chinese pagoda. He instanced a mosque constructed of timber as showing that the roof of the Himalayas was practised in Cashmere, and mentioned examples where the trefoil appeared, and lines which suggested a Gothic origin. Fergusson dated the Cashmere temples from 600 to 1200 A.D.; this was the only evidence as to date that he was aware of, but it showed that the roof of the Himalayas existed contemporaneously with the round form of the Buddhist period. He could easily accept the antiquity of the types peculiar to the Himalaya villages, and he was much impressed with the marked primitiveness of all he saw there. Their religious ceremonies bore a stronger likeness to those of Palestine in King David's time than to anything found in India. Every village had its khuda, or god, which was carried about on men's shoulders with staves exactly like the Ark of the Covenant. It was on a framework of wood which was covered with pieces of bright cloth with, in addition, a mass of yak tails dyed a deep red colour. On festival days the villagers danced round these objects of worship as the Hebrew king did round the ark. He had seen kids sacrificed to them, with rites similar to what is described in the Book of Exodus, chap. xxix., verses 12, 19 and 20. Fruit and flowers were also presented to them. Some of these gods were intended to represent Hindoo deities, but in what particular respect the author could not say, for they bore no likeness to them. Neither were the people Buddhists; they had no Brahma, no caste, or the like. The temple was merely a house in which the khuda dwelt, and was generally situated in the middle of the village. He had seen some temples which were away from the villages, in sacred groves of the deodar, these trees being never cut down save to repair the temples, reminding one of the cedars of Lebanon, which to this hour are held holy from their having been used in the building of Solomon's temple, the link of association being all the more noteworthy owing to the fact that the *cedrus Libanus* and the *cedrus deodarus* belong to the same botanical genus. He was sorry that he had not made plans of these temples, but he had not cared to shock the prejudices of the natives by forcing his way into them.

Mr. Simpson gave some description of the temple at Chini and of those at Chergaon and Jacko. Most of the Hill temples were elaborately carved, and one of his sketches represented a porch and other details of the Chini temple. There was a drawing showing how in some cases the wood beams mixed with the stonework were frequently decorated, the design on each beam being varied. The carving on these temples was always striking, for though rude it was generally bold and artistic. In front of the Chini temple stood a picturesque structure called a Dharamsalah, a word meaning rest-house. Each village had one, and they were placed in front of the temples. Travellers used them for resting in, as they were the only hotels in those parts of the world; but they were also used for ceremonies, for the devi, or god, was sometimes brought out and placed there. The Dharamsalah stood on a rudely-paved circular space, resembling one of the village threshing-floors. At one of the Chini festivals the devi was brought out and carried round the Dharamsalah. A rude kind of music was kept up with long horns and drums. The men and women, holding each other by the arms entwined behind their backs, and singing all the time, swayed backwards and forwards, as if salaaming the devi. Thus they went round in a ceremonial dance, followed by the devi borne on the shoulders of two men, with others near it as attendants. Between the dances the devi was placed in the Dharamsalah. At the temple in the woods near Chini there was a Dharamsalah in which the devi was placed when the blood, fruit, and other offerings were presented to it. Mr. Simpson said he had been silent as to the many forms of Himalayan architecture copied from the plains, his object having been to describe those features peculiar to the hills. But he must make one exception as to temples with sikras—that was to say, the curvilinear towers of steeples, so common in Hindoo temples of the Himalayan types, of which he gave some account. He spoke also of the temple at Gangootree, sacred to the Gunga-jee, in the respectful manner of referring to the Ganges, represented there by a female and a crocodile.

Mr. Simpson concluded with a note on Thibetan architecture, and also on the Himalayan bridges. From one or two small fragments of monastery walls in Jellalabad he drew the conclusion—inferred by him in the paper he read three years before—that the walls of these buildings had a slope inwards. This, as an architectural influence, could be traced over a vast area, and he believed it extended even into Afghanistan. It was found in some of the oldest of the Buddhist caves, another remarkable instance of it being that of a tomb near Delhi. Captain Gill, in his book on "The River of Golden Sand," illustrated the houses of the locality, which possessed this very feature. Thibet was a rainless country, the rainfall being as seldom there as in Egypt. Snow sometimes fell, but only on the mountain peaks. It was not a sylvan country, and stone or sun-dried bricks were the materials employed for building. Among the noticeable characteristics, one object kept in view had been defensive purposes. Mr. Simpson noticed that a knowledge of the arch existed, and showed how the

lintel had been developed by projecting one tier above another, by which process the dentils of classic architecture were produced.

In describing the Himalayan bridges, Mr. Simpson said the construction was in each case the result of the materials to be found in the different localities. In the Darjeeling part of the Himalayas, where the bamboo was plentiful, that was the material employed; in Thibet, where wood was scarce, bushes twisted into ropes were used, one rope forming the footway and the other the handrail. In the Sutlej Valley a favourite kind of bridge was a single rope made of the hair of the yak or wild cow of the Himalayas. Here the passenger was tied to a forked pole, and pulled across by an independent rope, a mode of transit neither dignified nor safe, with the certainty that if the rope broke, death was inevitable. Bridges of more substantial construction were also described. In those regions, as elsewhere, streams varied in size and bridges also in every detail. He had himself passed over some very simple structures of the most rudimentary types, and many of them were in such a shattered condition for want of repairs that a respectably brought-up barn-door fowl might have thought twice before venturing to proceed. Mr. Simpson alluded to a slight sketch of a bridge over the Sutlej at Wangtoo. As that place was on the Hindostan and Thibet road, it might have been taken for granted that British engineers had something to do with it, but it was constructed in all its details on the native plan, and he was under the impression of having somewhere read that its span was 70 feet. The piers of each end were raised up from doorways. The object evidently was to give weight to support the large deodar trees built into it. An accompanying illustration represented a bridge over the Tonse River. Its details might easily be followed. Some years ago he had seen a picture of a Norwegian or Swedish bridge, so like these Himalayan bridges that it might have passed for one of them. After describing some of the bridges in Cashmere, Mr. Simpson remarked that none of them have railings, the absence of which was wont to strike the eye of a European at first sight of them. One of the bridges at Srinuggur, built in this style, had a row of wooden shops on each side, as if in quaint parody of old London Bridge.

In the discussion which followed, remarks were made by Lord Stanley of Alderley, Mr. Kidner, Colonel Yule, General MacLagan, Mr. Keene, Mr. C. Purdon Clarke, Mr. Lilly, and Mr. Phene Spiers. A vote of thanks was proposed by Mr. Lilly, and seconded by Mr. Spiers. The vote having been passed, the President summed up the discussion, and the meeting was adjourned.

THE LONDON SHOW-ROOMS OF THE COALBROOKDALE COMPANY.

AMONGST the recent additions to good metal-work in iron available to the metropolis may be mentioned the newly-opened show-rooms on the Holborn Viaduct by this eminent firm of iron-founders. It has long been matter of surprise to those conversant with the productions of the Company that such a step had not been taken long ago; but although, for reasons it is not within our province to enter into, it has been delayed until a recent date, events have proved already it has been a correct one, and we have little doubt that, from a commercial phase, the "new departure" will prove an unqualified success. If we pass over the time when the counties of Kent and Surrey were resonant with the sound of the then primitive mills or hammers, and when the blaze of the cupolas, or equally primitive smelting furnaces fed by the wood from the chalk hills of the district, cast their lurid glare on the surrounding neighbourhood, and helped to produce the celebrated charcoal iron of the district (and here we may remind our readers that the railings around St. Paul's Cathedral were made there), the Coalbrookdale Company was one of the first—certainly the first of any note—that was established in the Midland districts. We do not know the exact date at which the Company commenced their operations; but on the occasion of a visit we paid to the works a short time since, our attention was called to an old cast-iron beam built into one of the walls bearing the date of 1680, which is supposed to have been inserted on the occasion of some alterations being effected in the premises.

At so distant a date the requirements of the country for ornamental cast-iron work were not of an extensive character, and their annual output may reasonably be assumed to have been of an ordinary character for some time. But the Company have never ceased progressing; and if during a certain portion of their existence they may have appeared to surround themselves with a halo of conservatism, from a commercial standpoint, art work, when fairly entered into, was never allowed to recede at their hands, and many are the noble and original specimens of ornamental ironwork that have emanated from their works, and that to the present day are admired as works of art in many a public square or plaza in foreign countries, and of which drawings can be seen by the visitor to their works.

The Coalbrookdale Company have a trade-mark that all persons who have seen their advertisements must be conversant with. It is of conventional character, and consists of a bridge, a large star above and a vessel sailing underneath. To this trade-

mark a history, so to speak, attaches, that may be said to be national, for it is intended to illustrate the dawn of one of the uses to which iron has been adapted in the engineering progress, not only in England, but the world over. One of the partners in the firm having conceived the idea that a bridge of iron across the Severn was a feasible undertaking, eventually obtained permission to erect one, and in the year 1779 this (for the times) great work was completed, and formed the *first* of a series of such structures on which in after years the talents of most of our eminent engineers have at times been employed. So successful was this piece of work, that before very long replicas of the bridge were ordered by the authorities of Bristol to span the Avon, and by Bridgwater for the River Parrett. But the great civil engineer Telford had scrutinised the Severn bridge, and believed he had traced flaws in its engineering features that would prove disastrous to it, and desirous to show his skill at similar work, obtained permission to erect another upon his own plans about one and a half miles distant. This, too, was carried out by the Company; but great as the engineer's name became in after years, his first essay in iron-bridge building cannot be pronounced a success. Some time afterwards the bridge began to sink, and notwithstanding that the Coalbrookdale Company were called upon to repair it, it has been found necessary to limit the weight of loads crossing it, and the visitor to it at the present time may see a notice-board to that effect erected upon it. During all this time, however, the Coalbrookdale bridge has stood sound and erect, and is to all appearance as good to-day as when first erected, thus showing that the skill of the Darbys in this particular was equal to, if not superior, to that of the civil engineer. We may add that this bridge became the means of bringing into existence what is now a large neighbourhood, and "Ironbridge," the name it has assumed, is a thriving locality.

We cannot attempt to follow the Company through their development, but situated as they are on the banks of the Severn, with water carriage directly open to Bristol, the old western seaport naturally became an outlet for their productions; and nearly fifty years since a large dépôt was opened there, with show-rooms attached, which is in existence at the present day, which, had they been more favourably situate as regards London, the metropolis may probably have received. The Exhibition of 1851 brought the Company more prominently before the inhabitants of the metropolis and the country at large than at any previous period of their history, although they had previously been awarded by the Society of Arts their gold medal on two occasions—one for the bridge, and one for the excellence of their casting; and those whose recollection can carry them back to that time must well remember the magnificent works of art of which the "Eagle-slayer," and tower and dome of open ironwork, and set of grand-entrance gates, formed such a conspicuous feature in the centre transept. The original casting of the "Eagle-slayer," designed by Bell, and considered to be one of his finest works, is now to be seen at the show-rooms on the Viaduct, and the gates in question adorn one end of Rotten Row, near the Albert Memorial. The 1862 Exhibition found them again taking their position as the first iron-founders in the kingdom, and the Cromwell statue and another set of grand park entrance gates, modelled by their own designers (both of which are now at the Crystal Palace), were no less noticeable than their former efforts. Other beautifully-modelled sets of gates from their works adorn different parts of the grounds at Windsor and at Kew Gardens. During this decade one of the leading partners in the firm, Mr. Abraham Darby, took an active part in the Exhibition displays, and materially assisted the then manager of the Company in this department. For the following few years they did not exhibit so much, but in 1873 we find them at the Vienna Exhibition with a small but very high-class exhibit, consisting principally of outdoor appliances, in which gates and their *entourage* formed the principal feature. These were mainly designed by the late Mr. Talbert, and were generally allowed to be the best of their kind in the Exhibition. Since high-class grates and their appurtenances have been so much in demand, there is no firm that has appeared to better advantage than the Coalbrookdale Company, and within the last few years, since the demand has been created for the Queen Anne and Adam style, the Company have appeared to excel themselves; and the introduction of mantels and overmantels in iron, which first were exhibited at the recent Smoke Abatement Exhibition at South Kensington, has marked another epoch in the success of their undertakings. They have striven to present us with a suite of fireplace decoration, following in their entirety a defined style. Thus, instead of a grate of one design and a mantelpiece of another, with a pier-glass probably appertaining to neither, they offer us grate, mantel, overmantel, and the other accessories of kerb and fender, fire-irons, &c., all following one strictly defined design.

In introducing these and various other domestic articles, besides their own designers, who are gentlemen of undoubted ability, some eminent artists have from time to time been pressed into their service, and amongst these we may mention the names of Bell, Talbert, Edis, Carrière-Belleuse, Maurice B. Adams, Alfred Stevens, Wills, Norman Shaw, &c.

It may be supposed by many that from the history of the Company they are only iron founders *de luxe*; but such is by no means

the case, for they are enabled to produce all kinds of cast-iron work for interior and exterior decoration, of pure design, at a price to enable a contractor or builder of ordinary houses to purchase to advantage from them, and numerous specimens of this cheap class of work are to be seen in the new show-rooms, amongst them some remarkably low-priced examples of gates and palisading, and of grates. One of the newest "departures" connected with domestic grates shown, is one (Morton's patent) designed by Mr. Scott Morton, which contains on either side of the fire-basket a receptacle for coal. These are fitted to the grate somewhat in the form of a cabinet coal vase, the drawing forward of a panel giving access to the coal, a most convenient and excellent arrangement. To protect the coals from becoming heated, a slab of a non-conducting material which forms a perfect insulator is fitted at each side, and keeps them perfectly cool. It is impossible for us in the limits of this notice to mention all the notable features to be seen in the new show-rooms. Statuary, lamp pillars, and stands for electric lights form a large collection; hat stands tinted in different colours, hall tables, garden furniture, &c., are largely represented; while a fine display is made of kitchen ranges, and the ordinary attributes of the household in iron. We have only to add that the London establishment is under the direction of Mr. H. C. Eyres, a gentleman who has taken a very active position at the works for many years past, and whose technical and artistic knowledge renders the appointment likely to prove a most satisfactory one, both to the Company and their *clientele*.

GLASGOW INSTITUTE OF ARCHITECTS.

A MEETING of the members of the Council of the Institute was held on the 18th inst. Mr. James Thomson, the president, occupied the chair. The secretary read the recent correspondence with reference to the proposed new Glasgow Police Bill. (1) The following letter by Mr. Lang, the clerk of the Police Board, to him:—

"City Chambers, 74 Hutcheson Street, Glasgow, Jan. 12, 1883.

"Dear Sir,—*Police Bill*. The committee on this Bill meet on Monday first, 15th inst., at twelve noon, in the City Chambers, Ingram Street, to consider clauses 351 to end of Bill, which include the building clauses, and I have been directed to request your attendance at said meeting, along with such members of the Institute as you consider necessary, and be heard in reference to the provisions relating to buildings.—I am, &c.,

"J. LANG."

(2) Letter in reply by Mr. MacLean to Mr. Lang, enclosing the recommendations of the Committee of the Council of the Institute therein referred to:—

"196 St. Vincent Street, Glasgow, January 13, 1883.

"Dear Sir,—I have to acknowledge the receipt of your favour of yesterday. I tried to get a meeting of the Committee of the Council of the Institute to-day, but failed, both the President and the Convener being out of town. It will therefore be impossible, owing to the very short notice, for us to arrange a meeting on Monday, as you propose. I may state that those members of this Council whom I have been able to see regret to observe that clauses of the Bill which would have been affected by their suggestions have already been discussed and passed. I am able, however, to send you a recommendation which was prepared by the Committee of the Institute some time ago, and to which I take leave to refer the Committee of the Town Council.—I am, &c.,

"WM. MACLEAN, Sec."

Recommendation referred to in the foregoing letter:—

"December, 1882.—The Glasgow Institute of Architects recommend that all clauses of the draft Police Bill relating to (1) the jurisdiction of, and procedure before, the Dean of Guild; (2) the Master of Works, his powers and duties; (3) the formation of new streets; and (4) the erection of and alteration of buildings, should be omitted from the Bill, and that such clauses, amended and amplified, should form the subject of a separate Act. The resolution of the Town Council to delay proceeding with the Bill in the ensuing session of Parliament makes it possible for them not merely to consider deliberately the advisability of the course recommended by the Institute, but also to draft such a measure as has been above indicated, and in view of the action taken by the Lord-Advocate the Institute think it of the greatest possible importance that this work should be undertaken by the Town Council, so that their advice on this, as well as on matters of police, may be brought before his lordship. Without expressing any opinion on the advantages or otherwise of a Police Act being made general, we would venture to say that the advantages of making a Building Act general are manifest and undeniable, and we are most anxious that the present favourable opportunity of obtaining for Scotland a suitable measure of the kind should not be lost.—In name of the committee, WILLIAM MCLEAN, Secretary."

On the motion of Mr. Honeyman, the Convener, the actings of the committee of the Council of the Institute on the Police Bill were unanimously approved of. Some other business of a formal nature was transacted before the meeting separated.

NOTES AND COMMENTS.

IT must be confessed with some humiliation that if the late GUSTAVE DORÉ often failed to do justice to himself, the cause was the condition of English taste. In his early illustrations there was nothing to suggest that he was destined to be a painter of scriptural subjects. But he was persuaded that England was a religious country, and that biblical scenes would be a success here. His pictures were not only profitable to himself, but on his visits to London he could hardly fail to see the walls placarded with the declaration of English critics that DORÉ was the true successor of the great Italians. It would be strange if he ceased to supply so excellent a market with prodigious works, or thought humbly of his ability. For French eyes he produced pictures of a different kind—like the small landscapes which appeared in the last Salon. He had the failings of self-taught men, but if he had lived he probably would have done work showing more recognition of the principles of art. Of his versatility there could be no question. If DORÉ had not been indifferent to facial beauty, he was competent to illustrate the *Midsummer Night's Dream*. Yet he was almost the only man of our time who could represent a mob in all its hideousness. By studies in the slums of Paris and London he endeavoured to be a realist, but his best works are the illustrations of "Don Quixote," in which representations are given of a country he had not visited, and the fantastic mediæval scenes which he drew in his boyhood for Paris newspapers.

LORD BANDON has sent us a prospectus of the exhibition of arts, products, manufactures, and machinery which is to be held in Cork during the summer and autumn of the present year. It is satisfactory to find men of many parties uniting for the furtherance of so excellent a project, and we hope the committee may be successful in securing an adequate guarantee fund. It is announced that Irish art is to form an important feature in the exhibition. The city which produced MACLISE and FORDE is supposed to be the most artistic of all Irish towns, and there ought to be little difficulty in making a collection that would demonstrate what Irish painters and sculptors have done. But there are very few names on the list of the general committee which represent art. Why, for instance, is Mr. T. N. DEANE's name absent, when it is known that his family have been connected with the architecture of Munster for many a generation?

SOME auctioneers who sell pictures endeavour to supply the deficiencies in knowledge of those purchasers who think it right to possess paintings, although they may care little for art, by introducing criticisms into their catalogues. A picture may be of little value, but when a shopkeeper finds that the *Times* is represented as saying, "this is one of the best pictures by MACGILP we have ever seen," he may be disposed to be liberal in bidding for it. When quotations of this kind are introduced (and they are taken from a catalogue issued during the week) it would be an advantage if the date of the criticism had been given. Then, again, when the catalogue states that "the papers say," when describing Mr. EASEL's works, "the rapid strides made in the profession by this rising artist, stamp him as a man of genius and ability, whose career must be a grand success," a suburban amateur is not unlikely to fancy that one of those masterpieces is a good investment. Where the auctioneer becomes the critic there is more security for the public. Thus, for example, when it is said of a painter that "there is no living artist who can produce such wonderful effect with such a remarkable minimum of colour"; or, "the painter of this beautiful picture stands almost at the top of the artistic world"; or, "visitors to the Royal Academy during the last exhibition were doubtless much impressed with this artist's works," none but foolish readers would be excited by the eulogies. It is not necessary to append puffs to the entries of household furniture and other goods to secure a sale, and the question arises, Why cannot pictures be sold under similar conditions?

AT a special meeting of the Manchester Chamber of Commerce, which was held on Wednesday last, a letter from the Board of Trade with reference to a standard wire gauge was submitted. It stated that valuable information had been

received in answer to the Board's circular, communicated on April 15 last, and it appeared that the sizes therein suggested on the whole met the requirements of trade. With regard to the larger sizes, however, it had been thought desirable to modify the original scale, and the opinion of the Chamber was asked upon certain suggested modifications. The Board of Trade added that should the scale now proposed be generally approved, they would advise her Majesty in Council to authorise its use, and it was hoped that such authorisation, with the provisions of the Weights and Measures Act in regard to the use in trade of measures for which Board of Trade standards have been made, will assure for the standard wire gauge a prospect of success. The following resolution was adopted in reply to the letter:—"That this Board, without in any way offering an opinion as to the proposed sizes, considers that the interest of the wire manufacturers using the gauge deserves the first consideration, and it hopes that the standard definitely legalised will interfere with sizes at present used by that trade as slightly as possible."

AMONG the recent discoveries at Hissarlik by Dr. SCHLIEMANN are the remains of buildings which he supposes to have been temples. The walls are respectively 1 mètre 45 and 1 mètre 25 thick. Nothing, he says, could better prove the great antiquity of the buildings than the fact that they were built of unbaked bricks, and that the walls had been baked *in situ* by huge masses of wood piled up on both sides of each wall and kindled simultaneously. Each of the buildings has a vast vestibulum, and each of the front faces of the lateral walls is provided with six vertical quadrangular beams, which stood on well-polished bases, the lower part of which was preserved, though, of course, in a calcined state. Dr. SCHLIEMANN maintains that in these ancient Trojan temples we may see that the *ante* or *parastades*, which in later Hellenic temples fulfilled only a technical purpose, served as an important element of construction, for they were intended to protect the wall-ends and to render them capable of supporting the ponderous weight of the superincumbent crossbeams and the terrace. Similar primitive *ante* were found in two other edifices, and at the lateral walls of the north-western gate. It was also discovered that the great wall of the ancient Acropolis had been built of unbaked bricks, and had been baked like the temple walls *in situ*. According to Dr. SCHLIEMANN, a similar process of baking entire walls has never yet been discovered, and the *ante* in the Hellenic temples are nothing else than reminiscences of the wooden *ante* of old, which were of important constructive use.

THE Manchester Academy of Fine Arts held its twenty-third annual meeting on Tuesday. This Society at present consists of thirteen honorary and forty-nine ordinary members, twenty-five associates, fifteen lady exhibitors, and thirty gentlemen and twenty-six lady students. It was reported at the meeting that the artistic and financial condition of the Society was prosperous, and that, having uninterruptedly grown in efficiency since its first formation, the Academy might be considered one of the most important of art institutions in British provinces. Whether the handing over of the Royal Manchester Institution to the Corporation will affect the interests of the Academy remains to be seen, but the Council apparently have their fears on the subject, which has so far been a source of great anxiety to them.

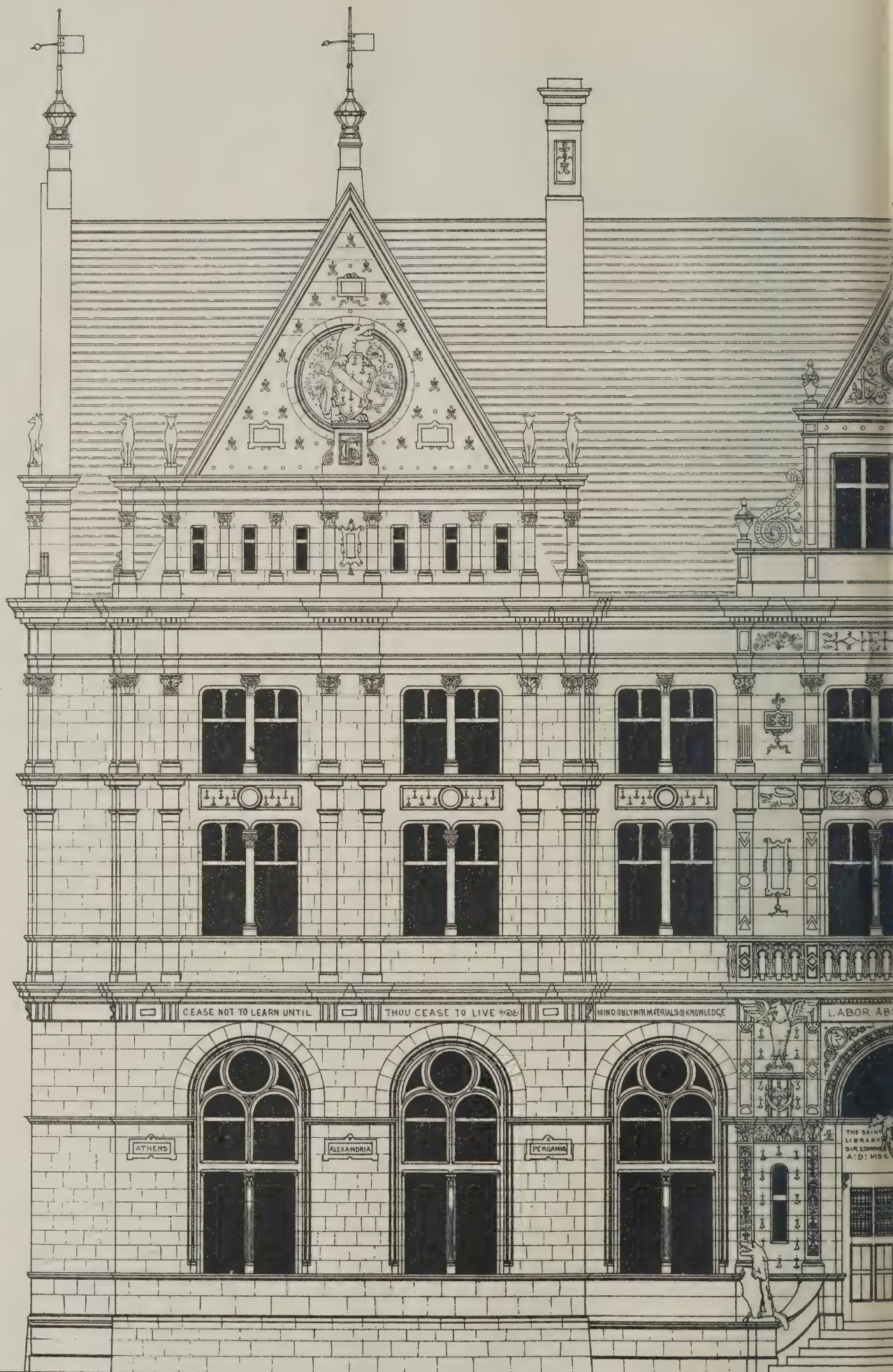
MESSRS. HOWARD & SONS, of Berners Street, have prepared an excellent catalogue of their furniture, and it has the advantage that it represents things which really exist. In too many brochures of its class the furniture is more or less unreal, or is not to be obtained without having recourse to other firms. Such things represent an agent's rather than a manufacturer's business. Messrs. HOWARD's catalogue begins with the furniture of bedrooms of an inexpensive class, and extends to elaborate interiors—in which some of their specialities, such as parquet flooring and wainscoting, appear. One of the advantages of the catalogue is that in it the prices are stated plainly, and throughout it is of a straightforward and business character. The illustrations of decorative work comprise many excellent examples, and, it may be said, every article of furniture shows the hand of an artistic designer. It is unnecessary for us to speak of the quality of Messrs. HOWARD's work.



HOUSE AT HEATON, BRADFORD.

W H HERBERT MARTEN Archt.

FOR MR J N D'ANDRIA



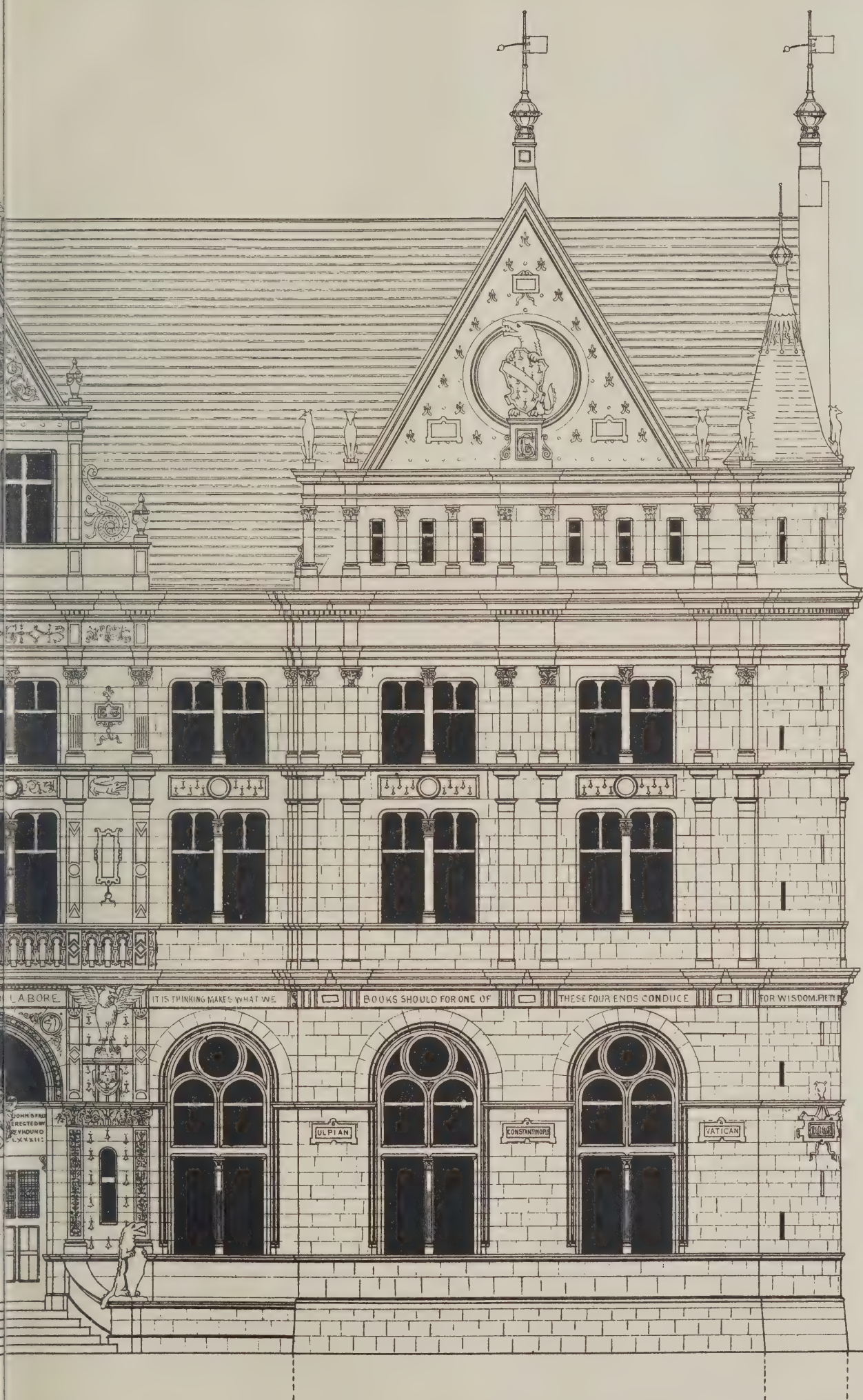
QUOTATIONS ABOUT LIBRARIES
BEING AND LEARNING.

NAMES OF FAMOUS LIBRARIES

NAMES OF THE BOOKS OF THE
PALATINE
HEIDELBERG
MEDICEAN
VIENNA
BODLEIAN
MILAN.

THE SAINT
LIBRARY
SIR EDMUND
A.D. 1700

27th 1883.



Sprague & Co. 22, Murray Lane, Canada. : E.

PUBLIC LIBRARY.
Studentship. 1882]
LEWIS.



THE NILE FAIRIES,
By M. ALEXIS

Jan 27th 1883.



WALL DECORATION.

MAZEROLLES.



DONEGALL PASS SCHOOLS, BELFAST.

MESSRS YOUNG & MACKENZIE, Arch^{ts}



TERRACE HOUSES, BASFORD, STOKE ON TRENT.

MESSRS CHAPMAN & SNAPE, Arch^{ts}

ILLUSTRATIONS.

THE NILE FAIRIES.

THIS illustration is a copy of a wall decoration which was executed in silk, and was designed by M. MAZEROLLES, the artist who painted the ceiling of the Théâtre Français, a work which is familiar to most visitors to Paris. M. MAZEROLLES is gifted with imaginative power, and in the Nile Fairies, as in his other decorative works, we see an example of it. The subject is not interpreted literally, but it becomes a sort of glorification not only of the nymphs of coffee and tobacco, but of evening and home enjoyments. The work would be prized by poor COWPER, the poet, as realising to some extent the thoughts which were in his mind when he exalted the tea table. But a French evening gives an opportunity for something more than serious conversation, and accordingly M. MAZEROLLES introduces representatives of music among the Egyptian genii.

DESIGN FOR A PUBLIC LIBRARY.

WE publish this week a reproduction of the creditable design by Mr. W. G. B. LEWIS, which carried off the English Travelling Students' Prize in the Royal Academy Competition of 1882.

The following were the conditions:—A public library for a small provincial town. Principal accommodation to be on

GROUND FLOOR.—Entrance hall and staircase; lending library; news room; sub-librarian's room.

FIRST FLOOR.—A large reading room; manuscript room; librarian's room.

The store for books, porter's room, &c., will be in the basement, of which no plan is asked for, so that it need not occupy the competitor's attention. The drawings required were:—(1). Principal elevation to one-fourth scale. (2). Plan of ground and first floor section side elevation to one-eighth scale. (3). One imperial sheet of details, mouldings, and ornament to one-fourth full size. The area of ground (including areas) was not to exceed 7,000 square feet (100 feet by 70 feet) and it was supposed that no light was obtainable from back.

In arranging the plans, the alcove principle for the libraries has been discarded, as being only suitable for a private library. Each department has been kept separate, forming reading-room (for public) supply, attendants, and library or book-room, &c.

In the libraries the bookcases have been kept away from the outer walls, to avoid damp, kept close together, and arranged so that the light may pass down the alleys between the rows. The floor being formed of iron gratings, will admit light through them, and prevent the books on the shelves next the under side of floor being placed in the dark, and allow of greater facilities for heating and ventilation. The mezzanine covers the whole of first floor, except the reading-room, where there is a gallery only. A gallery across the upper part of staircase forms a communication at this level, for the use of attendants only. The mezzanine over the ground floor covers only a portion of it.

The ornament introduced into the elevation alludes to the supposed founder, Sir EDMUND GREYHOUND, crocodiles being his heraldic supporters. The inscriptions between the upper and lower storeys are quotations having reference to libraries, books, and learning, such as "Cease not to learn until thou cease to live," "Reading furnishes the mind only with materials of knowledge," &c. Over the main doorway are the words which were written over the entrance of the library at Florence, erected by COSMO DE MEDICIS. The names of various famous libraries are inscribed on panels between the windows of ground floor.

HOUSE AT HEATON.

THIS house, which belongs to Mr. J. N. D'ANDREA, is built on the Basque principle, under one roof, with covered balconies on the south side, the north side being kept low to give the sun an opportunity of shining in winter on the house and greenhouse adjacent, as well as to assist in the more picturesque grouping of the two. On this side is placed, approached by porch and lobby, the hall with a fireplace of the "olden time," lavatory, &c., butler's pantry, w.c., staircase, larder, kitchen, scullery, stores, &c.

On the south side are two sitting-rooms, opening into a conservatory. There are six bedrooms, a dining-room, bath-room, and housemaid's sink.

The walls are built of coloured wall-stones known as "insides," and half-timbered brickwork covered with Portland cement stucco, finished Parian and painted a cream-colour.

All the interior woodwork is of selected pitch pine, the hall being boarded throughout. Coloured lead-light glass is introduced in the upper parts of the windows in every room, &c.

The architect is Mr. W. A. HERBERT MARTIN, of Bradford.

NEW SCHOOLS, DONEGALL PASS, BELFAST.

THESE schools have been just completed, and supply a much-needed want in a thickly-populated district. The main entrance, shown in the drawing, gives access to the infants' school, 42 feet by 32 feet. Behind this is a school-room of smaller size. The circular tower, which is 70 feet high, contains a staircase leading to a girls' and boys' school-room, about 50 feet by 44 feet. Another entrance and staircase is approached from a side street.

The walls are built of red perforated bricks set in black mortar. The stone used is red Ayrshire sandstone. The contractor for the works is Mr. ROBERT CORRY, and the architects Messrs. YOUNG & MACKENZIE, Belfast.

TERRACE HOUSES, BASFORD, STOKE-ON-TRENT.

BASFORD is a small residential suburb of the borough of Stoke-on-Trent, situate a few minutes' walk of Etruria, an important station on the North Staffordshire Railway, and in close proximity to the pottery towns. A great portion has been laid out for building purposes, and has unfortunately fallen into the hands of speculative builders, who have run up their usual productions without any architectural assistance, the result being that the buildings present the monotonous and inartistic aspect naturally resulting from that mode of procedure.

The houses, eighteen in number, and a portion of which are shown in the accompanying perspective sketch, are now in course of erection; and in their design an attempt has been made to give to a class of property very much in vogue in the district some distinctive character, at a slight additional expense, and without in any way sacrificing convenience to mere architectural effect.

The external walls are built hollow, and faced with pressed bricks of a deep red colour set in black mortar, and the roofs will be covered with brindled tiles of local make. The pediments to doorways are constructed of moulded bricks and terra-cotta of special design; the window sills are of hard Yorkshire stone, and the windows, including "bays," are of wood throughout, fitted with casements and sashes, the upper portions of which are intended to be glazed with leaded quarry glazing in plain patterns.

The timbered gables will be of Memel, the panels being filled in with brickwork, finished externally in Portland cement.

The work is being substantially carried out by the proprietor's own workmen, from the designs and under the immediate superintendence of the architects, Messrs. CHAPMAN & SNAPE, Newcastle-under-Lyne, who have recently designed and carried out a large hotel of somewhat similar architectural character for the same gentleman.

CIVIL AND MECHANICAL ENGINEERS' SOCIETY.

AT a meeting of the Civil and Mechanical Engineers' Society held on the 18th instant, the President, Mr. R. Harkness Twigg, M.I.C.E., in the chair, a paper was read by Mr. H. Michell Whitley, C.E., on the Process of obtaining Sanction for Public Works in Great Britain. The author first drew attention to the terms by which landed property is held in Great Britain, to acquire which by compulsory powers is one of the main objects of an Act to construct public works, after discussing which the procedure before Parliament was described, especially the preparation of the Parliamentary plans and sections. In this the author urged that more time should, if possible, be allotted to the surveys, and especially insisted on the need of accuracy in all portions of the work, considering the rigorous examination to which plans are subjected before the examiners of standing orders. The remainder of the paper dealt with the subsequent process of the Bill until it received the Royal assent and became an Act of Parliament. A long discussion ensued, in which the president and Messrs. Bird, Munday, Walton, Whittaker, Brewster, Burbridge, and Child took part.

THE ARCHITECTURAL ASSOCIATION.

THE fifth ordinary meeting of the Association was held on Friday evening, the 19th inst., Mr. E. G. Hayes, President, in the chair. The following gentlemen were elected members:—Messrs. E. J. Lines, E. G. Salter, A. J. Cooke, J. S. Thomson, C. H. Cooper, J. M. Geden, H. F. Tomaline, H. J. White, J. E. Inglish, S. Piper, A. Lines, H. P. B. Downing, and J. H. Harker.

THE PRESIDENT announced the prize award by the Sketch Book Committee as follows:—

A prize of five guineas for the best design for title-page for Vol. II. to Mr. William Leck.

A prize of five guineas for the best set of five transfers contributed by any member during Vol. II., to Mr. Leonard Stokes.

A prize of three guineas for the best set of three plates, to Mr. Thomas Garratt.

THE PRESIDENT remarked that the Committee would be glad to receive the names of new subscribers to the Sketch Book, and expressed a hope that members would not only subscribe but work up sketches.

Mr. F. E. EALES, Hon. Secretary, said the first visit of the session would take place on Saturday (to-day), the 27th, to a new house at Bedford Park, built by Mr. May for Dr. Hogg.

THE PRESIDENT then called on Mr. Lewis F. Day for his paper, entitled:—

The Ornament of the Period.

Mr. DAY said: Some objection may fairly be taken to the title which I have chosen for the subject of this evening's talk—the Ornament of the Period. What is it? Well, sometimes it is Greek, sometimes Roman, sometimes Mediæval, more or less ingeniously done anew. It may be of the sixteenth century, or the seventeenth, even of the eighteenth—in fact, of any century but the nineteenth, of any period but that in which we live. So emphatically is this so, that we might fairly say that the one thing certain about the ornament of the period is its non-existence. But that is only half the truth. Equally true is it that something of us and of our time must be embodied in the work we do; and even if there were no other quality about it appertaining to us, it would betray to the “coming races” its nineteenth century date by the very simulation of earlier periods which belongs distinctly to our age.

It is rather a remarkable circumstance that all this repetition in which we indulge is done in the avowed honour of old work, in which there was scarce ever a trace of any such thing as the attempt to reproduce the past. The men who did the real, good, old work were men wise enough in their generation to let bygones be bygones, and yet we think to do them honour by doing just the opposite to what they did, and what they themselves would heartily have abhorred. Whenever we repeat the forms invented by them there is all the difference between our work and theirs that there is between invention and mimicry, between reality and affectation, between life and galvanism. I said that the ornament of the period had some character of its own; but it is a character more honoured, to my thinking, in the breach than in the observance: what distinguishes nineteenth-century ornament from all other is its insincerity, its unreality. I have no wish to dogmatise, and no intention of decrying those who may feel differently from myself. It is quite possible for a man to be so deeply imbued with the art of a past period that it comes naturally to him to express himself in its language. And we could ill spare the utterances of some of these men. Indeed, the very affectation of a sentiment argues the existence of the sentiment affected, as surely as smoke betrays the presence of fire. But the men who live in the past are not, and in the nature of things cannot be, the majority; nor yet are they the true exponents of this age of ours. Perhaps we may even be permitted to bear them some slight grudge, inasmuch as they are in a degree responsible for the affectation of the feeling which really inspired them. Anyhow, that affectation has grown apace in recent years, and it would scarcely be too much to say that it has choked the growth of genuine design among us. Surely that is a serious cause for quarrel with it. The student is taught from the beginning to lisp in a tongue that is foreign to him. Some liberty of selection is, indeed, allowed; he may choose the dead language in which to express himself; but it must be dead—that is the one restriction. The sin unpardonable is to indulge in a natural ejaculation. It is time to rebel against such bigotry? What right or reason is there in it?

Why should I say I see the things I see not?

Why be and be not?

Show love for what I love not, and fear for what I fear not,

And dance about to music that I hear not?

If, indeed, the music of the past charm your ear and incite you, frisk away, by all means, to the tune of “Auld Lang Syne”; but the mischief is that we are expected to dance about to music that is mute to us, and a sorry figure we cut. There is something infinitely ludicrous in the notion of the members of a serious and sedate profession moving in steps stately or grotesque, as the case may be, to a music so far off that not even the echo of sound

reaches our ears. We might forgive them that, and even enjoy the fun of it, if only we believed that they themselves moved spontaneously to a measure audible to their more delicate nerves alone; and if they say that they hear it, we are bound, even though their movements be not rhythmical, to believe them, however inconceivable it may be to our grosser senses. But when they would compel us to join hands and mingle in the fantastic dance, then it is high time to speak our minds; and even if we protest somewhat strongly, there is some excuse for strong language. No one will be at the pains to deny that the essays in style, which constitute the greater part of modern architecture and ornament, do to a certain extent exercise the faculties of the student; but it does not follow that education of a different sort would not have developed them to a much further degree. We may acknowledge that the Latin verses which absorbed so much of our time at school were not without influence on us for culture, without denying that our time might have been very much better spent than in writing doggerel in a dead language; and whatever may be thought of the study as a sort of intellectual gymnastics, calculated to develop and strengthen the fibre of the brain, no one contends for the verses themselves that they are anything but exercises; neither have our ingenious experiments in Classic, Gothic, or Renaissance style any just claim to be more than exercises. They stand to art much in the same relation as did our boyish Latin verse to poetry. Now and again a poet, like Gray in the last century or Landor in this, chooses to express himself in a tongue that can appeal only to the learned few; now and again a painter sees fit to express himself, so to speak, in the language of learning rather than of art. Such men may be poets, indeed; but if they decline to use the vulgar tongue, they have no right to look for the appreciation of those who know no other. And if an artist choose to masquerade in the guise of an antiquary, he has none but himself to blame if he be mistaken for something less than an artist. There is some satisfaction, to my mind, in the certainty that the artist, of whatever class, who poses as an antiquary does, by so doing, shut himself out from the sympathy of his contemporaries. The number of the public who really care two straws about style is infinitesimal. They are certainly not enough to keep a profession going. And, since it is ultimately upon them that the bread of the artist depends, the prospect is not quite so hopeless as at first sight it would seem. The artist may be starved into sympathy with his age. Not to speak of the public at large, I cannot bring myself to believe that the main body of architectural students really feel that the expression natural to them is that of the thirteenth, sixteenth, or any other century than our own. Such a state of things could be explained only on the supposition that those alone who had archaeological tendencies were attracted to the architectural profession. The student soon comes to appreciate the value and beauty of style in old work, but the one idea associated in the mind of the general public with styles and periods is that any one of them in itself is monotonous and wants the “relief” of some other style to “set it off.” An example of this popular notion, familiar to all, is afforded by the type printer. He is a flagrant instance in point. Give him a simple title-page or prospectus to print, and he will set it up in types of as many different periods as he can possibly manage to introduce—“displaying it,” I think he calls it—and a pretty display he makes of his ignorance. Between such ignorance and the pedantry of the purists, surely there must be some course open to a man who acknowledges to himself that he belongs, not to some generations after his time, but to his own day. It is curious how the public have allowed the style of this period or that to be fastened upon them, caring in their hearts about neither one nor the other. Had they cared, they would not have submitted so easily—certainly they would have hesitated before allowing the deposition of the reigning sovereign in favour of the ghost of Queen Anne. They had always just a suspicion of their own deep ignorance of the subject, and dared not, therefore, follow any fancy they may have had for this or that. Their most potent impulse (if that may be called an impulse which is only a fear) was and is the dread of singularity. Safety there is, of course, in holding on always to the skirts of the past; but it is to be hoped that there is more of the spirit of art militant in us than that we should rest content with the laurels (dried ones) other men have gained in other days. It was by no such timidity that they won their wreaths. And if cowardice is to be considered as a characteristic of modern art the sooner we throw up the sponge the better.

Of course we owe our possibilities in a great measure to the labours of the archaeologist and antiquary. It is they who bridged over for us the gaps between the periods of art and our own day; but we have already paid a heavy price for the accommodation, and artists can scarce help feeling that the time has come when the toll should be abolished. The high road to excellence should be open to all men. The sad and serious side of the question is that so much of the modern work which does not affect any fashion of past art shows a hopeless ignorance of style altogether—an ignorance, indeed, of what style is. There are such abundant instances of ignominious failure to which the adverse critic could point and say, “Is that the kind of thing you advocate?”

We will not speak of architecture proper, for that might be difficult and delicate ground to go over. But think for a moment

of the productions of the uneducated draughtsmen who boldly rush in where architects fear to tread, and furnish nondescript designs for all the miscellaneous wares which fill the fashionable, fashion-fostering shops, and flood the world with rubbish. The thought is enough to make us tolerant even of the intolerable vice of pedantry. There is a class of workmen who think that to put a fret border round a panel will make it Greek, that you have only to flatten out a sprig of foliage to make it Gothic, and that if you start from one corner, and only partially occupy the space, it is, without more ado, in the manner of the Japanese. They have a notion that originality may best be displayed by piecing together scraps of all styles under the sun. They think that the forms are the style, and have no conception of the spirit underlying old work. This is not exaggeration. The confusion of ideas in the public mind as to what constitutes style is a tangle as dense as one can imagine. And this applies to those who ought to make it their business to know better, and who are, in fact, purveyors of bad taste to the public. I have before now been asked to design a stained-glass window in which the central subject was to be a group of flowers, as naturally treated as might be, surrounded by a border in imitation of a Persian carpet. The question may seem to you to be beneath the consideration of the architect, but indeed it is not a matter of slight importance to any one who believes at all in the use of art. Recollect the enormous power in the hands of a single ignorant or interested person of propagating what is, artistically speaking, monstrous. I was asked not long ago to furnish a new design for the binding of a popular periodical, and I took some interest in doing it. Imagine my disgust when I found it had been produced in the crudest conceivable shade of a colour which it would be cruel to call violet. I am afraid to say how many tens or hundreds of thousands of these abominations it was proposed to distribute over the country. Happily, the bookbinder for whom I was working was a man of taste, and the publisher was not altogether unamenable to persuasion, so that eventually only a portion of the volumes, I believe, were issued in the objectionable colour, but every one that was so issued "made," as Mr. Matthew Arnold would express it, for the demoralisation of popular taste.

Now the fact (which I have admitted) that most of our attempts to run alone end in disaster is no argument for resting content to cling for ever to the apron-strings of our nurse. We are none the worse for the bumps and bruises that followed on our first childish attempts to walk alone. And neither will art in the end be the sufferer, but very greatly the gainer, by some venturesomeness on our part. What a delight it is always, in old work, to see where the artist has dared something, and how interesting all transition work is, from the very circumstance that you never quite know what will be the outcome of the meeting of old and new influences. Think of any one of the great cathedrals that have grown to what they are—where Norman pillars support Gothic arches, and Decorated chapels cluster round an Early Gothic apse; whilst the nave is lighted by windows of Perpendicular or Flamboyant type; and maybe the portal shows traces of Renaissance influence. How deadly dull it would all have been if the successive generations of artists, through four or five centuries, had felt themselves called upon to play at "follow my leader." How dull it is where now and again the old men did hark back to a past period—as in the case of the cathedral at Orleans, reconstructed after 1600, in a style that may best be described as galvanised Gothic. Happily, instances of the kind are not numerous; for the most part, the men of former centuries knew how to graft their own living style on to the old stock in a way that is more than satisfactory. Many of you are, no doubt, familiar with the west front of the cathedral of Bourges. The arcading of the lower wall suffered some dilapidation, and it was necessary, early in the sixteenth century, to repair the mischief. The question was, How? The original arcading was of the thirteenth century, with trefoiled arches, the capitals (and spandrels, too, if I remember) enriched with the usual Early French foliated ornament. It would have been absurd to pull down the old work and build it all anew; equally absurd, as they thought, and as modern architects do not appear to think, to copy in the new work what remained of the old. And yet unity of effect was bound to be preserved somehow. Their solution of the problem was characteristic, and as simple as Columbus's egg. They just accepted the old lines of the arcading, and filled them in after the manner of the days in which they lived, and in which they were accustomed to work. We have thus an arcade of Gothic arches, with carved enrichment of Renaissance design. The general effect is perfectly harmonious and undisturbed. Only when you come to look into the ornament do you become aware that it has individuality of its own, instead of being a cold copy of the earlier work. It is a bit of history, in fact, and the more interesting accordingly. Its occurrence in this stately front is as welcome as one of those traits in the life of a great man which show us a glimpse of his personality, and reveal his relation to ourselves.

(To be continued.)

Mr. J. W. Connon, F.R.I.B.A., read a paper on "Kirkstall Abbey" at a meeting of the Leeds Architectural Society on Tuesday last

ON THE USE OF BUILDING STONES.*

BY JAMES GOWANS.

(Concluded from page 43.)

6. How to use Stones in the Superstructure.

THERE are many ways of building, but whatever kind of work is adopted, whether ordinary rubble stone, cubic stone, or ashlar, the great secret is to make every stone do its fair share. The true way of doing this is to build the walls from front to back of stone as nearly equal in thickness as possible—that is, of stones of cubic dimensions, or stones of a large area, examples of which we have in the remains of Egyptian and Cyclopean masonry. This is particularly desirable in the space between the foundation courses, and where the face of the wall comes to be seen; good masonry is required for this, although it is often otherwise, owing perhaps to its being buried and out of sight. For the abutments of bridges or piers of viaducts, cubic stone only can be used with safety. Where a great load has to be carried, to build with cubic stone facing and rubble stone backing is a mistake, unless the rubble stone is of large size and carefully bedded. With cubic stone and ordinary rubble you have in the outer face of the wall fewer beds and less mortar than in the backing, so that when the strain comes there is fracture, or a tendency for the wall to yield to the weaker side. Walls, as a rule, are much too thin to allow of the interior of a building being kept at a desirable temperature; thick walls are necessary. I would have all outer walls not less than 2 feet 6 inches, and, as applied to chimney-heads, you will never have a good draught in chimneys that are thin after passing through the roof. Unless they are thick, the current gets chilled and choked, owing to the cold damp air it meets with from the thinness of the masonry; and, further, it leads to disfigurement, by the use of cans, cowls, and such like contrivances, of what the architect should make one of the most telling features.

7. How to use Stone for Coursed Work.

The variety of this work lies more in the mode of dressing than of building. There are, for instance, hammer-dressed and nidded coursing, both done with the hammer, the difference between which has led to many disputes.

Specimens of ordinary hammer-dressed coursing may be seen on the back walls of the older buildings of the New Town, while in many of the same where modern additions have been made, nidded coursers have been used, both as different as to cost as that of ashlar and ordinary rubble work.

There is also pick-dabbed coursing, which requires to be clearly defined, as without a specimen it may be interpreted to mean work done with the ordinary pick, which belongs to the builder; or it may mean work which can only be done by the point or pick dabbler of the hewer. But before leaving this part of my subject, I do not know that anything more valuable could be done through your Association than to have a clear and well-considered specification prepared, treating of all kinds of work. This would be certain to lessen, at least, the differences so often arising between architects and builders as to what is meant.

8. How to Build with Ashlar-facing and Rubble Backing.

For ordinary purposes, where there is no great load to carry, to build a substantial wall the ashlar should be well squared on the beds and joints, and laid in a good swimming bed of lime, not stones with slack beds, which the builder has to pin up to bring to the plumb, but square, well-hewn beds which will bear equally on the mortar and stones below. The builder has no excuse for not bedding them well, as with the machinery now in use, such as steam cranes and such like appliances, he never needs to put his hand to the stone, but can at once have it lifted and rebbed without the slightest effort or trouble on his part.

A great mistake is often made in laying ashlar with too thin a bed of lime, and also jointing too closely. This may look well, but hard to hard is bad masonry, as when the pressure does come a fracture from the face is sure to follow; and I have observed buildings where the architect or clerk of works was anxious to show thin beds and close joints sadly defaced although otherwise well built, and that with the hardest of material. All ashlar work after being backed up should have the joints well grouted with thin lime, this especially in walls that are much exposed to rain and in such a climate as ours.

The backing of ashlar, or hewn work of any kind, should be of large-sized rubble—every stone being well knocked to its bed—not simply tapped with the light hammer now in use or the edge of the trowel, but with the old-fashioned cairn hammer which every good builder had beside him on the scaffold fifty years ago.

I cannot help noticing here how different the tools which builders now use are from what they were in the time I have referred to. Then they had a large-sized trowel with which they did not spare the mortar, and the large hammer which was freely used and never failed to bring the stone to its bed. Another tool was the hawk hammer, with one end of which the stone was squared

* A Paper read at a meeting of the Edinburgh Architectural Association on the 17th inst.

and the other the inequalities were dressed off. The mash and pincher, first used by the hewer forty years ago, were handy tools for bending the checks of rybats, and removing the rough along the edges of the stone. Now these, with the clourer, are part of the builder's kit, and are used by him for doing that which the older hands accomplished with the hammer—work that was not only cheaper done, but far more tradesmanlike in appearance. Now it is a small trowel, and the lightest of hammers, which, if used, scarcely affects the stone at all. In short, the ordinary rubble building of the present day is not such as will maintain the character our Scotch masons had when I first remember.

9. *How to Dress Stone so as to get the Most Durable Surface.*

Of the various kinds of work adopted, and of which we have admirable examples in this city, I am of opinion that polished work is the best not only for securing durability to the stone, but also for bringing out the beauty of its texture and colour. Hammer-dressed, ridged, pick-dabbed, broached, scabbled, droved, and tooled work all tend to bruise the surface of the stone and thus expose it to the atmosphere; while the rubbing necessary for polishing removes the bruised material, and presents to wasting agents a surface more likely to prevent decay than any other kind of work I know of.

I have endeavoured to make this paper as practical as possible. Its consideration may be of some value to the architectural student, as it is a matter of regret that buildings on which the architect rests his reputation, and to which his genius has been applied, should perish either from faulty stone or bad masonry.

Five hundred years ago, when those beautiful examples of Gothic architecture were erected, with their traceried windows and vaulted roofs, the architect and builder seem to have gone hand in hand not only in planning, but in building up, on true constructive principles, edifices which have withstood the ravages of time for so long a period.

Before closing, I wish to allude to a custom which prevailed when such buildings as Heriot's Hospital were erected. Then every hewer indented his mark on the face of the stone he had hewn, and it may be of interest to visit this building and observe how carefully this was adhered to. You can by these means nearly ascertain how many hewers were employed on the work, how the structure was built up round and round, and how those most expert in their craft had allotted to them the stones to dress which required the greatest skill. I have seen the same marks on buildings I have examined all over the country. I had a hobby for collecting these some years ago, and visited many of the principal cathedrals and buildings in England. I made a large collection, but unfortunately have lost the record. But it is a custom I should like to see revived, as, in my opinion, it would not deface the stone if done with the delicate and enduring touch which these old masons gave to work to which, no doubt, they attached a high value. Mark masonry, as one of the degrees in Freemasonry, had very likely something to do with the custom, but, although a Freemason myself, my paper precludes me following this phase of the craft further than to mention it as something that is at any rate suggestive.

With these examples before us, the appliances we have, and the teaching which every architectural student or working mason can get, we should be able to cope with those who have preceded us. I believe in the earnestness of the architectural student of the present day, but I am not so sure about the technical teaching or training the apprentice mason seeks after. When I first remember there were in the city many drawing-classes, chiefly attended by young men, who were either masons, carpenters, engineers, or mechanics of a like kind. There was Ruthven, on the Bridges; Milne, St. James' Square; Moffatt, George Street; Paterson, Stockbridge, and others—all teaching drawing, and making good incomes from the crowded classes that attended them. Now we have such institutions as the School of Arts to take their place; but I question very much if the classes are as well attended there as the others were in the time I have referred to. Besides this, there was at every important building a drawing-class, usually conducted by the chief foreman or clerk of works, which had the effect of theoretically educating the workman to a proficiency he could not otherwise have attained. In every squad there were numbers of men who were fit, from their intelligence and training, to act as clerk of works or foreman; and, in mentioning the former, I am of opinion that the well-trained mason is better for such a trust than the joiner.

No mason or joiner can be perfect in his trade, or have his heart in it without a knowledge of drawing. As to masonry, I know of no trade that affords greater scope to the studious mind. To be proficient his head and his hands must work together. There is endless variety in the operations he has to perform, and it is far removed from work that is nearly, if not altogether, mechanical. I trust that as education (especially technical) advances, we may have a race of masons who will be something beyond mere machines, and who, by their training, will help in no small degree our architects to carry out buildings whose architecture will be worth copying even by generations to follow us.

EDINBURGH SCHOOL OF ART.

THE prizes won by the students of the Edinburgh School of Art were presented on the 18th inst. Sir Arthur Halkett presided. The report stated that the number of students under instruction in the school during the year was 793—in the male school 495, in the female 298. Compared with the previous year this showed an increase of 5 students in the male, and a decrease of 28 in the female school. The results of the students' works executed in the school as tested by the examinations under the direction of the Science and Art Department had proved satisfactory, though as regarded the national competition and third grade, not equal to the results of some former years.

The Chairman in his address said:—We have again to congratulate ourselves and the art-loving population of this country in general, that for five years in succession one of the few gold medals given by the Science and Art Department has again been brought to Edinburgh. No doubt many of the ladies and gentlemen whose successful labours we are about to reward intend to make painting or sculpture their profession. Others, again, may pursue the art as an amusement to while away a leisure hour; for there is no doubt that drawing forms an elegant and agreeable pastime, equally suited to both sexes and to all ages; and at all times forms an attraction to the polished mind. But I would remind each of you that painstaking and careful drawing must always be the basis of successful work. How many young students there are who fail in attaining success, not from any want of skill in design, but from carelessness in execution, though perhaps their colouring may be all that could be desired. Recollect that a beautiful outline, even without colour, may please and delight the eye; but it is perfectly certain that the most delicate tints or the most gorgeous colour will fail to please if the outline is incorrect. We amateurs who year after year look forward with so much pleasure to the exhibition of the works of our living artists on these walls or on the walls of the Royal Academy of London, or who gaze with rapture on the works of the old masters, are apt to forget the time and labour and painstaking carrying out of detail which culminates in the finished work. But beautiful tints and lovely forms do not alone constitute a work of art. There must be the expression of some noble sentiment or some deep thought; and, therefore, I would urge on those students who would excel in their profession to study history, to make themselves conversant with the noble deeds of chivalry, to read the works of our best poets, and by those means to foster in the mind a feeling of sentiment and romance. Another requisite is, of course, the study of nature—the only true source of beauty—to accustom the eye to what is naturally graceful, not only in the human form, but in trees, rocks, or rivers. Wordsworth, in describing a man with no love for the beauties of nature, or without any poetry in his soul, says—

A primrose on the river's brim,
A yellow primrose was to him,
But it was nothing more.

But the true artist must be imbued with the love of nature—of the flowers at our feet, the dancing shadows, the sunlight upon the grass, the silver-bordered rain-cloud, the saffron of dawn, or the crimson sunset—in fact, of those natural objects by which we are daily surrounded, and which perhaps for that very reason are apt to escape our regard. Many practically-minded people have questioned the utility of the fine arts. "What use," they say, "is there in painting or sculpture? Are they not merely feeble imitations of the originals which we all possess? Why can we not be allowed to admire the rugged scenery of the Trossachs or Killiecrankie, or linger over sunsets on Loch Tay, without ruining ourselves by buying your pictures?" This sort of argument puts one in mind of probably what were the thoughts in the mind of the Shah of Persia when he visited this country a few years ago. Being taken to the Academy he was much struck by a picture by one of our great animal painters, of a quadruped best known to us for its patience and the length of its ears. But he was very much struck at the price asked for this work. "What," said he, "so much for that little piece of painted canvas?" Why, I could buy the real animal in my country for a few shillings. Now, depend upon it, it is for some good reason that Providence has surrounded us, not only with what is useful, but with what is beautiful. The flowers, for example, the modest violet, or the "wee bit crimson tippit flower," are not mere cumberers of the earth. Do we derive no pleasure or joy from the hedgerow redolent with hawthorn, sweetbriar, and honeysuckle; are we taught no lessons from the running brooks, the budding leaves, or from those songs without words which we hear from the linnet and the thrush; is it all "unprofitably gay"—the golden bloom of the gorse, the purple of the heath-clad hill, the yellow of a waving cornfield, or the calm azure of the sky above us, leading us to look through Nature to Nature's God? If, then, there be real utility, as I think, in the admiration of the beauties of Nature, I say it is right and proper that we should cultivate the art of imitating those beauties, that art which of all others elevates the mind and creates those sweet sensations necessary to our happiness. Let us, then, ungrudgingly pay those artists who excel in their profession all the

A Post Office is to be erected in Bradford, on a site in Bolton Road, which has been offered by the Corporation.

respect which is due to their genius. They are of the number of those whom Nature, sparing of her best gifts, grants but occasionally to the inhabitants of this earth. Those students who are turning their attention to modelling and sculpture have, perhaps, greater difficulties to contend with even than their brethren of the brush. For they have no picturesque accessories, no backgrounds, and very seldom a plurality of figures. Their art is distinguished by its simplicity—in fact, their works must depend for whatever artistic value they may possess on gracefulness of form and nobility of imagination. Recollect that a thing of beauty is not always a joy for ever. "Passing away" is written upon all things earthly; but the sculptor may take courage in this, that his ideas, being expressed in solid material are perhaps more durable. Recollect those beautiful statues which have just been brought to light near Athens, which, having been buried in the earth for centuries, are now as pure in form and quality as if fresh from the chisel of the master. When in the not far distant future your works come to be exhibited to the public in these galleries, do not be discouraged by the sometimes too severe remarks of some "spiteful stranger" or some captious critic who may come among us taking notes. Recollect the pretentious critic in the adjoining country, who, stopping in front of a really beautiful picture of flowers and fruits, which he observed by his catalogue to be by a Scottish artist, took out his eye-glass and affected to scrutinise the work. "Oh," said he, "those Scotch fellows are nothing better than sign-painters. Here is no keeping, no perspective, no foreground; and just look at that fly which the blockhead has attempted to paint on that rose-leaf—why it is no more like a fly than I am;" and approaching his finger to the picture the fly flew away. The great interest I take in your present proficiency and future prospects emboldens me to urge upon each of you a habit of industry, not only of the hands, but of the mind. Do not indulge the notion that natural genius will succeed without cultivation. Art, like everything else, will succeed but by industry alone. Study the poets, for, as Goldsmith says, "Poetry is the guide by which all the nobler arts excel." Make yourselves acquainted, if possible, with the works of Sir Joshua Reynolds, whose volumes, Fuseli tells us, "can never be consulted without profit, and should never be quitted by the student's hand except to embody by exercise the precepts he gives, and the means he points out." Let it be the aim of each of you to emulate the fame of those masters, both past and present, who have done so much to maintain the high tone of excellence which distinguishes the Scottish school.

FIREPROOF BUILDINGS.

THE recent fires have inspired a great many articles in the newspapers, and in their desire for the safety of the public the writers have often magnified the dangers of modern buildings. The *Observer* of the 14th inst. contained a leading article which might be interpreted by its readers to be a lament over the inefficiency of modern building, and especially as respects fireproof construction. It was replied to by Messrs. Dennett & Ingle in the following letter, which was published in the *Observer* of Sunday last; but even stronger testimony might have been produced by them to demonstrate the advantages of their system of concrete arching and encasement of iron:—

To the Editor of the *Observer*.

Sir,—The importance which is attached to whatever appears in the *Observer* will, we trust, be taken as our plea for offering a few observations upon the vigorous article on fires in buildings which was published in your last number. While we agree with much of the reasoning of the writer, we venture to differ from some of his conclusions, and especially when he suggests the hopelessness of finding a building that is really fireproof. For more than twenty years we have been constructing fireproof floors, and they are to be found in the principal public and private buildings in the United Kingdom. Yet, during that long period there is not an instance where one of the floors has succumbed to fire. This fact is well known to architects, but as some of your readers may not be acquainted with what has been done to insure the safety of buildings, it is possible that many doubts might arise, followed by serious consequences. Thus, for example, no less than eight acres of our work is to be found in St. Thomas's Hospital, and if the notion got abroad that it was not what it was represented to be, much anxiety must be endured by the patients. Then it is suggested in the article that the corridors of the new Courts of Justice may become a source of danger. All the vaultings of the corridors in the building have been constructed by us in our concrete (they are not of stone, as is stated, although they may appear so); and we are confident that if a fire arose in one of them, it could not pass upwards or downwards through the material. We are no less confident about the safety of the floors of the courts and offices, which are also on our system.

When fires are considered, it should not be overlooked that in many cases the destruction is partial, and that in some parts of the country there are fewer great fires than in others. It was pointed out some time ago in the *Quarterly Review* that the Nottingham district was fortunate in its immunity owing to the nature

of one material, which is much employed in the buildings. "In Nottingham," says the reviewer, "where they have gypsum in the neighbourhood as they have in Paris, they form their floors and partitions in the same solid manner, and the consequence is that a building is rarely burned down in that town." A special preparation of the gypsum forms the matrix of our concrete. This material was alone found capable of withstanding the fierce fires in Paris during the Communistic outbreak—fires which were unparalleled in intensity. According to the report of the French Société Centrale des Architectes, rubble walls covered with a plaster of gypsum remained unchanged, so were the plastered wooden partitions and the oak lintels. A well-known London architect, Mr. R. W. Edis, F.S.A., who was in Paris at the time, and made a minute examination of the ruins, reported to the Congress of British Architects in 1872: "That generally throughout all the buildings it was evident that good plaster-work, either in walls or ceilings, invariably protected and saved in a great measure the materials it covered, and in many cases, while externally the limestone walls had been broken about and calcined by the fire, internally, where plastered, they had suffered comparatively little." Evidence of this kind is beyond dispute, and if gypsum has been found so efficacious in Paris there is no reason why it should be a failure in England.

As the writer in the *Observer* points out, the principal danger in modern building arises from the use of iron. No system of fireproof construction is free from risk if it has to be sustained by girders and columns which are liable to be expanded by heat and broken by the action of water; and the evils of unprotected iron-work are not exaggerated in your article. To meet the danger we devised a system of encasing girders, which has been fully tested in this country. It was to this encasement that the safety of the stores belonging to the Civil Service Co-operative Society in the Haymarket was owing in the fire of April 23, 1881, which was described in the *Observer* of the day following. The part of the premises in which the fire arose was stocked with candles, oils, and soaps, brushes, turnery, and other combustible materials, and it required the aid of thirteen steam and two manual engines to overcome the flames. But our system of construction localised the fire; and although a large amount of stock of the kind we have described was destroyed, the building was preserved, and the business of the other departments was resumed without the loss of a day. All this, we think, may be accepted to prove that much can be done to diminish the fearful consequences of fires. It is true, as the article suggests, inflammable goods are always liable to destruction; but experience has shown that buildings containing them may be saved, and, therefore, that life may be secured. The interest of the subject will, we hope, excuse the length of this letter.—Yours, &c.,

DENNETT & INGLE.

5 Whitehall, London, S.W.: Jan. 19, 1883.

THE PRESERVATION OF CAIRO.

THE Committee of the Society for the Protection of Ancient Buildings invite the co-operation of all who are interested in the preservation of what remains of ancient Cairo. They believe that the time has come for active interference against a project of destruction which is ruinous to the country, and which is opposed to the wishes of the people. It may not be generally known that the project, only arrested by the late political events in Egypt, involved the destruction of entire streets and quarters of the town, which have been laid waste preparatory to the erection of modern buildings debased in style and totally unadapted to the climate of Egypt and to the wants of the inhabitants. The Committee suggest that the Government of the Khedive might be invited to enforce the abandonment of all schemes for the removal of native buildings except in cases that involved danger to the inhabitants, and this should be decided by competent judges. Native architects should be employed to rebuild the streets that have been destroyed but not restored, and this should be executed under the supervision of competent Europeans, who, having made Arab art their special study, would yet keep in view the requirements of modern civilisation—not, as some people imagine, necessarily at variance with a native style of architecture. The Committee are of opinion that some check should be imposed upon the wholesale removal of woodwork, inlaid marbles, tiles, and other objects, which, having been exported in large quantities to enrich museums and private collections, have now acquired a high commercial value, and thus offer a temptation to the owners to supply the numerous dealers who now flock to Cairo from London and Paris. Wherever casts, rubbings, or drawings could be made to supply the places of the real objects, these should be procured by the directors of our museums, who would find them almost as serviceable for educational purposes as the real objects. It would be unfair not to recognise the steps that have been already taken to insure the protection of the Arab monuments of Cairo, but such endeavours are apt to languish unless supported by public opinion in England, and the Committee earnestly hope that the sanction and encouragement of the English Government will be accorded to avert a calamity that would be regretted by the whole civilised world.

MR. HOLMAN HUNT'S NEW PICTURE.

MR. HOLMAN HUNT has explained the circumstances through which his new picture has been delayed. "It is," he says, "unfortunately true that the non-arrival of my materials when I was commencing this picture in Jerusalem led me to purchase a linen sheet there to serve as my canvas. For a small painting demanding but little manipulation this might have borne the strain of the work, but extra tension and accidental severe test of atmospheric condition gradually increased the difficulties arising from it, until even with the most cautious treatment, and consultations in England with the best authorities, no resources of my own proved competent to master the difficulty. Eight months since I gave the painting into the hands of an accomplished reliner to be placed upon a sailcloth of exceptionally strong texture, and otherwise for him to take steps to correct the evil. In many points this purpose was achieved most successfully, but in others, although the foundation was now firm as a rock, the original distortions of the upper canvas proved to be still of a character to defeat my utmost endeavours to complete the task. There were so many inducements to me to do my utmost to overcome the difficulty that I only adopted the resolution to abandon the attempt after too many efforts, and when it was obvious to all that to express any delicate meaning on the defective surface was an impossibility. Yet in speaking of my intention not to waste further time upon this canvas, I did not mean to convey the idea that the painting was 'irreparably spoiled.' Indeed, I shall not without further struggle abandon the hope of exhibiting the picture this season. The plan for the treatment of the existing difficulty, which my friend Mr. Millais has agreed upon with me, must necessitate destruction to more or less finished work. In view of this prospect I undertook an exact copy of the central group, and for possible eventualities I placed this upon the appropriate spot in a canvas suitably large for the whole picture. I have now so far advanced with the task that it is a question with me whether I shall not avoid further uncertain difficulties with the old canvas, and proceed with the duplicate to the end. In a few days I shall be able to decide this question. Whether sooner or later, however, I have no doubt that a new piece of cloth can be sewn into the space of the damaged Jerusalem canvas should this prove needful, and thus the picture may become sounder than most paintings on cloth, seeing that it will be firmly united to the sailcloth backing."

THE STATUE OF QUEEN ANNE.

AT the meeting of the Court of Common Council on the 18th inst. a correspondence was read between the Lord Mayor, the Dean of St. Paul's, and the first Commissioner of Works on the subject of the condition of Queen Anne's statue in front of St. Paul's Cathedral. The Dean, replying to the Lord Mayor's offer to co-operate with the Chapter in removing the unsightliness complained of, stated that the statue, with its accompanying figures, was, he believed, a public monument put up under an Act of Parliament by public money, and, therefore, not in the power of the Chapter to remove. There had been various communications with Her Majesty's Office of Works, but the office had not been disposed to deal with the monument. The Lord Mayor next wrote to the First Commissioner of Works complaining of the disgraceful and dilapidated condition of the effigy, and stating that the Corporation of London and the Dean and Chapter were equally anxious for the removal of the disfigurement to the cathedral, and would gladly co-operate with the Office of Works in any steps that could with that view be taken. Mr. Shaw-Lefevre replied that his department had no authority whatever over the statue and no power to repair or to remove it. In 1876 an application was made by the department to the Treasury for authority to spend 500*l.* in repairing the statue, but it was refused on the ground that it was not the property of the Government, and that the Act of 1854, which placed certain statues within the Metropolitan Police district under the control of the Office of Works, excluded the department from all jurisdiction over statues within the City of London. As that exclusion was made at the instance of the Corporation of London it appeared to him (Mr. Shaw-Lefevre) that the duty fell upon them of executing whatever repairs were necessary to the statue in question.

It was resolved that the correspondence be referred to the City Lands Committee for consideration, with power to confer with the Dean and Chapter of St. Paul's and the City Commission of Sewers on the subject, and with instructions to report without delay.

The St. Gothard Tunnel.—All attempts to effect an amicable arrangement of the matters at issue between the St. Gothard Company and Favre & Co., the contractors for the great tunnel, having proved abortive, the contest will be fought out in the law courts. The proceedings there, in the cross actions, are likely to be long and costly, the amounts at stake being, for Switzerland, unprecedentedly heavy. The company claim from the contractors nearly nine million francs, and the contractors, on their part, are suing the company for 14,350,000*fr.*, the amount of the losses which they say they have sustained by the company's *laches*.



The Model in the Law Courts.

SIR,—May I ask you to correct in your next number an erroneous paragraph published in *The Architect* this week? Therein it is stated that the full-size model of a man, now placed in the corridor of the Royal Courts of Justice, has reference to the proposed memorial to the late Mr. Street. I beg to inform you that the model has nothing whatever to do with the "Street Memorial."

Very sincerely yours,

H. H. ARMSTEAD, R.A.

Studio, Bridge Place, Eccleston Bridge, S.W. :

January 22, 1883.

[Several papers stated that the model represented Mr. Street. We suggested in the Note that somebody else was the subject, and it would show ignorance of Mr. Armstead's work to suppose that such a figure came from his studio.]

SIR,—The "full-size model of a man," which is referred to in your last number as having been placed in a corridor of the Royal Courts of Justice, has no connection whatever with the Street Memorial, which, in accordance with a resolution of the committee in May last, will be placed in the central hall. The committee feel every confidence that, in the hands of the distinguished sculptor who has been intrusted with the work, full justice will be done to the great architect and to his greatest achievement. I may add that the design and full particulars would have been before the public, and its execution well advanced ere this, had the subscriptions been as numerous and liberal as the committee hoped and had good reason to expect. Five hundred pounds are yet required to admit of the completion of the design according to the artist's conception. Surely such a sum ought to be readily forthcoming for such an object. Subscriptions may be paid to the hon. treasurer, Alfred Waterhouse, Esq., A.R.A., or the "Street Memorial Fund," London and County Bank, Hanover Square branch.

Faithfully yours,

6 Montagu Place,
Montagu Square, London, W.
January 23, 1883.

ARTHUR W. BLOMFIELD,
Hon. Sec. to the
Street Memorial Committee.

The Dublin Museum Competition.

SIR,—You have inserted a letter under the above title, without date or address, and signed "An Architect," in your paper of the 6th inst., which, with your permission, I propose to notice, not so much from any merit or suggestion in itself deserving of remark, but to prevent English architects being misled by the false statements of your correspondent, whose unlimited sneering at all things Irish may help to show the temper which such writing is sure to provoke. The same hand can be traced in some letters in the Dublin papers, and the last few lines show the personal interest of the "Architect" in the competition plans, if I am not much mistaken, and certainly no professional man ever took a more stupid or silly means to insult and outrage public opinion in Dublin than your nameless "Architect."

Commencing with the Corporation, "largely composed of publicans," who fear rival attractions to the gin-palaces, then a sneer at the Royal Irish Academy, "which has for many years kept its collections from the view of the public" (this is a false statement), then the Royal Dublin Society "claiming the chairs and tables of the council-room"—surely, sir, this is not the style to win respect from clients, and it must be remembered that the citizens of Dublin have as much right to a voice in this competition as a private gentleman who employs an architect to build a house. Dublin is the capital of Ireland, and its population is over 500,000; and the leaders of all shades of opinion have agreed at several public meetings that they are not satisfied with the site or the design submitted for the new museum buildings, which are to cost 100,000*l.*

If such meetings were held in any other city in the world, I care not where, there would be an end to the discussion, as the clients would dismiss the architects, compensating them for their trouble certainly and liberally. But unfortunately Englishmen have the idea that Irishmen must be bullied and insulted even when a kindness is intended, and this nameless "Architect" is evidently a John Bull of this type; but we will have none of him, or his gloomy plans, or his sneering letters. As to being "liberal with other people's money," I cannot see the point of the taunt as applied to the Dublin Committee; and a little consideration will show that the Dublin Committee have a perfect right to hold a high hand in the discussion. They are the leading men in the Royal Dublin Society, the Royal Irish Academy, and the Corporation of Dublin, representing the culture, wealth, and the popular voice of Dublin; and they are supported by the Dublin

press of all shades of politics, and they are unanimous in condemning site and plans.

Now as to other people's money. Why other people's? Dublin has been cheated out of its parliament and has been cheated out of its museum for the last twenty-five years. Edinburgh—exactly in the same position as Dublin as a centre of teaching—has had its museum this twenty-five years, at the cost to the country of 100,000*l.*, and Irish taxpayers contributed, as they do now, to South Kensington, and the Government has promised Dublin this museum since 1865, and we taxpayers of Dublin are waiting till for our share of Imperial expenditure and fulfilment of Government promises which take generations to be carried out in Ireland; and because, forsooth, we object to see one of our finest city squares destroyed by an "ugly building with an arch in the centre," and want the expenditure of a few thousand pounds in the purchase of some old houses to clear a proper site to give light and air to two buildings instead of one, we are to be insulted as Irishmen by every nameless scribbler who reads a few Blue-books, and imagines he alone is a wise man on this subject.

I am, faithfully,

RICHD. W. WALSH, C.E.

Alverno, Dalkey:

January 17, 1883.

The Decoration of the Internal Dome of St. Paul's.

SIR,—The official interference, at a late meeting of the Institute, with the discussion of this subject appears to me, and some other subscribers to the decoration fund, to have been so undesirable that it may be worth while to revert to the subject. The plea for silence was claimed upon the fact that the design (based on the sketch of the late Mr. Stevens) had not yet been finally approved by the committee. Something, but not very much, is known of this design, and what is known of it most certainly does not command anything like general approval; and if the authors should succeed in obtaining the acceptance of it by the committee, the matter will be ended as far as we and the public are concerned. It is clear, then, that if further discussion is really desirable and is to have any practical result, now is the time to enter upon it. Later on we should be met with the cry, "Too late, too late." As it has taken about ten years to arrive at the present indefinite state of things, we must conclude that the committee and all concerned find the problem they have to deal with one of unusual difficulty. This is not very surprising, for the work—a truly national one—will be of such unusual magnitude and such unusual form that all the aid that can be secured should, I think, be rather welcomed than declined. The safeguards that the Cathedral surveyor claimed as sufficient to secure a satisfactory result do not appear to be of much practical value, when we consider the past history and present circumstances of the question, advisers and committee appearing to be in a difficulty from which they cannot emerge: a difficulty no doubt arising from the number and complexity of the questions—scriptural, iconographic, archaeological, and others—which present themselves for consideration in determining merely a basis or principle for the work. To convince ourselves of its unusual character, we have only to ask what has actually been done of a similar nature by any living British artist, and we can only reply—nothing! The President's beautiful picture at South Kensington, large as it is, is a trifle in comparison.

Taking all the circumstances into account, it is scarcely surprising that disappointment should be felt. Ten years have elapsed since the committee first met, but next to nothing has been done in the decoration of St. Paul's. Subscribers may well despair of seeing anything in their lifetimes.

Your obedient servant,
X.

LEGAL.

High Court of Justice—Queen's Bench Division.

Before Mr. Justice LOPES.

DIPLOCK & HAMILTON v. HARTLEY.

"PICKED" GRANITE.

This was an action to recover the price of a number of granite blocks. The defence was that the blocks were not in accordance with the contract. Mr. Kemp, Q.C., in opening the case, stated that the plaintiffs were stonemasons, carrying on business as the West of England Granite Company at Penrhyn, and the defendant, Mr. Job Hartley, was a builder at Small Heath, Birmingham. Towards the end of the year 1880 the defendant contemplated entering into a contract with the London and North-Western Railway Company, and he communicated the fact, though not the details, to the plaintiffs, from whom he desired to obtain the granite required under the contract, and applied for the lowest quotations. Considerable correspondence ensued, and in May, 1881, a gentleman, acting for the defendant, concluded a contract, one of the terms of which was that the top face of the stone should be dressed, but the remaining faces picked only, the understanding being that the sides of the granite bases would not be exposed to view. It would appear that the defendant gave the railway company the right to reject any of the blocks, and as a matter of fact they did reject some of them, and the question now was

whether the blocks supplied by the plaintiffs were in accordance with the terms of the contract. He (Mr. Kemp) was instructed that the word "picked" meant a variety of things, according to the nature of the work, and he would prove that the blocks in question were picked within the meaning of the contract, and if so, whatever might be the contract between the defendant and the railway company, the plaintiffs were entitled to be paid the 90*l.* still remaining due. The defendant claimed a number of items by way of counter claim, but if the plaintiffs were right as to the contract, it would not be necessary to enquire about the items. If, however, it became necessary to enquire into the question of "picking," it might be expedient to refer the matter, though he was bound to say that his experience was that a partial reference of that sort generally involved a trial of the whole case twice over. Mr. Justice Lopes thought that under those circumstances it was advisable to refer the entire matter at once. Mr. Clarke, Q.C., remarked that the counter claim was for the expense which the defendant had been obliged to incur in order to have the granite picked after it was delivered. Counsel held a consultation with regard to his lordship's suggestion, and at its conclusion Mr. Kemp announced that it had been agreed to enter a verdict for the plaintiffs for 90*l.*, subject to a reference under the Common Law Procedure Act. Mr. Clarke observed that there would also be a verdict for the defendant on the counter claim subject to a reference. That, of course, was only formal. The agreement was that the reference should be to a learned counsel, who would have power to dispose of all matters in dispute. Order accordingly.

(Before Mr. Justice STEPHEN.)

NORTHERN FOUNDRY COMPANY v. KING & BROWN.

AGENTS' ORDERS.

The plaintiffs in this case were ironfounders at Falkirk, and the defendants were builders at Hampstead. The defendants were erecting a number of villa residences, and required iron railings for forty of the houses and a large central garden. The order for the railings was given to the London agent of the plaintiffs' company by a Mr. John Jones, and the case for the plaintiffs was that that gentleman was acting as agent of the defendants. The railings were supplied to the defendants, but they refused to accept a portion of them. The plaintiffs alleged that this refusal arose from the fact that the defendants had ordered more railings than they actually wanted, and they accordingly brought the present action for the purpose of recovering a sum of 52*l.*, the value of the railings which the defendants had declined to take. The defendants, on their part, asserted that Mr. Jones was in no sense their agent, and further, that they never gave any order for a specific number of railings. The agent gave a specific order on his own responsibility, and with the result that a larger number of railings were supplied than they really required, and defendants maintained that they could not be legally called upon to pay for the excess, their intention having been throughout to have the railings as they required them. In the end Mr. Justice Stephen nonsuited the plaintiffs, with costs.

Court of Session, Edinburgh.

(Before the Lord-Justice Clerk and Lords YOUNG, CRAIGHILL, and RUTHERFORD CLARK.)

BIRRELL v. ROUGH.

ARCHITECTS' CERTIFICATES.

This was an appeal from a judgment of the Sheriff of Fifeshire in an action at the instance of John Rough, joiner in Kirkcaldy, against Alexander Birrell, for payment of 153*l.* 5*s.* 3*d.*, being the alleged balance due to the pursuer of the contract price and extras in connection with the joiner work of a tenement of houses belonging to Birrell. It was provided by the specification that the contract price was to be paid by certain instalments, the last of which was to be paid when the tenement "is finished and certified by the architect as conform to plans, specifications, and general conditions." The defendant pleaded, in defence, that Mr. Storrar, architect, Cupar, who was employed by him to superintend the work, having refused to grant a certificate that the work was properly finished, the action was premature, and ought to be dismissed. The Sheriff-Substitute, after the record was closed, remitted to Mr. Andrew Scobie, architect, to report whether the joiner work had been duly executed in terms of the specification; and he at the same time allowed a proof with regard to the extra work, in the course of which Mr. Storrar was examined as a witness by the defender. Mr. Scobie reported that "although not in every particular executed according to the specification, the job is executed according to the spirit or fair interpretation thereof, and in such a manner that an architect wishing to deal fairly between the proprietor and contractor should have no hesitation in passing as satisfactory." The Sheriff-Substitute thereafter held that the pursuer was bound by the clause of reference in the contract, and sisted the process to enable the pursuer to take such steps as he might be advised to obtain Mr. Storrar's certificate. In his note to the interlocutor, the Sheriff-Substitute stated that he had come to this conclusion reluctantly, for he was convinced that the pursuer had substantially performed his part of the

contract, and it was difficult to resist the impression that he had not been fairly dealt with. On appeal to the Sheriff, his Lordship recalled the Sheriff-Substitute's judgment, and decreed against the defender for the balance of 133*l*. 13*s*. 6*d*., with expenses. His Lordship based his judgment on the ground that Mr. Storrar had disqualified himself from acting as referee by his evidence as a witness for the defence, and that this ground of decision was equally applicable to the duty which he had to perform of granting a certificate that the work had been completed. The defender appealed.

The Court affirmed the Sheriff's decision, with expenses. Their Lordships held that the defender had acquiesced in the remit to Mr. Scobie, and that the report of that gentleman sufficiently instructed that the work had been completed in terms of the contract, and that there was, therefore, no good ground on the part of the defender for withholding payment of the balance of the contract price.

ENGINEERING WORKS.

Dock and Railway Works at Hull.—On Tuesday a keel-post stone weighing eight tons was laid at the Alexandra Dock, which is in connection with the new line to Barnsley. The works of both dock and railway were commenced early in 1881, and it is expected that the railway will be completed by the end of the present year, and the dock by the end of 1884. Some idea of the extent and magnitude of the works may be gathered from the following figures:—The excavations on the railway amount to 5,000,000 cubic yards, those of the dock being 3,500,000 cubic yards, giving a total of 8,500,000 cubic yards. Of this quantity 4,700,000 cubic yards have been done up to the present time. There are five tunnels on the railway of an aggregate length of 4,263 yards. The ironwork on the railway bridges weighs 5,800 tons, of which 2,000 tons are already in place. The quantity of brickwork already executed is 96,000 cubic yards, involving the use of 36,000,000 bricks. Of the masonry in the dock there will be 435,000 cubic yards, of which 110,000 cubic yards are already done. There are 728,000 cubic yards of dredging, of which 140,000 yards have been done. The number of men employed on the dock is 2,400, and on the railway 3,800, making a total of 6,200. In November last the total number was 6,800. Of engines and machines there are employed on the railway and dock works sixty-five locomotives, eighty portable engines of 874 horse-power combined, forty-seven steam cranes, eight steam navvies, two hydraulic navvies, three steam grabs, twenty-one steam pile engines, two steam dredgers, and three electric light machines. These latter are in the dock works only; they are on the Siemens principle and supply the current to six lamps of 3,000 candle-power each, and ten lamps of 600 candle-power each. The smaller lamps are carried on portable stands, and are moved about from place to place to suit the requirements of work. Of horses there are thirty employed in the dock, and 140 on the railway, making a total of 170. The total number of earth waggons employed is 2,670, the railway requiring 1,764, and the dock 906 of that number. The cost of the combined undertaking is estimated at three millions sterling, but the company have powers for raising another million of capital. The engineer-in-chief is Mr. J. Abernethy, and the contractors are Messrs. Lucas & Aird. Mr. W. Colson is the contractors' agent for the dock.

CHURCH BUILDING AND RESTORATION.

Charnwood Forest.—The Oaks Church, which is situated in a secluded valley almost in the centre of the forest of Charnwood, is being restored under the direction of Mr. Ewan Christian. When the work is completed the church will afford accommodation for some 200 persons. The contractors for the work are Messrs. Herbert, of Leicester, the contract price being about 3,000*l*.

Owermolgne.—The parish church has just been reopened. The church, with the exception of the tower, which is in a comparatively good state of repair, has been rebuilt. The church consisted of nave, chancel, and transept. A vestry has been added. The style was of two or three periods in date, the Perpendicular being followed in the restoration. The work has been carried out by Mr. John Beer, from the plans of Mr. S. Jackson, of Weymouth.

Nether Broughton.—Some further works of restoration have been effected at Nether Broughton Church. Two of the old bells have been re-hung, and the remaining one, which was cracked, has been replaced by a new bell weighing 9 cwt. New bell-frames, wheels, and beams have also been provided by Messrs. Taylor & Son, of Loughborough. New oak louvres have been placed in the tower windows, and the old floor in the bell-chamber has been replaced with a new oak floor, and a new pitch pine floor has been substituted for the old floor in the ringers' chamber. A new roof has been placed on the tower and covered with lead. These and other works have been carried out by Mr. Allen, builder, of Old Dalby, under the superintendence of Mr. William Knight, architect, of Nottingham.

NEW BUILDINGS.

Children's Hospital, Glasgow.—This hospital has been opened. A mansion-house has been enlarged and altered for the purpose, under the direction of Messrs. Campbell Douglas, & Sellars. The exterior of the building is unpretentious, but the Scott Street entrance has been embellished by a finely-executed representation of Charity, supported by cherubs. The main entrance-hall has been finished in a quiet but effective style of decoration. To the right of the entrance Ward No. 1 is situated, the arrangements of it and those on the two upper flats being very much alike. The floors are of pine, varnished, and the walls to a height of six feet are covered with cream-coloured tiles, and above that finished off with enamelled paint of a tint which will not be too trying to the eyes of the patients. The lower parts of the windows of each ward have been filled with painted glass, the centre designs illustrating well-known nursery legends. The fireplaces are so constructed that a current of heated fresh air is being constantly sent into each apartment, but in addition to this there is an ordinary heating apparatus. All the pipes of the plumber-work throughout the house are exposed. The principal staircase-window has been filled with a beautiful stained-glass work, representing Christ blessing little Children, which was executed by Messrs. Sprigley & Hunt, of Lancaster and London.

GENERAL.

Mr. J. Earnshaw has been appointed architect for new Wesleyan Chapel and Schools at Bridlington.

Mr. R. Ferguson, M.P., of Carlisle, has been elected a Fellow of the Society of Antiquaries.

Mr. W. G. Penty delivered his presidential address last week to the members of the York Architectural Association.

Mr. W. Atkinson, of Stockton, has taken the contract for the additions to the prison buildings at Northallerton.

Mr. G. Courtauld, M.P., has offered to erect a Cottage Hospital at Halstead, at a cost of about 1,500*l*.

Mr. Wykeham Martin has presented a polished brass eagle lectern to Leeds Church, near Kent. It was made by Messrs. Jones & Willis.

Mr. James Salmon, F.R.I.B.A., delivered a lecture on Tuesday to the members of the Glasgow Architectural Association upon "Architectural Education." The founding of professorships of architecture in the Universities was recommended.

A Pier and Marine Promenade are to be constructed at Mablethorpe, Lincolnshire.

The Contract for the material of the Forth Bridge, which is to be constructed entirely of steel, has been given to the Steel Company of Scotland, Glasgow.

The Picture representing *The Daughters of Israel lamenting over the Death of Saul*, by Mr. H. Le Jeune, A.R.A., has been presented to the Longworthy Art Gallery, Salford, by an ex-Mayor of the town.

A Column in the arcade of Kelso Abbey has fallen. Steps are being taken to prevent further damage, which threatens to follow.

The London Sanitary Protection Association had a total number of 540 members for the year 1882, the year's income amounting to 1,164*l*.

The Parish Church of Newport, Salop, is to be restored. The cost of reinstating the building in a condition of safety will be about 2,000*l*.

The Birmingham Corporation, who obtained borrowing powers for 2,000,000*l*. for their gas undertaking, have made application for sanction to borrow a further sum of 250,000*l*.

The Restoration of the chancel and eastern portion of Aston Church, carried out at the cost of an anonymous benefactor, is nearly completed, and it has now been decided to undertake the restoration of the old nave and aisles.

The Army Estimates will include 11,000*l*. for levelling the trenches and other obsolete fortifications around Devonport; and 8,000*l*. for similar work at Plymouth Citadel, where new barracks will probably be built.

Mrs. Bray died a few days ago, in the ninety-third year of her age. She was married in 1818 to Charles Stothard, the archæologist, a son of Thomas Stothard, R.A. With him she visited the old towns of Normandy and Brittany, and soon afterwards published her first book, a series of animated letters descriptive of her tour. Charles Stothard was killed in 1821 by a fall from a ladder while making a drawing in Beer Ferrers Church, in Devonshire. With the assistance of her brother, Mr. Alfred John Kempe, himself a distinguished antiquary, she edited her late husband's incomplete work on the "Monumental Effigies of Great Britain," and in 1823 published his memoirs. Mrs. Bray also wrote a life of Thomas Stothard, which was originally published in *Blackwood's Magazine*. Mr. C. Stothard's beautiful collection of original drawings for the "Monumental Effigies" has been left to the British Museum.

SUPPLEMENT

TO THE

ARCHITECT.

CONTRACTS, COMPETITIONS, AND TENDERS.

LONDON, JANUARY 27, 1883.

EDITORIAL NOTICES.

The authors of signed articles and papers read in public must necessarily be held responsible for their contents.

No communication can be inserted unless authenticated by the name and address of the writer—not in every case for publication, but as a guarantee of good faith.

Correspondents are requested, as much as possible to make their communications brief. The space we can devote to Correspondence will not usually permit our inserting lengthy communications.

APPOINTMENTS VACANT.

GAINSBOROUGH.—Feb. 3.—Applications are invited for the Appointment of a Surveyor. Mr. S. Hayes, Clerk to the Local Board, Market Place, Gainsborough.

GELLIGAER.—Feb. 2.—Applications are required for the Appointment of a Surveyor for the District of Highways. Salary £100. per annum. Mr. Richard E. Spencer, Cardiff.

GLAMORGAN.—Jan. 31.—Applications are required for the Appointment of Three District Road Surveyors. Salary £150 per annum. Mr. Richard Evan Spencer, Clerk to the County Roads Board, Cardiff.

PEWSEY.—Feb. 3.—Applications are invited for the post of Surveyor to the Highway Board. Mr. S. B. Dixon, Clerk to the Board, Pewsey.

WALSALL.—Jan. 27.—Applications are required for the Appointment of Borough Surveyor. Mr. Samuel Wilkinson, Town Clerk, Walsall.

COMPETITIONS OPEN.

BRIGHTON.—Feb. 1.—Designs are invited for the Madeira Road Improvement. Premiums of 200*l.*, 100*l.*, and 50*l.* Mr. F. J. Tillstone, Town Clerk, Brighton.

NOTTINGHAM.—March 15.—Plans, Designs, and Estimates are invited by the Corporation for the Erection of Municipal Offices. Premiums to the extent of 600*l.* offered. Mr. S. G. Johnson, Town Clerk, Municipal Offices, Nottingham.

WEST HARTLEPOOL.—Feb. 1.—Plans are invited of a Church for St. Paul's New District, Stranton. Mr. W. D. Ramsey, 1 Bell Street, West Hartlepool.

CONTRACTS OPEN.

ABERDEEN.—Jan. 27.—For Additions to Ruthrieston Public School for the Oldmarch School Board. Mr. H. McLennan, Advocate, 71 King Street, Aberdeen.

ALLERTON.—Jan. 29.—For Building Residence. Messrs. W. & R. Mawson, Architects, Exchange Buildings, Bradford.

ANERLEY.—Feb. 5.—For Alterations and Additions to the North Surrey District School. Mr. J. R. Vining, Surveyor, 89 Chancery Lane.

AYR.—Jan. 27.—For Additions to Dallegles School, New Cumnock. Mr. Allan Stevenson, Architect, 42 Newmarket Street, Ayr.

BARLINCIE, GLASGOW.—Jan. 29.—For Supplying and Fixing Two Steam Boilers, Supply Pipes, Six Steam Cooking Boilers, &c. Plans and Specifications at the Prison Commissioners' Office, 130 George Street, Edinburgh.

BELFAST.—Jan. 29.—For Building Banking Premises, Royal Avenue, for the Northern Banking Company. Mr. John Lanyon, Alexandra Chambers, 12 Lombard Street, Belfast.

BIRKENHEAD.—Jan. 31.—For Construction of a Brick Sewer. Mr. Thomas C. Thorburn, Borough Surveyor, Municipal Offices, 35 Hamilton Square, Birkenhead.

BLOXWICH.—Feb. 3.—For Erection of Public Buildings, comprising Police Station, Reading-room, Office, Store-rooms, Stable, &c. Mr. Samuel Loxton, Architect, Walsall.

BRADFORD.—Jan. 29.—For Building Stable, Coach-house, Cottage, &c., at Springfield, near Cross Hills. Mr. Samuel Jackson, Architect, 2 Kirkgate, Bradford.

BRADFORD.—Feb. 1.—For Erection of Boundary Walls, Lodge, Entrance Gates, Palisading, Conservatory and other Buildings, &c., at proposed Recreation Grounds. Mr. J. H. Cox, Borough Surveyor, Town Hall, Bradford.

BROMLEY.—Jan. 29.—For Building Shops and Premises Hammeton Estate. Mr. Frederick Stocker, Surveyor, Railway Approach, Lewisham.

BROMSGROVE.—Feb. 6.—For Construction of Sewers, &c. Mr. S. G. Purchase, C.E., Worcester.

CARLISLE.—Jan. 27.—For Alterations to Primitive Methodist Chapel. Mr. James Leslie, Architect, 27A English Street, Carlisle.

CARNARVON.—Jan. 27.—For Construction of and Fixing two Iron Foot Bridges and other Work at Dock Basin. Mr. Frederick Jackson, Engineer, 18 Low Pavement, Nottingham.

CHELTENHAM.—Feb. 1.—For Building Central Gas Offices with Residence at Junction of North and Albion Streets. Mr. John G. Dunn, Architect, 44 Waterloo Street, Birmingham.

CHILLERTON.—Feb. 8.—For Erection of School Buildings and Master's House for the Carisbrooke School Board. Mr. Wm. Tucker Stratton, Architect, 31 Holyrood Street, Newport, Isle of Wight.

CUTTHORPE.—Feb. 20.—For Building Schools to accommodate 250 Children. Mr. John Gould, Architect, 15 Packer's Row, Chesterfield.

DEPTFORD.—Feb. 15.—For Widening Superstructure of Deptford Creek Bridge and providing temporary Bridge. Mr. J. E. Wakefield, Metropolitan Board of Works, Spring Gardens, S.W.

DOVER.—Mar. 5.—For Building Warehouse and Extension of existing Warehouse on Clarence Quay. Mr. Rowland Rees, Harbour Engineer, Dover.

DRESDEN.—Jan. 29.—For Building Villa Residence, Ricardo Street, Stables and Coach House, Cobden Street, and Cottage in Villiers Street. Mr. William Wood, Architect, Longton, Staffordshire.

DUBLIN.—Jan. 27.—For Alterations and Additions to General Post Office. Plans, &c., at the Architect's Department, Public Works Office, Dublin.

DUBLIN.—Jan. 27.—For Building Record room at No. 24 Merrion Street. Plans, &c., at the Architect's Department, Public Works Office, Dublin.

DUNSHAUGHLIN.—Feb. 1.—For Building Dispensary and Dispensary Residence. Mr. William H. Byrne, Architect, 52 Dame Street, Dublin.

DURHAM.—For Building Business Premises at South Bank. Mr. W. H. Blessley, Architect, 1 Exchange Place, Middlesbrough.

ECCLESHALL.—For Additions to Vicarage House at Eccleshall. Mr. Ewan Christian, Architect, 8A Whitehall Place, London.

ELLAND.—Jan. 29.—For Building Co-operative Store. Mr. R. F. Rogerson, Architect, 11 Church Street, Brighouse.

FAIRFORTH.—For Erection of a Fireproof Cotton Mill. Messrs. Potts, Pickup, and Dixon, Architects, Oldham.

FAWLEY.—Feb. 10.—For Building Room, Forming Playground, and other Works to Board School. Mr. D. Davy, Cadland, Southampton.

FRASERBURGH.—Jan. 28.—For Works in the Erection of a large Preserved Provision Factory. Mr. John Proctor Writer, Fraserburgh.

HALIFAX.—Jan. 30.—For Pulling Down Ten Houses in Greece Field, Removing to Elland, and Building Up. Messrs. Jackson & Fox, Architects, George Street, Halifax.

HALIFAX.—Jan. 31.—For Building a Warehouse in St. John's Place. Messrs. Utley & Gray, Architects, 10 Waterhouse Street, Halifax.

HARTFORD.—Jan. 30.—For Building Tower of St. John's Church. Mr. John Douglas, Architect, 6 Abbey Square, Chester.

HORSFORTH.—Jan. 29.—For Construction of Glazed Earthenware Pipe Sewers, 2,117 yards, with Manholes Ventilators, and Flushing Apparatus. Mr. Wm. B. Woodhead, C.E., 65 Market Street, Bradford.

HUDDERSFIELD.—Jan. 27.—For Erection of various Buildings adjoining Technical School. Mr. Edward Hughes, Lord Street, Huddersfield.

HULL.—Feb. 13.—For Building New Bank at the corner of George Street and Smeaton Street, for the Managers of the Hull Savings Bank. Mr. Robert Clamp, Architect 5 Land of Green Ginger, Hull.

ILKESTON.—Jan. 29.—For Building Ten Houses in Blooms-grove Road and Two Houses in Wood Street. Mr. George Haslam, Architect, 4 East Street, Ilkeston.

KILMACOW.—Jan. 31.—For Adding Chancel and Vestry to Church and Sundry Internal Alterations. Mr. J. F. Fuller, Architect, Brunswick Chambers, Dublin.

LEEDS.—Jan. 30.—For Building Eight Houses, Westfield Crescent. Mr. James Charles, 14 Butts Court, Albion Street, Leeds.

LICHFIELD.—Feb. 3.—For Alteration of Premises, Market Place. Mr. G. Russell, Market Place, Lichfield.

LINCOLN.—Feb. 2.—For Building Infant School adjoining St. Andrew's Church. Messrs. Watkins & Scorer, Architects, St. Edmond's Chambers, Lincoln.

LIVERPOOL.—Feb. 19.—For Laying Cast Iron Socket Pipes (12 miles) and Appendages. Mr. Thomas Hawksley, 30 Great George Street, Westminster.

LIVERSEDGE.—Jan. 29.—For Extension of Mill Premises, Stanley Mill. Mr. William Ellis, Architect, Market Place, Heckmondwike.

LONDON.—Jan. 30.—For Construction of Wrought-iron Travelling Caisson at Esquimaux, British Columbia, with Keels, Folding or Lowering Bridge, &c. Messrs. Kinipple & Morris, C.E., 2 Westminster Chambers, London, and Greenock, N.B.

LONGWOOD.—Feb. 6.—For Re-erection of Prospect Mills (Five storey and Two storey). Messrs. John Kirk & Sons, Architects, Huddersfield.

LYMM.—Jan. 31.—For Sewering portion of the Local Board District, Construction of light Iron Bridge at Statham Pool, and other Works. Messrs. Wilson & Mulliner, Albert Square, Manchester.

MADRON.—Feb. 1.—For Building Parsonage House Offices, Stabling, and Coach House. Messrs. Perkins & Caldwell, Victoria Square, Penzance.

MILTON.—Feb. 13.—For Conversion of present Infectious Hospital into a General Infirmary. Mr. William Leonard Grant, Architect, Sittingbourne.

MOLD.—Feb. 12.—For Restoration of Nerquis Church. Mr. John Oldrid Scott, Architect, Spring Gardens, S.W.

MUSWELL HILL.—Jan. 31.—For Erection of Fences, Gates, &c., at the Alexandra Park. Mr. T. Heygate Vernon, Architect, 21 Abingdon Street, Westminster.

NEWCASTLE-ON-TYNE.—Jan. 31.—For erection of a Disinfecting Building and Cart Shed, at Byker's Hospital. The City Engineer, Town Hall, Newcastle-on-Tyne.

NEWLYN EAST.—Feb. 4.—For Restoration of Church. Mr. J. D. Sedding, Architect, 18 Charlotte Street, Bedford Square, W.C.

NOTTINGHAM.—Jan. 29.—For Building Labour Sheds at the Workhouse. Mr. G. Muncester Howard, Clerk to the Guardians, Union Offices, York Street, Nottingham.

NUNNINGTON.—For Restoration of Nunnington Church, Yorkshire. Mr. Ewan Christian, Architect, 8A Whitehall Place, S.W.

PUTNEY.—Feb. 6.—For Alterations to Sub-District Post Office. Office of Works, 12 Whitehall.

ROCHDALE.—Jan. 31.—For Repair of Spire on Tower of Town Hall. Mr. S. S. Platt, Borough Surveyor, Town Hall, Rochdale.

SHREWSBURY.—Jan. 31.—For Pulling Down the present Building on Site, Cleaning, Sorting, and Stacking the Materials, and Erection of a School, Offices, &c., on the Wyle Cop. Mr. Randal, F.R.I.B.A., Architect to the Board, Betton House, Shrewsbury.

STAFFORD.—Feb. 10.—For Alterations and Additions to Militia Stores for Conversion into Police Barracks. Mr. Robert Griffiths, County Surveyor, Stafford.

STRAFORD-ON-AVON.—Jan. 30.—For Repairs to Mason's Buildings, Rother Street. Mr. Joseph Lattimer, Architect, 55 Ely Street, Stratford-on-Avon.

SWANSEA.—Feb. 5.—For Additions to the Guildhall, Mr. Edward Cousins, Adelaide Chambers, Swansea.

WELLS.—Feb. 1.—For Works in Construction of Sewerage and Outfall. Mr. O. Brown, City Surveyor, Wells.

WHITECHAPEL.—Feb. 8.—For Construction of Brick and Pipe Sewers, Cartwright Street and Providence Place. The Engineer to the Metropolitan Board of Works, Spring Gardens, S.W.

WINSOMBE.—Feb. 3.—For Building a Church at Sandford, Winscombe. Messrs. Hans, Price & Wooler, Architects, Weston-super-Mare.

WORCESTER.—Feb. 3.—For Additions and Alterations at Dispensary Premises, Bank Street. Messrs. H. Rowe & Son, Architects, 17 Foregate Street, Worcester.

TENDERS.

ABINGDON.

For the Erection of a House in the Albert Park, Abingdon, for Miss Evans. Mr. EDWIN DILBY, Architect.

Walter, Oxford	£950 0 0
Clarke, Parkston, Dorset	863 14 0
Davis, Banbury	815 0 0
Barret & Drew, Abingdon	805 0 0
Selby, Oxford	776 0 0
Dover, Oxford	750 0 0
Martin, Maldenhead	740 0 0
Sharman, Kingsland, N.	728 0 0
Wheeler, Wantage	707 15 0
Williams, Abingdon	659 17 0
BUCKLE & WHEELER, Abingdon (accepted)	599 0 0

ALSAGER.

For Construction of Reservoir, Laying Water Mains, &c., Alsager. Mr. ROBERT RIGBY, Engineer. Quantities by the Engineer.

Turner	£3,237 8 6
Renshaw & Co.	2,024 3 4
Dawson	1,979 10 0
Foden	1,973 0 0
Drewitt	1,933 5 4
Evans Brothers	1,909 15 3
MACKAY (accepted)	1,865 16 4

BRIDLINGTON.

For Two Dwelling-houses in North Street, for Mr. R. Dawson. Mr. J. EARNSHAW, Architect, Wellington Road, Bridlington Quay.

Leeson	£308 0 0
Rennard	305 0 0
Mainprize	290 0 0
GRAY (accepted)	260 0 0

For Restoration to Cemetery Chapels, Bridlington. Mr. J. EARNSHAW, Architect.

Rennard	£175 0 0
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For Alterations to Shop, Bridlington, for Mr. F. Creacer. Mr. J. EARNSHAW, Architect.

LEESON (accepted).

EDMONTON.

For School Buildings, Caretaker's House, Outbuildings, and Fences at Croyland Road, Edmonton, for the Edmonton School Board. Mr. A. R. BARKER, Architect. Quantities by Messrs. J. S. Lee & Son.

Dove Bros.	£11,500 0 0
Foster & Dicksee	11,319 0 0
Shaw	10,644 0 0
Patman Bros.	10,544 0 0
Johnston	10,324 14 2
Goddard & Sons	10,224 0 0
Adamson & Sons	10,072 0 0
Kilby	9,863 0 0
Uff	9,540 0 0
Wall	9,524 0 0
Horlock	9,500 0 0
Gardener	9,301 0 0
TONGUE (accepted)	9,087 0 0

LLANDUDNO.

For Llandudno Pier Extension Pavilion and Swimming-Bath. Mr. B. NELSON, Architect, C.E., Llandudno. Quantities by the Architect.

First Tendering.

	Sea Wall, &c., to Pier Extension.	Ironwork only to Pier Extension.	Ironwork and Stone Abutments to Pier Extension.	Stone and Brickwork to Pavilion and Baths.	Woodwork and Painting to Pavilion and Baths.	Iron Roofings, &c., to Pavilion and Baths.	Plumbing and Glazing to Pavilion and Baths.	For the whole except No. 2 and No. 2a.
	No. 1.	No. 2.	No. 2a.	No. 3.	No. 4.	No. 5.	No. 6.	
	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
S. WOODALL		1,798 0 0	2,316					
Braddock & Co.	5,832 7 6	2,036 0 0	2,731	2,859 2 6	2,500 0 0	1,305 0 0		16,998 0 0
Gradwell	4,257 5 0	2,001 14 8	2,478	1,822 0 0	2,763 11 3	1,401 0 0	1,843 0 0	15,952 0 0
John Dixon						1,755 14 9	1,865 5 0	14,465 7 6
Horsley & Co.		2,535 0 0						
Curtney & Co.		2,087 12 4				2,295 0 0		
John Hughes						1,597 8 7		
Haigh & Sclater					2,875 0 0			
J. B. Jones					2,300 0 0		2,227 0 0	
Shelley							1,820 0 0	
Head, Wrightson & Co.		2,750 0 0					1,755 15 0	
Jones & Co. (No. 1 & 3)				8,260 0 0				
Williamson & Co. (No. 1, 3, & 4)					11,000 0 0			
Scott & Edwards	6,126 0 0							
Owen & Co.	4,500 0 0			1,932 0 0				
Pritchard & Co.	3,291 10 10			1,424 5 3				
Pilling & Co. (No. 1 & 3)				4,830 0 0				
Smith & Co.	8,684 0 0			1,826 0 0				

* Accepted tenders.

Amended or Second Tendering.

	No. 1.	No. 2.	No. 3.	No. 4.	No. 5.	No. 6.
	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
WOODALL		1,847 8 9			1,836 0 0	
Braddock	4,005 0 8	2,036 0 0				
GRADWELL	3,046 5 6	2,016 1 6		2,655 0 0		
Horsley & Co.		2,560 0 0				
Courtney & Co.		2,121 9 1				
J. B. Jones				2,800 0 0		
SHELLEY & Co.						2,100 0 0
Head & Wrightson		2,820 0 0				
Jones & Co.	4,400 0 0					
Owen & Co.	2,632 0 0		2,035 0 0			
SMITH & Co.	2,486 0 0					
Pilling & Co.	3,487 0 0					
PRITCHARD & Co.	2,481 0 0		1,650 0 0			
Brettell & Co.					2,970 0 0	
JANSON & Co.					1,580 0 0	
Roberts				2,600 0 0		
Griffiths				2,800 0 0		
Midland Joinery Company				2,975 0 0		
Roger Williams				2,410 0 0		
Helliwell						2,290 0 0
Rendle & Co.†						941 15 0
Gradwell & Co.†						952 14 0
Chas. Perry						2,398 0 0

* Accepted Tenders.

† For roof glazing only.

† Pritchard & Co. for completion of No. 1, £2,246 15s.

ABERGAVENNY.

For Taking Down, Setting Back, and Rebuilding Premises Frogmore Street, Abergavenny. Mr. E. A. JOHNSON, Architect, Abergavenny.

Thomas	£626 0 0
Stephens	620 0 0
FOSTER (accepted)	615 0 0

LONDON.

For Enlargement of Board School, Calvert Road, Greenwich. Mr. E. R. ROBSON, Architect.

Hunt	£7,678 0 0
Tongue	7,262 0 0
Atherton & Latta	7,250 0 0
Kirk & Randall	7,147 0 0
Jerrard	7,033 0 0
Oldrey	7,000 0 0
Johnson	6,913 0 0
Wall	6,695 0 0

For Erection of Board School, Kenmont Gardens, Chelsea. Mr. E. R. ROBSON, Architect.

Chappell	£10,980 0 0
Stimpson & Co.	10,229 0 0
Downs	10,137 0 0
Reading	10,100 0 0
Oldrey	9,993 0 0
Grover	9,973 0 0
Cox	9,878 0 0
Atherton & Latta	9,500 0 0
Wall	9,390 0 0

For the Erection of Two Detached Villa Residences at Honor Oak, S.E., for Mr. E. P. Trenchard. Mr. W. H. JERVIS, Architect.

Contract No. 3.

REDMAN (accepted)	£2,075 0 0
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For Alterations and Additions to "The Nun's Head," Nunhead Green, S.E., for Mr. F. Johnson. Mr. W. H. JERVIS, Architect.

WEAKS (accepted)	£700 0 0
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For the Erection of a Depot for Messrs. Carter, Paterson & Co. at Camberwell. Mr. WILLIAM EYE, Architect, 10 Union Court, Old Broad Street, E.C.

Brown	£5,100 0 0
Adamson & Son	4,925 0 0
Higgs	4,696 0 0
Lawrence	4,634 0 0
Hall, Beddall & Co.	4,694 0 0
Hubble & Trott	4,560 0 0
Harris & Wardrop	4,544 0 0
Dolls & Sons	4,500 0 0
DOWNES (accepted)	4,477 0 0

LONDON—continued.

For the Erection of a Lecture-Room. Mr. WILLIAM EYE, Architect, 10 Union Court, Old Broad Street, E.C.

Devereux (too late)	£387 0 0
Hayworth	365 0 0
Whincop (too late)	348 0 0
Brown	335 0 0
Eary	330 0 0
Harris & Wardrop	316 0 0
HUBBLE & TROTT (accepted)	307 10 0

For the Erection of Additional Stabling for Messrs. Carter, Paterson & Co., Fulham. Mr. WILLIAM EYE, Architect, 10 Union Court, Old Broad Street, E.C.

Hall, Beddall & Co.	£376 0 0
Harris & Wardrop	344 0 0
Eary	340 0 0
Bangs	339 0 0
Mears (too late)	335 0 0
Hubble & Trott	325 0 0
Brown	316 10 0
PHILLIPS (accepted)	300 0 0

For Constructing a Length of 2,270 feet of Brick and Pipe Sewers, with Works in connection, in West End Lane, East Heath Road, and Gipsy Lane, in the Parish of St. John, Hampstead.

J. W. & J. Neave, Lewisham	£2,245 0 0
Sheppard, Holloway	1,959 0 0
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W. & T. Milnes, carpenter and joiner.
Brook, plumber and glazier.
Cookson & Son, plasterer.
Thornton, slater.
Brearley, painter.
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Sweet & Loder, Richmond 1,036 0 0
Osborn, Turnham Green 1,013 0 0
Sims, Richmond 949 0 0

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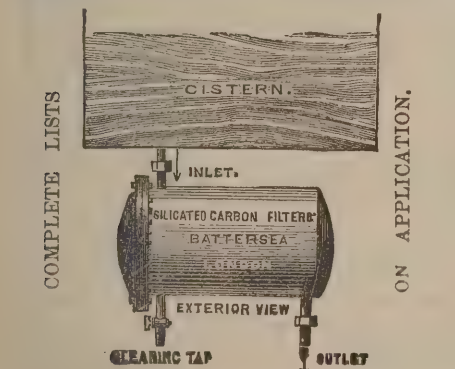
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Thirteen tenders sent in.

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Wildgoose, Matlock Bank 1,094 0 0
ASKEW, Matlock Bridge (accepted) 1,070 0 0

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Broadbent, Goldthorpe, near Rotherham 1,675 0 0
Chambers & Sons, Sheffield 1,595 0 0
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Slawson, Rotherham 1,346 10 0
Jones, Mexborough 1,338 7 0
Newsam, Mexborough 1,330 10 0
Huntington & Hewitt, Mexborough 1,322 11 3
Pugh, Rawmarsh 1,284 8 0
Ball, Mexborough 1,280 0 0
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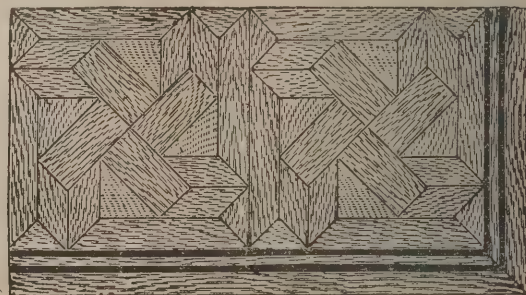
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The Architect.

THE GROUND LINE IN ARCHITECTURE.



BUILDING artistically designed may be said to present to the view of the observer, and, of course, to the contemplation of the critic, four elements of merit or demerit—the sky line, the surface, the substance, and the ground line. The composition is not a complete work of art unless all of these have been duly considered. By the sky line we mean the summit out-

line; by the surface, the treatment of what is now very often called detail; by the substance, the identification of the surface-work or detail with the construction; and by the ground line, the connection of the upright mass with the ground. The treatment of sky line, in the hands of an accomplished designer, with a good opportunity, whether in picturesque work or in Classic, if not often managed so well as it might be, is at any rate a recognised task.

The treatment of the surface of the building is, as everyone knows, too frequently regarded at the desk as the only thing to be seriously studied. The question of substance and development is as yet—we speak of modern times—one of theory more than of practice; although, no doubt, some of our best mediævalists, and especially the younger men, have learnt to do a good deal of honour to the principle. But when we come to look at the ground line, there is in almost all cases an absence of merit which, whatever reasons may be assigned for it, is a defect that deserves to be understood and fairly encountered.

One of the favourite modes of indicating the contrast between Classic architecture and Gothic, is to say that the one is horizontal in principle and the other vertical. The leading lines, that is to say, in the Classic style, when characteristically handled, lie level in such a way as to suggest breadth and repose, while in the Gothic they strike upwards, not necessarily with the reverse of repose, but in the spirit of aspiring form. Certain enthusiasts may be excused for suggesting that the one is of the earth earthy, and the other more a thing of the heavens; but this is a play upon words, and is only to be quoted for the sake of accentuating the contrast. It might be a sufficiently fair retort on the part of other enthusiasts to point to the circumstance, as they can certainly do with confidence, that the best Classic examples, especially those of antiquity, lay hold of the earth, or rise out of it, artistically—with a proper ground line—whilst the ordinary specimens of Gothic seem to have sunk a little into the ground, sometimes over their ankles. The question, as regards detail of composition, is primarily one of stylobate or general base. In modern Classic architecture the principle is of the very greatest interest and importance; in modern Gothic, also, we cannot admit that it is a thing to be overlooked.

The stylobate of the ancient Greeks, it will be remembered, in its most characteristic form, consisted of three simple steps. Upon this the order or colonnade so stood as to represent a slightly sloping or battered surface, becoming quite vertical in the entablature until the overhanging cornice completed the profile. The typical Egyptian profile, on the other hand, as the precursor of the Greek, comprised a plain wall-surface considerably battered, with a massive hollow crown-moulding or cornice, and no stylobate. In both cases the effect was the same in principle: the profile was virtually a curve ascending from the level ground and reversing or turning outwards at the summit—in fact, an extremely flat equivalent for the moulding which used to be called a *scotia*.

In the Greek the stylobate was especially necessary in this view, because the inclination or batter of the upright face was so slight; in the Egyptian this was generally so considerable that a stylobate does not seem to have suggested itself, although no doubt it might be pronounced a refinement to introduce one. In the Greek, again, the large scale of the curve produced at the ground by the stylobate rendered a much less pronounced return at the summit

sufficient to satisfy the eye; whereas in the Egyptian the small scale of the curve at the foot seems to have required a larger return at the head. The Riccardi palace at Florence, and the Farnese palace at Rome, may be cited as somewhat similar instances to the Egyptian; whilst in a thousand cases of modern design the Greek principle of the small cornice is entirely misapplied, because there is no stylobate at all to produce the necessary curve at the ground.

In the pretty Gothic monuments called Crosses, the value of a spreading base is often exceedingly well shown. But here, and indeed in all pure Gothic work—the Flemish town halls, military castles, and the like, excluded—the overhanging summit or crowning projection is absent. The profile thus becomes pyramidal, and the great inclination of the upright line assists this effect and is aided by it. It may therefore be contended that no stylobate is necessary in Gothic work—that the pyramidal outline rises abruptly from the level ground and terminates in a point at the summit appropriately enough. To meet this argument it is only necessary to refer again to the Crosses; for even in the most verticalised of Gothic *motifs* the stylobate is at least an extra grace.

In the small number of conspicuously detached edifices which we permit ourselves the extravagance of achieving in English towns—London especially—it may be safely said that a proper stylobate, or spreading base, ought never to be omitted. Even if the academical reasons were not strong enough, there is something in the sturdy English character which seems to point to this form amongst others of securing a good sensible foothold. In matters structural it is by no means an unwise maxim to take care of the foundation and the building will take care of itself; so also in the artistic part we may say—take care of the base (and the sky line) and the details of effect will give much less trouble. If we may offer a familiar illustration, there can be no doubt that many of the West-end streets of London owe more of their dignity to the area balustrade than to anything else. Although this feature may not be by any means adjusted in its proportions to the purposes of a stylobate, and although the wall-face of the edifice itself extends only too visibly downwards to an undefined depth within the fosse behind them, yet it is not to be denied that the mere pretence of a podium, which the enclosure of the area supplies, has in the aggregate effect of the street a satisfying influence, which the appearance of a row of similar houses without areas, rising sheer upright from the ground, does not possess.

In the open country, and especially in the case of large residential mansions, the question of the fit connection of the house with the ground takes a special form, and acquires a peculiar importance. On the garden front or fronts there ought in perhaps every possible case to be a terrace or its equivalent. Sometimes this will be prominent in appearance, and sometimes it will be little more than a broad path. In the latter case it may at least be elevated above the lawn level a foot or two, and the raised platform thus created may be edged with a curb; this will be quite sufficient to constitute a foothold.

When a more stately and more elevated terrace has to be made, it may require careful treatment to keep its effect within the limits of proportionate scale. In either case, however, the idea of causing the house to rise gracefully from the ground level is directly involved, and ought to be duly developed. On the entrance front the case is different, at least when the carriage drive, as is generally the case, carries the ground level close to the floor line. But still the importance of a stylobate ought not to be overlooked, and the treatment ought to be such as shall satisfy the eye.

As regards the point of construction, if we should be asked how a projection of one or two feet, or even more, is to be made without the expense of carrying the extra thickness of wall down to the foundation level, the answer must be that to that level it must go, that the building will be all the better, and that the extra money will be well spent. A little more substance in our foundations—possibly only in concrete—need not be objected to in these days, when one has to consider not only the possibility of a subsidence, but the contingency of the construction of sewers and railways in the neighbourhood. The most common obstacle to the introduction of such a stylobate in streets, namely, the waste of ground, is much more serious; but even this difficulty is capable of being fairly met if the architect knows how to make up for deficient projection by a judicious management of height.

ANCIENT EGYPTIAN ART.*

THE interest in ancient Egypt never ceases, and each generation tries to solve the problem of existence there in its own way. Our knowledge of Egyptian life is in some respects apparently clear and definite, but as regards the most important matters we continue to be in a darkness that may well be called Egyptian. By means of art we seem to be acquainted with Egyptians of all classes, from the king in his war chariot who always overcomes his enemies, and is always young, to the idle boys who have been sent with messages to the priests; glimpses are given to us of ladies at their toilets, and of the cooks at the kneading-trough; we see the tax-collector using his stick "to wring from the hard hands of peasants their vile trash," and the scribe with his eye fixed on the speaker ready to write from right to left; the painters, sculptors, and polishers of stone, the tumblers, dancers, and musicians, and the mourners who perform at funerals, appear before us, and it is possible in imagination to follow the pursuits of the husbandman or the smith, and join a crocodile hunting-party on the Nile. The cosmetics which were used to give brilliancy to eyes that have long been dim, the toys which parents purchased for their children, the draughts by which time was wiled away, amulets, wigs, painters' brushes, white-washer's pails, the very flasks that held the oil to sharpen tools are to be seen in almost every museum. But, in spite of all we have before us, Egyptian life under the Pharaohs continues to be no more than the baseless fabric of a vision. Little or nothing is known to us of the thoughts and words of the people. Much labour is expended on the deciphering of inscriptions and scrolls; but the result, however interesting, is not more suggestive of reality than the epitaphs on modern monuments. There is, for example, an inscription on the tomb of an inspector of works at Gournah, which has been translated as follows—"The chief taskmaster says to the builders, 'Work actively with the hands, be not idle, let there be no giving-in.'" Can we believe that the energetic overseers we see in the paintings spoke in so didactic a manner as they flourished their whips or knotted sticks? Much fewer words we may be certain were used, and it is not improbable that then, as now, many oaths were heard, although they were not recorded on the walls of the galleries. But for a long time the Egyptians were supposed to live under marvellous social and political conditions, and the practical test of probability was not applied to what was recorded of the people. Everything was accepted as being as mysterious as the reign of the gods in the Nile valley, which, according to MANETHO, lasted 13,900 years.

It would be strange if Egypt escaped the scepticism of the nineteenth century. Absurd as was the theory of COLERIDGE, who was of opinion that everything of importance in ancient Egypt was derived from Greece, it was an expression of revolt against the fantastic legends which were supposed to be historical truths. Since his time many other credulities have been questioned, and on more rational grounds. It was, for example, accepted as an article of faith, that conventionalism was supreme in Egypt for ages, and, in consequence, there was no variation in the figures which were painted and sculptured, according to the hieratic canons. This faith was expressed in the dictum of RAOUL-ROCHETTE, viz.: "From the first of the PHARAOHS to the last of the PTOLEMIES the art of Egypt never varied." It is true that there were canons by which art was regulated, but it is evident that there was also much freedom. If conventional figures are alone considered, the Egyptians will appear to have been subjected to that kind of despotism which is most intolerable to the mind of an artist, for when he is not permitted to express his own individuality, an artist's powers become torture. But the existence of so many figures which do not seem to have been mechanically formed according to fixed proportions, and especially the portrait statues, are enough to show that although a sculptor may have been taught under the priests, or other established arbiters of taste, in the course of his career he was free to represent what he saw. The hieratic canons were to him little more than academic rules are to modern artists.

It will be evident, from what we have said, that there are more ways than one of looking at the life and art of the Egyptians. Hitherto people have believed there was but one

stand-point, from which everything seemed to be as much a matter of prescription as the figures which were blocked out in squares on some of the temple walls. But this is not how M. PERROT or M. CHIEPIEZ regard Egypt. They do not consider that it was the China of antiquity, or that the people were averse to teach those with whom they came in contact. Egypt is to them a remarkable country, but one about which much may be understood if the principle of common sense is applied to the buildings, statues, paintings, and other works which still remain. Their interest in the country arises from the fact that they are historians of Greek art rather than Egyptologists. To write that history, there must be a beginning, and where is it to be found if not in Egypt? Prehistoric, Indian, Assyrian, Japanese, Persian, and other forms of art have interest, but it would be an endless task to explain their relations to the art of Greece.

The first volume contains four chapters on the General Character of Egyptian Civilisation, the Principles and General Characteristics of Egyptian Architecture, Sepulchral Architecture, and the Sacred Architecture of Egypt. In the second there are six chapters on Civil and Military Architecture, Methods of Construction, Sculpture, Painting, Industrial Arts, and General Characteristics of Egyptian Art. It will be evident that a large part of the book is devoted to the consideration of architecture, and the authors' explanation of the reasons which induced them to give such prominence to one branch of art is as follows:—

The apparent disproportion is justified by the place held by architecture in the Egyptian social system. We have proved that the architect was socially superior to the painter, and even to the sculptor. His uncontested pre-eminence is to be explained by the secondary rôle which sculpture and painting had to fill. Those arts were cultivated in Egypt with sustained persistence; rare abilities were lavished upon them, and we may even say that masterpieces were produced. But plastic images were less admired in themselves; their intrinsic beauty was less keenly appreciated in consequence of the practical religious or funerary office which they had to fulfil. Statues and pictures were always means to an end; neither of them ever became ends in themselves, as they were in Greek works, whose final object was to elevate the mind, and to afford to the intellectual side of man that peculiar enjoyment which we call æsthetic pleasure. Such conditions being given, it is easy to understand how painters and sculptors were subordinate to architects. It was to the latter that the most pious, and, at the same time, the most magnificent of kings, confided all his resources, and his example was followed by his wealthy subjects. It was to him that every one employed had to look as the final disposer; the other artists were no more than agents and translators of a thought which was grasped in its entirety by the architect alone. His work, embellished with all the graces of a decoration which reckoned neither time nor materials, formed a homogeneous and well-balanced whole. It was in inventing, in bringing to perfection, and in contemplating such a work that the Egyptian mind gave itself up most completely to love for beauty. If we take an Egyptian building in its unity, or the product of a combined effort on the part of a crowd of artists labouring under the directing will of the architect, we shall no longer feel surprised at the space demanded by our study of his art.

This extract will suggest the character of the two volumes. The authors' desire is that their work should become the sort of guide for Egyptian art that the works of WINCKELMANN and O. MULLER are for Greek and Roman art. Although there are already many elaborate volumes by foreign authors on Egypt, MM. PERROT and CHIEPIEZ have found in none of them the kind of information which they considered to be requisite for a work on Egypt that would be adapted to the modern spirit. In the plates especially there are many shortcomings; they are beautifully executed, but are not remarkable for accuracy. When, for instance, M. CHIEPIEZ tried to prepare drawings which might suggest the original appearance of the great temples, he found it to be impossible to give coherence to the representations of a building by various artists, and in consequence much labour was requisite to prepare the restorations that are given in the volumes. We mention this in order that it may not be supposed that the volumes are only compilations. Freshness is hardly a word that seems applicable to anything relating to Egypt, but no other is so suggestive of the character of the work of MM. PERROT and CHIEPIEZ. Even in the illustrations, although the subjects may be familiar, they are presented in a new aspect or with more attention to details than may be found in older books. Advantage has been taken of the latest *recherches*, and it must be owned that French archaeologists have won their greatest victories in Egypt. French writers have acquired a reputation

* "A History of Art in Ancient Egypt," from the French of Georges Perrot and Charles Chipiez. Two vols. Translated and Edited by W. Armstrong. Published by Chapman & Hall (Limited).

for their skill when treating of an abstruse subject, and it would be hard to find a better example than this work on Egyptian art. Mr. ARMSTRONG'S translation is very pleasant reading.

The illustrations (of which there are about six hundred in the text, besides steel and coloured plates) demand some notice from us. The majority of those relating to architecture appear to have been drawn by M. CHIEZ, and if his name had not been attached to them they would have been taken for the work of the late VIOLET LE DUC. They have the fine lines of the blocks in the "Dictionnaire" and so many other volumes, which appear to have been produced by a needle rather than a pencil, and they indicate a similar delight in grappling with difficult problems in perspective. In the restorations, VIOLET LE DUC'S method of giving birdseye views and introducing a great deal of surrounding country has also been adopted. The sculpture and paintings are mainly by MM. BOURGOUIN and ST. ELME GAUTIER, and show the facile skill of modern illustration. As a rule the sizes of the original figures are given—a rule which should always be observed in giving representations of ancient art.

THE AUSTRIAN EXPLORATION OF LYCIA.

REPORTS had been heard from time to time of insurmountable difficulties attending the Austrian exploring party led by Professor BENNDORF in Lycia. It was even hinted that what they had found was not worth all the trouble. It is therefore with pleasure that we welcome the preliminary report just issued, in which the gains are set forth not without indication of the arduous labours they had entailed. The result, it may here be stated, is not a new chapter in the history of Greek sculpture, but it affects very largely a series of sculptures in which English students are or ought to be interested—the sculptures of the Nereid monument, as it is called, which Sir CHARLES FELLOWS brought home to the British Museum from Xanthos in Lycia. Possibly some may regret that England had not completed her work there. Yet it is so far satisfactory that the sculptures will now be seen in Vienna instead of in a wild, deserted, and almost inaccessible region, where only one or two Europeans had ever succeeded in visiting them.

The liberality and spirit of the Austrian Government may be judged from the fact that an extensive series of excavations in the island of Samothrace had only been concluded when preparations were commenced for a new venture, under the direction of Professor BENNDORF and a well-known architect, M. NIEMANN, both of whom had been engaged in the Samothrace expedition. Having decided on Lycia, their first measures were to make themselves personally acquainted with everything that had been brought from that quarter to this country. The next step was a preliminary visit to Lycia to see where the most promising field would be for their operations. The conclusion arrived at was to concentrate all efforts on the ruins of a great monument at a place called Gjölbaschi, near the ancient Kyaneae, lying at about 1,800 feet above the sea level, and approachable only with great difficulty. In the following spring (1882) Professor BENNDORF and his party set out, the Government vessel *Taurus* being appointed to assist them. The firman obtained from the Porte was for two years, with a right to a third of what was found. A notion of the scene when the party arrived at the ruins may be gathered from Professor BENNDORF'S words:—

Running on in advance, I worked my way breathlessly through the dense prickly brushwood and among the rocks up to the entrance doorway, which opened in the wall, a considerable distance from the ground. Without pausing at what I saw first, and which only intensified expectation, I clambered up by means of the joints of the wall on to the threshold, and instantly was confronted in the interior of the ruin with a mass of sculptures which, overshadowed by tall trees and to some extent concealed by luxuriant vegetation, presented in the splendour of the setting sun a marvellous picture. I confess that I rank among the deepest impressions of my life these moments of beholding a long-desired aim now happily attained—beholding it in the silent and solemn stillness and isolation of a vast scene of nature, the view extending over a deeply cleft mountainous landscape, with its border of snow-clad hills, and out to the horizon of the boundless sea.

The first thing to be done was to make a road from the ruins to the sea-coast.

In such expeditions there is usually no want of personal

discomfort. The climax of it seems to have been reached in this case. Yet such was the enthusiasm of the party that Professor BENNDORF may well say with pride:—

On recalling the first days of our stay, when on every hand we encountered an almost impenetrable vegetation, deeply rent and wildly-tossed-about rocks; when short stages could only be accomplished by hours of climbing and leaping; when close to Tschukur yawned the dizzy abyss of the Dembretschai valley, with its white, glittering sands, on which the solitary trees looked like black specks, and camels and horses were barely recognisable, it seems to me almost hardihood not to have been discouraged by these obstacles. No doubt at first everything went easy and well. To the courteousness of the commandant, who took a personal interest in the practical preparations, we were indebted for such quantities of powder as we required, till later on we obtained dynamite from Castellorizo, where it was used in the fisheries. The temperature was bearable, though some rainy days drenched the beds, but produced only short interruptions of work, and allowing for a few difficult places, the first part of the route did not call for any great exertions. By the end of May, when we were gladdened by a visit from Baron von Warsberg and Professor Zumbusch, who took a friendly interest in all the details of the undertaking, we had been able to construct a tolerably passable road, not merely up to the ruins, but downwards to the eastern side of Tschukur. Soon, however, with the beginning of summer, we experienced a change. The difficulties, which could scarcely have been anticipated, grew greater every day from the great length of the spiral road, leading downwards with its seventeen long turns of mostly rapid descents. With the increasing distance the feeding of the workmen became difficult, the unceasing blasting resounded among the mountains like a thunder-storm, and the scorching heat of the day, little mitigated by the breeze of the valley, clung to its steep sides. To our great regret we were obliged to relinquish the idea of undertaking excavations at Lagina also in the course of the summer, and were glad when, in the end of July, the road was at length completed.

At first the number of labourers employed was from fifty to sixty, but by the end it rose to three times as many. At one time labour was difficult to get owing to the unsettled state of the country produced by the Egyptian crisis. Nor was the party altogether without apprehension of dangers from marauding bands, though happily they escaped all serious inconvenience.

It seems to have been a characteristic of the ancient Lycians to expend artistic and architectural skill on tombs or monuments rather than on temples, contrary to the usage of pure Greek races. The Harpy tomb, now in the British Museum, and the Nereid monument already referred to, are instances of this. To some extent we find the same spirit in the neighbouring province of Caria, where it culminated in the tomb of MAUSOLUS, at Halicarnassus. To this same class of monument appears to have belonged the ruin of Gjölbaschi. It consisted of a square peribolos, enclosing in the centre a great sarcophagus, and having an entrance in the south front not easily accessible. Fortunately the front wall was found standing nearly complete; otherwise it would hardly have been believed that it was enriched with two friezes resting the one immediately above the other, and sculptured with a series of battle scenes, partly legendary, as between Lapiths and Centaurs, or Greeks and Amazons, and partly historical as on the Nereid monument. This arrangement reminds us of the double course of egg-and-tongue moulding on the Nereid monument, and may perhaps assist in the not yet definitely settled arrangement of its various friezes. Round the inner face of the enclosure was another frieze, a considerable part of which has been found, representing ODYSSEUS slaying the suitors of PENELOPE when he returned to Ithaca, the labours of THESEUS and other subjects. The total length of sculptured frieze on the peribolos is reckoned to have been about 100 mètres. Above the doorway are sculptured the projecting foreparts of four bulls, and under them, in low reliefs, some figures which may be meant to indicate the family of the deceased. Among the combats of Lapiths and Centaurs are groups which recall those of the Theseum, the Parthenon metopes, and the Phigaleian frieze to an extent which very decidedly suggests their Attic origin. It has been supposed that the reliefs of the Nereid monument had been sculptured from the designs of an Athenian artist by local workmen in Lycia. But in the present case Professor BENNDORF believes that all the work had been done from first to last either by Attic sculptors or by Lycian Greeks, who had been trained in Athens. The question is at present one of considerable interest in the history of sculpture, especially in the history of bas-relief which, in the latter part of the fifth century B.C.,

seems to have come under the influence of painting, if not generally, at least in certain schools. Of the condition of the friezes Professor BENNDORF says :—

The stone of which the reliefs have been sculptured resembles where it has been recently broken, ordinary white marble, and apart from a few red and yellowish streaks, which might be owing to iron oxidation, preserves a beautiful grey tone and a more or less porous appearance. It is frequently encrusted with lichens, but seems to have suffered chiefly from the sea air. The reliefs most injured by the weather are those of the north wall and of the outside of the south wall, which were exposed to the siroccos from the sea. The reliefs on the west wall are far better preserved, and better still those on the inside of the south wall. Yet on the whole the original surfaces exist only in a few blocks, and that merely when the stone happened to be of a particularly hard texture. The effect of the weather has been felt more or less deeply throughout, and thus the charm of execution, which usually, in fragments of marble sculpture, makes up for the injury in other respects, had, except for a few traces, all but disappeared; yet the vividness of the representation, the outlines, movement, and attributes of the figures, the effect of artistic motives, have suffered remarkably little. With the exception of the Parthenon and the Pergamum altar no other important Greek building has preserved such a long-continuous series of designs, in which the composition of the whole presents a clear idea of its conception and arrangement. It was pleasant to find, even on a cursory glance, that the Greek character of the reliefs was unmistakable. In all details, in the drawing and treatment of the figures where they are well preserved, the charming accuracy and simplicity of the earlier Hellenic style is more and more conspicuous. True to this character, and almost archaic in manner, is the naïveté with which the sculptors appear to have displayed promiscuously all the knowledge and power they possessed.

Unfortunately no clue to the date of these sculptures has been found except such as may be obtained from artistic style; so that we remain in much the same difficulty as we were in before in regard to the Nereid monument. There are no records of Lycian artists, nor of Greeks working in Lycia. This, however, may be said, that the newly-found sculptures, by increasing the perplexity, may hasten a solution of the problem. In any case they are an important addition to the materials for the study of Greek art, while the building itself, from its form and arrangement of the friezes, presents a new source of interest to the students of classical architecture.

CHRIST CHURCH CATHEDRAL, DUBLIN.*

IT is rare to find an architectural subject inspiring so costly and beautiful a volume as the one on Christ Church, Dublin, which is due to the enterprise of Messrs. Sutton Sharpe & Co. There is only one English work with which it can be compared, and that is the description of the Albert Memorial. A volume of this kind is more suggestive of what is produced from time to time by foreign Governments, and there is some satisfaction in finding that the publishers believe there is sufficient interest taken in architecture in this country to warrant its production. Christ Church Cathedral, it will be remembered, was restored by the late Mr. Street, and at the cost of Mr. Henry Roe, a gentleman of whom Dublin may well be proud. The work was of a most interesting character, and it was deemed fitting that a description should be published. It was entrusted to the late Mr. R. J. King, whose competency was shown by his series of guides to the English cathedrals, and his essays on archaeological subjects. On Mr. King's death Mr. Street undertook, after much hesitation, to describe what he had himself designed and carried out. A history of the building has also been compiled by the Rev. Precentor Seymour, and description and history, with several fine illustrations, form the magnificent volume which is now before us.

The Cathedral of Christ Church stands in Dublin, but in its design and in its history it is essentially English, and that this fact has been recognised in Dublin is evident from the greater interest which has always been taken in the rival Cathedral of St. Patrick. The site on which the building stands was given for a church in the eleventh century by the Danish masters of Dublin, and one

better adapted for the purpose was not to be found in the city. It is near the river (and from the fisheries in those days the canons were able to derive a revenue) but it was sufficiently high to be more or less secure. Now the height of the ground may not be apparent, but to anyone who will look at the rere of the neighbouring Roman Catholic Church of St. Audeon, the original condition of the site will be suggested. Nothing is known of the character of the Danish Church of St. Donat: a few fragments have been found which may have formed part of it. When the English arrived in Ireland, the Archbishop of Dublin was St. Laurence O'Toole, and he was one of the ablest of their enemies. Moore says that "if Ireland had had hearts and swords worthy to second him, the invaders would have been easily crushed, and a warning held forth of similar vengeance to all who might follow in the English footsteps." But his character gained him respect, and it is remarkable that Strongbow and some other English leaders undertook the enlargement of his Cathedral. The See was subsequently held by various English ecclesiastics, and the interest taken in Christ Church by the English Court is evident when it is found that King John assigned the Deanery of Penkridge and several villages in England, for the support of the Cathedral. But, on the other hand, the building sustained some calamities. In 1283 the steeple, chapter-house, dormitory, and cloisters were destroyed by fire, and in 1316 the new steeple was destroyed in a storm. In 1562 the vaulting of the nave fell, carrying with it part of the south aisle and arcade. Christ Church was a sort of Royal Chapel, and it is connected with all the representatives of English dominion in Ireland. The alterations, which injured the building, may have been carried out by official tradesmen.

The law courts were held in some buildings connected with the Cathedral, until the end of the eighteenth century. A plan shows that it was surrounded by buildings and narrow alleys. One dark passage was called Hell, and was adorned by a figure having a notoriety that reached Burns, and to which he has given immortality :—

"But this that I am gawn to tell,
Which lately on a night befell,
Is just as true's the devil's in hell
Or Dublin city."

When a chapel was erected for the Viceregal Court in the Castle Yard, Christ Church had no longer the advantage of Government support. The Irish public expected that the expenses of keeping up the fabrics of their churches should in some way be borne by the State, and the repairs of a building of the magnitude of Christ Church would be a burden too great for the laity. The building consequently was neglected, its history was disregarded, and it was not able to compete with the musical attractions of the other cathedral. It ceased to be one of the sights of Dublin, and, although near the seat of Government and convenient of approach, it was rarely visited by strangers. When Thackeray was in Dublin he was made acquainted with everything that was supposed to be noteworthy in the city, but in his book there is not one word about Christ Church Cathedral.

Twenty years ago Christ Church Cathedral was in a deplorable condition, and there seemed to be no prospect of its reparation. Archbishop Whately, who then ruled the See, was never enthusiastic about the appearance of churches, and in his latter days he was only a paralysed wreck. He died in October 1863, and, like so many of his English predecessors, was buried in the Cathedral. Dr. Trench, the new archbishop, could hardly fail to be impressed with the difference between Christ Church and the buildings with which he was familiar in this country, and he at once endeavoured to influence his clergy so that they might imitate the zeal of the English clergy to make church buildings worthy of their uses. The history of the negotiations has yet to be written, but it could not have been long before Mr. Street was consulted—it may have been in an unofficial manner. About two years after Dr. Trench's consecration Mr. Street delivered a lecture in Dublin, which suggests that he had been investigating the building. The people of Dublin were surprised to find an English architect, who was an Associate of the Royal Academy, so enthusiastic about a building to which they, with all their culture, were indifferent. An extract from the lecture, which happens to be little known in England, will indicate what Mr. Street thought of Christ Church in 1866. He said that certain Irish buildings were interesting to him because there could be found in them illustrations of the manner in which art was carried from land to land in the Middle Ages, as

* The Cathedral of the Holy Trinity, commonly called Christ Church Cathedral, Dublin. An Account of the Restoration of the Fabric. By George Edmund Street, R.A. With an Historical Sketch of the Cathedral by Edward Seymour, M.A., Precentor, and a Dedication by Sir Theodore Martin, K.C.B., LL.D. London: Published by Sutton Sharpe & Co. 1882.

they were evidently erected by men who had been engaged on English and Welsh buildings.

Christ Church Cathedral and Kilkenny Cathedral may, he said, be taken as illustrations. These two churches possess certain features so peculiar, and so exactly like what we see in parts of St. David's, Llandaff, and Wells Cathedrals and Glastonbury Abbey, that they must have been executed by the same workmen, or from the designs of the same architect. The windows in the north aisle of Christ Church, the internal shafts of which are intersected by bands at very short intervals, are imitated closely in the north doorway of Kilkenny Cathedral and in a doorway of Santa Florida Abbey in South Wales. The detail of the mouldings of the beautiful columns on the north side of Christ Church, with the singular treatment of the sculptured capitals, has the most curious similarity to the sculptured capitals of the nave arcades at St. David's, and to other capitals at Llandaff and Glastonbury; and in other respects the parallel holds good. These details are all so unlike what is seen in other districts, and so evidently those of one school, that we may fairly state it as a fact which does not require documentary evidence for its support, that these two great Irish churches owe their design to architects whose first works are seen in Glastonbury and who spread thence into Wales, and thence, no doubt, with the English invaders into Ireland. . . . If you can contrive, in the case of Christ Church, to forget modern alterations, to see through whitewash, and to recover from the impression which its squalid look first of all produces, you will be able to realise that the design of the northern side of the nave is one of the most exquisite of its age. The beauty of the sculpture and of the mouldings is extreme and the design of the triforium and clerestory really perfect.

It is evident from this extract that Mr. Street's acquaintance with the Cathedral was more precise than was to be expected in a busy architect who had examined the building in order to extend his knowledge, and it may be assumed that prior to 1866 he studied the building with a view to its restoration. Mr. Seymour says that a resolution was passed commissioning Mr. Street to report upon the Cathedral, but he does not supply the date. At any rate, Mr. Street again investigated the condition of the building in 1868, and he prepared a report to the Dean and Chapter, of which the principal part, and the drawings accompanying it were published in *The Architect* early in 1869. At the time it was not clear how the money that was necessary to carry out a restoration was to be obtained, and therefore Mr. Street's report did not comprise more work than was indispensable. The choir was excluded, and it was suggested, with a view to economy, that it was not necessary to undertake all the work at once. "I should propose," he said, "to take the works in the following order: 1st. To build the south aisle and south side of nave. This would be a complete work in itself, and one which *would be sure to interest every one and draw forth help.* 2nd. To restore the north aisle and north side of the nave. 3rd. To restore the west front and finish the groining of the nave. And lastly, to complete the work by repairing the transepts and repaving the entire church west of the choir." But about the time when the report was prepared circumstances occurred which seemed to dispel all hopes of restoring the building. A Royal Commission came to the conclusion that it would be better if Christ Church ceased to be recognised as a Cathedral, and subsequently the Irish Church Act, by diminishing the revenues as well as the prestige of the Church, made it impossible to enter into arrangements for raising funds by means of a mortgage.

At a time of such depression, when many people lost hope in the Established Church in Ireland, it must have seemed an interposition of Providence when, in March, 1871, Mr. Henry Roe applied to Archbishop Trench for permission to restore the fabric of the Cathedral, and to present it as a thankoffering. The rival Cathedral had been restored by the munificence of another citizen of Dublin. But there was a difference in the procedure of the two benefactors. The ambition of Mr. Guinness was to give as much newness to St. Patrick's as a vast expenditure of money would secure in a building where there was no architect to limit the transformation, and he was not troubled with any anxiety about the loss of old work, or correspondence between the old work and the new. Mr. Roe was more conservative in his proposal. "As I am desirous," he said, "that the restoration should be satisfactorily carried out, and the architectural beauties of the Cathedral scrupulously preserved, I propose to leave the restoration exclusively under the control of George Edmund Street, Esq., in whom the public will repose the fullest confidence that all justice will be done to it." During the long period which the works were on hand, Mr. Roe never deviated in the least from the principle which he thus laid down for himself and others. At the time it could hardly be calculated what a satisfactory restoration was to cost, but throughout Mr. Roe never held back his hand, and from first to last no interference with Mr. Street's proposals was permitted. The tribute which the architect paid to Mr. Roe was well deserved. "If what I have written," says Mr. Street, "proves how great the zeal and munificence of its restorer have been, I shall only have discharged a debt—eminently due from the architect charged with such a work—to a man who never once allowed the costliness of the work to stand in the way of what he wished to be its perfection. When other ways of producing the same effect at less cost might have been adopted, the cost was not thought of, so only that everything ancient might be preserved in such solid and enduring fashion that the Church of

Ireland for ages to come might hear God's praises sung within the many arched vaults of Christ Church." Generosity of this kind is rare in the nineteenth century, and it has been a surprise to many people that the State has not honoured itself by offering some distinction to Mr. Roe. It is to him we owe the preservation of a building which, as being probably the oldest memorial of the English dominion in Ireland, is of national importance, and from its relation to English architecture is of great interest in the history of art.

It was necessary for Mr. Street at the outset to define for himself the limits of restoration. Given a building which has been altered from time to time, where the work introduced was imitative of some past age, instead of representing the time when it was executed, a building which contains remarkable examples of mediæval neglect of honest work, and which in consequence was likely to collapse in the course of a few years, what, under such conditions, ought a restorer to do? Is he to perpetuate shams of construction that are akin to modern jerry-building, and preserve the forlorn aspect of an interior that chills a spectator because it has an historic interest, as it testifies to the sordid indifference of a past age? The Christ Church of 1871 was evidence of a state of things which had continued for generations; was it to be preserved as if it were an old deed which had become torn and partly defaced? Some enthusiasts would answer in the affirmative, on the ground that in such cases it is difficult to know where to stop; and in Dublin opponents of restoration can always point to St. Patrick's Cathedral in support of their arguments, for there one can be certain of the plan alone. Mr. Street, in explaining his theory of restoration, takes high ground. He says that no one but a barbarian would destroy work which possessed that charm of colour which can only be attained by the influence of time, but he has no superstitious regard for a piece of stone because it was wrought by some ancient journeyman. Mr. Street considers that the mediæval workmen were not more honest or more clever than their successors in the nineteenth century, and that it was as requisite to keep them under the control of the architect in one age as in another. The whole of the stonework of the cathedrals of Salisbury and York was finished with a "claw" tool; signs of no other tool being visible, it is, he says, plain that in the thirteenth century there was a controlling authority at a building. At the new Law Courts, as well as at Christ Church, the carving and sculpture was first sketched, and then modelled or altered in the clay by Mr. Street's own hands. It was afterwards executed from casts by the carvers. Is it not safe to conclude that much mediæval work, like the repetitions of foliage in the cornices of the aisles in York Minster, was produced in the same way?

It will follow that what is most important is the idea that was in the architect's mind, and which the workmen endeavoured to express. So long as it is expressed, it matters little in what age the workmen live. The endeavour, therefore, of the restorer should be to discover the intention of the original architect, and, with as much loyalty as circumstances will admit, to realise it. As there is more or less unity about every good design, it is not impossible for a modern architect, having taste and judgment, to supply those parts which may be required to constitute that unity. What we have said may suggest the spirit of Mr. Street's reasoning, although it is not in his words. But it was on this method he worked in Dublin, and to it is owing the consistency which characterises the restored Cathedral. Mr. Street says:—"The founder was as urgent as possible to have everything old preserved with all due reverence. It was to a great extent because the old work was beautiful that he had taken its repair in hand; but to do this, save for the sake of a real, solid, and substantial repair, which would restore the design of the church to its pristine state of beauty, would have been inconsistent indeed. We had a noble building, of which almost everywhere the original architectural design could with certainty be recovered, and the modern alterations, and especially those of 1831, had well-nigh obliterated this design, and substituted nothing that was not mean and contemptible in its stead. Moreover, the more it was examined, the more its hidden story was discovered day by day by the removal of modern concealments, and the more was it found to contain features of singular interest and value to any one who approached the work with true feeling and taste, whilst it had the unusual interest of being in each of its main divisions, choir, transepts, and nave, the complete and unaltered work of one man."

Mr. Street considered that he was fortunate in discovering in the almost complete crypt some clue to the intentions of the unknown designer of the Cathedral. His maxim was that "in all cases where a crypt exists under any portion of an ancient building, it is there that the architect, who wishes really to study the history of its erection, will commence his investigation." The existence of this crypt was well known in Dublin, and strange stories were told of adventures in it (one related to the fate of an officer in full regimentals, who was devoured by the rats), but Mr. Street could claim for himself the credit of being the first person in modern times, who discerned the historic truth contained in the form of the crypt. When plans of the crypt and of the superstructure of the Cathedral were compared, it was discovered that while there was a general coincidence between them, there was (besides an extra bay in the nave) a remarkable difference in the

most important part of the Cathedral. The choir was found to extend about 40 feet east of the wall of the crypt below, thus proving that at a period subsequent to the completion of the church an alteration was made, which affected, if it did not mar the character of the building. The extension was somewhat peculiar in plan. A lady chapel, nearly 70 feet long, had been added at the north-east angle of the building, but the axis of it was not parallel to the axis of the church, being "slewed" towards the north. When the choir was lengthened, the wall of the lady chapel was utilised to save the cost of a new north wall, and, in consequence, there was an awkward bend at the eastern side of the cathedral. The same spirit of economy was evident in the construction of the choir. There was no groining, and the details were worthless when compared with those of the nave. Mr. Street was an advocate of short choirs, which are better adapted to modern ritual. The crooked extension of the choir was therefore removed by him, without scruple, and the altar table now stands in a position that is suggested by the apsidal walls of the crypt. Nothing that has been done is more suggestive of the difference between the old and the new Christ Church than this alteration. Before the restoration the tower seemed to be in the centre of the building; now the eastern part appears to be about one half the length of the western, and what is no less remarkable, the whole of the eastern end is visible instead of being masked by walls and windows, as it was formerly.

The restoration of the remainder of the building is marked by no less decision and aversion to tinkering. In the nave the piers were of an immense size, and apparently should be able to support a lofty tower. But in reality they were shams, and were rent and cracked under the weight of the clerestory and triforium. There was an outer casing of small pieces of wrought stone, and the core was formed of limestone rubble without bond, pieces of timber, and rubbish. Mr. Street says that the wrought stone was imported from Caen, but Professor Hull, the director of the Geological Survey of Ireland, is of opinion that it was an English oolite. In describing the piers Mr. Street accepts their defects with philosophical composure. He believes that unwise constructors and dishonest builders have not been confined to any one period, that at some times good and honest construction was very generally the rule, while at other times it was sadly neglected. The nave piers being of excellent design, Mr. Street reproduced them in his restoration, although they involved an expenditure of material that was unnecessary, if stability was alone considered. How the work was accomplished is thus described:—

On the north side (he says) I built up solid timber centres under the arches, shored up the whole of the wall with a veritable forest of timber, so as to carry its entire weight; and then I had column after column bodily removed, and new columns—constructed in the most solid manner with through stones everywhere, and no filling in of any sort in the centre—inserted throughout the length of the church. The risk and difficulty and consequent anxiety in undertaking such a work were very great, but the happiness of seeing it solidly and successfully completed was ample reward; and the work was done throughout, thanks to the energy and skill of the clerk of works (Mr. Doolin) and the builders (Messrs. Cockburn), without a sign of a crack or settlement. The new columns are of course much stronger than is necessary, but for this there was no help. If the thirteenth-century architect had built with small columns of solid Caen stone, he would have used but little, if any, more of it than he used in his enormous columns of rubble surrounded with a skin of Caen stone.

When Mr. Street resolved to remove the arches that supported the great tower, he substituted another way of carrying the superincumbent weight. Instead of timber shoring he constructed brick discharging arches bit by bit, and with Portland stone springers above the supporting arches. Of course no centering was necessary. When the new arches were complete the old ones were removed, and new carved and moulded arches were formed instead. Mr. Street says that when he adopted this plan at the Bristol Cathedral the contractor repudiated all responsibility for the consequences, but in Dublin there was more faith in his engineering knowledge.

It would be impossible here to describe all Mr. Street's work in the Cathedral, but it must be allowed that he tried to be consistent throughout in adhering to what he believed was the original idea of the designer. He acknowledges that he did not admire the peculiar clerestory windows, which in the central lights have a label that does not correspond with the arch, but he faithfully preserved them. Even the shapeless lump under the capital on one of the groining shafts, which is a mason's freak or a device to conceal an error in placing the central band, has been retained to puzzle posterity. It used to be impossible to see the bases of the piers in the nave, but when the stratum of flooring, which was about 18 inches deep, had been removed, a great part of the old pavement was discovered, and the fragments of the encaustic tiles, which are interesting both from their design and colour, have been preserved. It was resolved that they should be imitated for the new pavement, and Mr. Street bears testimony to the success of Messrs. Craven, Dunnill & Co. in the difficult task of producing tiles to correspond.

In his reverence for the past, and it may be for an ideal that never existed, Mr. Street was not forgetful of the requirements of

the present. Commodious sacristies and a music school have been erected on the site of the lady chapel, a baptistery was added at the north-west end of the nave, and is a reproduction of ancient fragments. By permission of the Corporation, it is allowed to encroach on the very narrow lane behind the Cathedral. Another new erection is the Synod Hall, which stands on the site of St. Michael's Church, a building that was separated by a street. The old tower is retained, and the Hall is connected with the Cathedral by a covered bridge of a single span, which is unique in modern architecture as an example of that kind of construction. The Hall was a supplementary gift from Mr. Roe, and thus Dublin possesses a Cathedral which is as remarkable for the unity and completeness of its parts as for the princely munificence which it represents.

The volume is amply illustrated with steel plates and woodcuts, all of which have been designed by Mr. Brewer, an artist whose work was admired by Mr. Street, although in style it differed from his own. The drawings show much breadth of treatment: both English and French engravers have been employed, but there is surprising uniformity in the manner of treating the cuts. This arises in a great measure from the absence of cross-hatching. There is only one plate which can be considered as ineffective, and that is the view of the building from the bridge over the Liffey at the end of Winetavern Street, but we admit the difficulty of the subject.

There are fine portraits of Mr. Roe and the two Irish archbishops, but one of Mr. Street should have been given. The chromolithographs of windows and tiles are most elaborate. The binding, which was designed by Mr. Street, is exquisite. The ground is fine vellum, on which ornaments made up of shamrocks (and thus suggestive of the country and of the Cathedral) are printed in red. The arms of the archbishop and of the founder, the old seal of the Cathedral, monograms, bands, and titles are worked in gold, forming a whole that delights the eye. In its completeness the volume testifies to skilled direction, and the best praise we can give it is to say that it is a worthy memorial of a memorable work.

PARIS NOTES.

THE committee entrusted with the organisation of the French section of the Amsterdam Exhibition have informed applicants that, owing to an arrangement with the authorities of the Exhibition whereby an increased area is allotted to France, the space demanded by each will be granted without reduction. Every exhibitor will receive within a few days a provisional certificate, on receipt of which he must immediately pay a moiety of the expenses falling to his share. At the last meeting of the committee, presided over by M. Teisserenc de Bort, it was unanimously decided that in consequence of the anxiety displayed by all branches of industry to take part in the Exhibition, and the increased expenses resulting therefrom, the Chambers should be asked for a further credit of 200,000f.

A committee has lately been formed in Paris with a view to organising an International Exhibition of the various apparatus for assuring the safety of railway travellers. The exhibits will be divided into three classes: (1) couplings; (2) signals; (3) breaks. The opening is expected to take place in the month of July.

The Union Centrale des Arts Decoratifs will open its yearly Exhibition in the South-west Galleries of the Palais de l'Industrie on April 15. Artists desirous of exhibiting must inform the President of the Association in writing, on or before March 1, of the number and exact dimensions of the works they propose to send; and the works themselves must be delivered at door No. 7 of the Palace, between March 20 and April 1. The Exhibition will remain open until June 1.

The managing committee of the Society of French Artists have already fixed the dates for the sending in of works seeking admission to the Salon. They are as follows:—1. For oil-paintings, drawings, water-colours, paintings on china and glass, &c., from March 5 to 15 inclusive; vote for the jury, March 17. 2. For sculpture, medallion and jewel engravings, from March 21 to April 10 inclusive; vote for the jury, April 11. 3. For architecture, engraving, and lithography, from April 2 to 5; vote for the jury, April 6.

The Académie des Beaux-Arts on Saturday last nominated the following as assistant jurors in the Grand Prix de Rome competitions of the present year:—Section of Architecture: MM. Guénépin, Guadet, and Pascal. At the same meeting M. Gustave Boulanger read a paper upon the life and work of his predecessor, the late Henri Lehmann, the well-known painter and professor at the Ecole des Beaux-Arts.

In the architectural competition for plans of a firemen's barracks to be erected in the Rue de Chalegny, the jury decided to adopt those of M. Roussi; MM. Mesnard, Soudée, Blondel, and Vié being classed next in order of merit.

In another competition, for a statue of Rude, the sculptor, to be erected at the Ecole des Beaux-Arts, M. Tournois, a former pupil of M. Jouffroy, carried off the prize. Rude is represented standing with a mallet and chisel in his left hand. The design for the pedestal is by M. Guillaume, architect.

M. Gérard, the sculptor who was awarded a medal for his group of *Tobias and the Angel*, exhibited in last year's Salon, has been suddenly struck down by a cerebral affection. The attack came upon him while at work in his studio on a group, *Maternity*, to which he was putting the finishing touches. He was immediately taken to the Sainte-Anne Asylum, but it appears that, unhappily, there is but little hope of his speedy cure.

Within two hours of the cessation of the late fall of snow in Paris seven thousand sweepers were at work upon the task of removing this snow and throwing it into the Seine. The result was that within twenty-four hours scarcely a trace of it was to be seen. During the day notices were posted up all over the city, by order of the Prefect of Police, containing the regulations relative to the removal of the snow from the side-walks, a duty which is incumbent on house proprietors, occupiers of shops, &c.

The Commission appointed by M. Antonin Proust during his short period of office as Minister of Fine Arts, to investigate and report upon the situation and prospects of French art, industries, and workmen, last week held its first meeting during the present year. After electing as secretary M. Jules Comte, Inspector-General of Decorative Art Schools, the Commission examined M. Gastine-Renette, gunsmith, M. Racinet, manager of Messrs. Didot's chromo-lithographic department, M. Valadon, a partner of Messrs. Goupil, and MM. Krieger and Beurdeley for the furniture trade. Next week representatives of the Trades' Unions will be heard. M. Antonin Proust, now a member of the Commission, has been appointed reporter, and the categories, headings, &c., which he has adopted for his work have met with the unanimous approval of his colleagues.

Notwithstanding the protests of the Society of French Artists, the Government have hitherto given no indication of any change in their determination to organise during the present year, under the title of "L'Exposition Nationale," the first of a series of triennial exhibitions of the works of living artists. It is even announced officially that this Exhibition will be inaugurated on September 15, and remain open until the end of October. Works executed within the last five years, *i.e.* since May 1, 1878, will alone be admitted, and artists are requested to send in at once to the offices in the Palais de l'Industrie a descriptive notice of the works they purpose sending, with particulars of the exhibitions in which they have previously appeared. All paintings and sculptures shown at the Amsterdam Exhibition will, however, be excluded. Between February 1 and March 5 these notices will be examined and replies sent out on April 1. From July 10 to 30 works sent in without any preliminary notice will be inspected by the Jury of Admission, while those accepted provisionally after notice will be verified between August 1 and 16.

French governing bodies, and especially the authorities of the City of Paris, continue to advance, not only resolutely but rapidly, in the direction of making education, even in its higher and technical branches, absolutely free of cost and open to all. At a late meeting of the Municipal Council it was decided to establish in the Rue Sainte-Elisabeth a school of practical and preparatory drawing, and in the Rue des Petits-Hôtels an industrial art school, both of which will be organised in accordance with the conditions and programme laid down by the committee appointed to superintend the teaching of drawing. The staff will comprise professors and assistant-professors of architectural drawing, sculpture, engraving, applied mathematics, freehand, and geometrical drawing. To pupils distinguishing themselves in the schools the Council further offer three annual money prizes of 300, 250, and 200 francs respectively.

The Marquis of Bute on Tuesday laid the memorial stone of the new infirmary at Cardiff, a building which will cost 28,000*l.* The site, which is estimated to be worth 10,000*l.*, was given by Lord Bute, who has also subscribed several thousand pounds to the building fund.

MR. FORSTER ON ART EDUCATION.

ON Saturday evening Mr. W. E. Forster, M.P., presided at the first annual meeting of the Ilkley School of Art, when he distributed the prizes to the students. In his address he said:—

Mr. Ruskin, than whom there is no man who has done more—I may say who has done so much—to further the study of art in this country, makes in one of his books a statement to which I must demur, that everybody can be taught to draw. Well, it may be a rule, but certainly I am an exception. I tried at school, but I, and most certainly my master, had to give up the hope of my being taught. So as regards that I come as a warning, but I am very glad to come to you as a neighbour to congratulate you. I am afraid that in parts of Germany and in Switzerland, and probably in France, they are taking very much of our trade by their better art education. That is a very serious matter indeed, and one which it does not become English people to put up with. We are becoming alive to it in the large towns. As you know, Bradford is setting to work in forming a large technical school. But I am very much inclined to think that it will require a national effort to really compete with those countries. But we must not look at the subject merely and solely from the point of view of its commercial advantages. The study of the art of drawing and painting is a very great enjoyment in itself, and the study of it, even if it does not enable the student to produce a good work of art himself or herself, gives what I may call a fresh sense in enjoying the beauties of nature. I think if we entirely forget that side of the subject we shall not unlikely be punished by finding it exceedingly difficult to obtain the commercial advantages. After all, there will be the best schools of design and the best students in those schools when they have the greatest pleasure in designing and in drawing; and, in fact, we may say that art is a maiden that cannot be wooed merely by gold; that if we are simply trying to encourage our study of painting or drawing by the commercial advantages, the prices that can be obtained from manufactures or by successful artistic work, the probability is that we shall not be pre-eminent in that work. If we look back to past ages we shall find that in those countries in which art prevailed, and the works of which are still admired by us, it must have been quite clear that, while there were some men of very great genius, there must also have been a community that understood the principles of art, and that enjoyed all the details of artistic work. I really am deficient in this matter. The deficiency I have felt is that for want of an early education I do not so much enjoy works of art as I should do, but it is impossible for any one that keeps his eyes open not to see, taking the great monuments, the ruined monuments of Greece, or taking our great cathedrals or many of our great buildings, that every stone almost is placed artistically, that every line of drawing is beautiful, and we cannot but feel that all that could not have been done by the one master; that he must have had a collection of persons about him who had the clearest possible appreciation of beauty, and whose tastes were developed in the highest possible manner. That used to be the case in our own country. Of course there was a limited number, but who can go to our great cathedrals without feeling that every man employed about it must have been an artist, because you find no mistakes, nothing that shocks you, nothing that is discordant in one part of it with the other; and the same thing applies to the great buildings of the Renaissance. I do not know whether any of you have taken a tour down the valley of the Loire, near Tours. I don't know whether experts about us or good judges or connoisseurs in art would consider the Castle of Chambord a very great specimen of architecture. It struck me as being exceedingly beautiful. But the one great beauty in that magnificent palace, which was built by Francis I., is the harmony, the melody I may say, throughout the whole. If you look at it from a distance it appears perfectly symmetrical, and if you go close to it you find that no one side is the exact image of the other side, but they are so built the one into the other; they so blend one into the other that it looks a work of perfect symmetry. They were all artists; the workmen as well as the leading genius must have been all of them real artists. No one was more convinced of this fact than the man who first began our schools of design—that painter of genius, Mr. Haydon. I think we sometimes forget what is owing to Mr. Haydon. More than fifty years ago, very much with the help of Mr. Cobden and one or two gentlemen in Manchester, and after very hard, uphill work, great difficulty in getting any person anywhere to assist him, and with the enthusiasm which belonged to his character and which makes him one of the most striking men of our recent history, independently of art, he at last formed a school of design, and he held it out before the manufacturers as a necessity to them. He states in very powerful language, "Now that the great war has come to an end you will have great competitors on the Continent; you must be ready to meet them in the superiority of design." Notwithstanding the schools that he started, there has been great apathy in that matter, and we now find that we have to meet them, and as a matter of fact we find that we may have to overtake them. But although he held forward the commercial advantages, he in the strongest possible language said that they could only be met by raising the standard of taste throughout the country—that you

must not merely in your art schools be contented with sending young men to take advantage of the higher principles, the greater and more detailed and practical teaching which we shall have at the Technical School at Bradford, but even as commercial artists, as manufacturing artists, you must try to implant in them a real love of art for its own sake. When we venture to talk about art in England, we are sometimes met with some such statement as this, "Oh, England is an industrious country. You work hard—at least you used to do—and you have men of great energy about you. You are not easily beaten. But yours is a dull, foggy country, and you are a slow sort of people. How can you expect in art to contend with the keen, sharp, bright, brilliant intellects of the South and of the glorious southern sky." Well, just let me read you a word or two from Mr. Haydon about that, because he knew what he was talking about: "Why should we not place ourselves on a level with the repute of foreign nations in other departments"—science and so forth. "Is there any just reason? Oh, yes," he says, "the climate is foggy; the people are commercial, and have no taste; you are worried with political squabbles. It will never do. I answer"—and he makes a bold statement, which I have no doubt he could justify—"I answer," he says, "that the climate of England is more fitted for great effort than any other in the world. Were not the Medici, the great merchant princes of Florence, commercial, and who more enlightened? And, pray, were there no political squabbles in Italy and Greece? Why, art advanced in both countries surrounded by nothing else," with the addition of poisoning and stabbing among friends, which must have been an agreeable variety in a country where coroners' inquests were never heard of. Now, just let us take those few words of Mr. Haydon's. It is very true that political contests do not injure art. If the mind is stored upon one great matter it is more sensitive to excitement upon other questions, and you will find certainly with poetry, and with philosophy, and I believe also with art, that in the history of every nation the ages in which men have made themselves famous in all those literary or artistic departments, have been those in which there have been the struggles for freedom or patriotic efforts on behalf of the country. Then he speaks about the climate. That sounds a very bold statement, but I have no doubt it is true. Here my experience is good for nothing, but I cannot help feeling, unable as I am to appreciate it, what a beauty—a special beauty—there is in our climate. Only one more remark upon this text that Mr. Haydon has given me. He says that notwithstanding the state of morals in Italy art flourished; but, as the moral state of Italy got worse, so art lost its power and glory. I believe that that is a historical fact, and that those poisonings and all the vices which make the history of the Middle Ages in Italy full of some of the most fearful pictures of all history were too powerful as degrading influences for art to flourish, and art in Italy has never recovered from them. And that makes me feel that we must not only, as Mr. Ruskin says, cultivate the eye to see, but we must have the soul to admire; we must not be merely charmed with pictures that are exact likenesses, but we ought to aspire to such art as would give us that which is beautiful. It is very interesting to see a picture that is exactly true to life, but I don't know that such a picture is any very great advantage either to the country or to the person who possesses it. Now in France there is a school of pictures—I forget the name of it—in which there is the most wonderful realistic truth. What is painted is exactly like. But it does not appear to me that it is any advantage to see it. I remember at an exhibition in Paris seeing a small picture for which, I was told, several hundred pounds had been given, and it was of a young woman—not a particularly good-looking young woman—in morning fashionable dress. She was walking by the side of a wall—a wall on one side and a garden on the other. There was no ideal of beauty at all about it, but if you had looked into it with a magnifying glass of the highest possible power you would have found the exact truth of everything in it. But, depend upon it, that art which contents itself with that will not last. Perhaps the greatest example of this is the Dutch school of painting. I have an artist by me, and I dare say he will catch me up, because when a man talks about things without having had any real teaching about them, and simply speaks from his impressions, he is very likely to get wrong. But take the Dutch school. We know how striking the Dutch pictures are, but we don't hear much of the Dutch school now; and I cannot help thinking that if the wonderful talent which was shown by those Dutch painters, and which gave such truthful pictures of a public-house scene or of a village romping dance, had been given to higher subjects, we should have had that school continuing in force and power much longer. But I would even go further than that. I very much doubt whether you will ever have very high efforts of art in a country, at any rate long continued, unless you have that country possessed by high and noble aspirations, and unless it is in a country in which men are not content with seeing portrayed the mere material objects that they see, but know that they are after all the outward semblance of real truths, and that there is something behind them. We have no right to triumph over other countries, we have great cause to find fault with ourselves, and one of our few compensating virtues is that there are no people so inclined to find fault with Englishmen as are Englishmen themselves; but when I have the French school put before me and am

told of the enormous sums that are spent in drawing in the elementary schools of France as compared with what is spent in that way in England, I only hope that that will not result, if we follow their example, in our having a French school of painting. If you go to the exhibition in France you will not find it "a modest temple," which is what Mr. Moeller so well tells us in his report that we should aim at for Ilkley. I won't allude to that except to say that there certainly does appear a too great characteristic in the French school of painting. There are a great many beautiful landscapes, but the great characteristic is an appeal to fashion, and what strikes me as even a worse sign—a delight in dwelling upon cruelty, upon suffering, upon miserable martyrdoms, and not merely miserable martyrdoms, but miserable murders and upon men in the horrible contortions of violent death. I cannot help feeling that that is a sort of Nemesis upon the forgetfulness of any aspirations beyond those which are given for material objects.

EDINBURGH ARCHITECTURAL ASSOCIATION.

AT last week's meeting of the Edinburgh Architectural Association (the President, Mr. David M'Gibbon, in the chair) Mr. Thomas P. Marwick, architect, read a paper on "The Valuation of Heritable and Landed Estate." The author argued that no one was better qualified to ascertain the cost of a building, the suitability of a site, and the probability of good or bad returns from building on it, the probable length of life of a building, its state of repair, and the expense of putting it in tenantable condition, or its desirability for renting, residential, or investment purposes, than a properly-educated architect. In treating of the value of land, twenty-eight to thirty-three years' purchase of the free rental was stated as the usual price. Each individual case must, however, stand on its own merits. No hard-and-fast rules for the ascertainment of value are possible, but certain necessary qualifications, certain methods used, and certain data on which to proceed were recapitulated. To find the value of land on which buildings exist, deduct from the gross rent received from the various lettings the percentage on the capital expended, with outgoings in the shape of repairs, feu, insurance, empties, rates, and management, and the balance represents the annual lettable value of the ground, from which the rate per yard is easily deduced. In the valuation of property the usual methods of arriving at results were detailed. In fixing the rents, which is usually a first consideration, it is necessary to ascertain if those existing are fair, how long they have remained stationary, or, if raised recently with a view to sale, what reasonable prospects there are of increase or decrease, what similar property in the neighbourhood brings, what facilities the subjects have to cope with new property in the district, if any, or what probabilities there are of new buildings in the locality that may ultimately lead to depreciation in the return. In regard to "prospective enhancement" of value and "depreciation," notice was taken of the different causes which led to such results; as *e.g.* the transmigration of sections of the population to particular districts, railways, or such like. Some remarkable illustrative instances were given. In lending on subjects liable to violent depreciation, such as manufactories, deferred building land or buildings erected for specific purposes—where the financial position and social status of the borrower is kept out of view—great care requires to be exercised; and in all cases a substantial margin should be reserved for fluctuations and contingencies, the failure to attend to this being the cause of much loss during the recent inflated condition of the property market. It was noticed that nearly half a million pounds worth of shop and house property was exposed for sale by public auction within a few weeks at the beginning of 1882 in Edinburgh, but only a small portion found purchasers, while probably double that quantity was for sale privately. The rental of vacant property in the city this year was above 82,000*l.*, with subjects of all kinds practically unsaleable except at low prices. In problematical valuations from plans it was pointed out that the rents of new buildings—especially in suburban districts—may be for a considerable period after erection very low, and this low rental must be the basis of valuation for a loan at that stage, as the subjects may have to be realised by the bondholder under very disadvantageous circumstances on completion. If loans are plentiful, speculative property is erected, irrespective of any demand, and moderate advances in these cases tend to keep this speculation within proper limits, while encouraging only legitimate trading by men with at least some moderate amount of capital. The various elements requiring consideration, and the methods of arriving at the value of feu-duties and casualties, country houses, town residences, freehold and leasehold; villas, tenements, property used for trade purposes, city business premises, licensed premises, ripe, deferred, *remise* building, and agricultural land were next treated of; while the cause of differences in valuers' opinions, and the principles to observe in valuing for compensation claims, severance damage, trade disturbance, and goodwill were minutely detailed. Mr. Marwick then considered the question of fancy prices, and the methods used in rating different kinds of property for assessment purposes. In the rating of hereditaments, Lord Denman was quoted as saying:—"The outlay of capital might furnish no criterion of the rent a property should yield,

since such capital may have been injudiciously expended, and what was costly may have become worthless by subsequent changes." In all business connected with the purchase, sale, or mortgaging of property, it was as essential to consult a competent professional man as in cases of serious illness it was to consult a skilled medical adviser. It was also pointed out that a valuator could not be blamed for loss arising through unforeseen occurrences. The valuer gave the current market or saleable value, and he could not be supposed to look forward to great periods of inflation or depression. He performed his duty by simply calling attention to the possible change, leaving further action to the purchaser or mortgagee. In concluding, the low scale of fees in comparison with those charged in England and Ireland was alluded to, the responsibility attached to a valuator's position, and the necessity for the most unimpeachable integrity in all transactions, combined with skill, discernment, and experience. A vote of thanks was awarded to Mr. Marwick for his excellent and useful paper.

SOCIETY FOR ENCOURAGEMENT OF FINE ARTS.

THE opening lecture of this Society was given on January 26, at the Society's Rooms, 9 Conduit Street, by Mr. Robert W. Edis, F.S.A., on "Art in the House," the chair being taken by Mr. J. Forbes Robertson. The lecturer endeavoured throughout to treat his subject from a popular point of view, insisting that the artistic treatment and arrangement of colouring of wall surfaces, carpets, and hangings, and good form and design in the general fittings and furniture of the house, need not of necessity be more costly than badly-designed papers and tissues and ill-arranged furniture, and that the commonest articles of daily use might just as well be pretty in form and simple in colouring as ugly and commonplace. At the same time he protested strongly against all crazes and fashions which delighted in washed-out colours in curtains, carpets, and wall coverings, and curious eccentricity of design in furniture, and expressed his opinion that it was equally desirable, as a matter of health and common sense, that the decoration and colouring of our rooms should be harmonious and pleasant, and that the furniture should be sound in construction, comfortable in shape, and fitted for its special purpose, as to insist upon good drainage and ventilation. Mr. Edis pointed out the evil effects of the modern system of covering the whole surface of floors with carpets, under which dirt and dust accumulated, to the detriment of health and cleanliness; the bad mental effect of jarring colours and patterns; and the nervous irritability almost unknowingly excited by incongruous and staring patterns and uncomfortable and badly-constructed furniture. Mr. Edis condemned as trashy, commonplace, and costly the sham constructive plaster-work of the ceilings, &c., of the modern houses of our London suburbs, which, he contended, was only intended to deceive the unwary house-hunter, and to give an appearance of finish to generally inferior work and material; while it, at the same time, by offering resting-places for dirt and dust, helped to make the rooms stuffy and unhealthy. In speaking of the decorative treatment of different rooms, he touched briefly on the experiments that had been made of the effects of various colours upon the optic nerve and upon the brain, contending that in the selection of wall coverings or hangings no strongly marked patterns should be accepted—such as birds seemingly in flight, or cherubs holding festoons, frozen into rest, or bunches of flowers fossilised, so to say, into unnatural forms, so as to present longways and crossways, or any way they were looked at, clearly marked lines or spots on the general surface, at all times fatiguing to the eye, and tending to the discomfort and mental annoyance of those who might be suffering from sickness or brain-weariness. Mr. Edis urged the importance of good figure decoration in modern rooms, and thought that no real artistic character could be obtained by mere block-printed papers or painted surfaces; that the painter and sculptor should be brought into more intimate connection with house decoration; and that while it was desirable to keep the general decoration of the rooms simple and quiet, to avoid all picking out, as it is called, of moulding and elaborate stencil work, which at best is but machinery work of the hands, a broad general effect should be sought in the general surfaces, with some portion of the walls, either in frieze or panel, treated in good decorative subjects of figures, birds, or natural flowers, like the houses of Pompeii, and many of the old churches and houses of the Middle Ages—subjects treated as flat decoration, and not elaborately modelled as easel pictures. The lecturer entered briefly into the question of sanitation in the fitting up of the various rooms, pointing out the disadvantages of much of the ordinary furniture, which often was not only exceedingly ill-fitted for its purpose, but, by its general form and shape, tended to hold dirt and dust, and thus, while both unartistic and unsuitable, became absolutely unhealthy. He contrasted the ordinary fittings of a house bought in haste with those specially designed to suit the requirements of the individual householder; pointing out that the want of the same common sense, which pertained in other matters of business, in the

furnishing of houses often resulted in filling them with fittings which might look well enough in a show-room, but which often turn out, like ready-made clothing, exceedingly bad fitting and ill-adapted for the individual wearers. He contended that all furniture should be comfortable and common sense in form, fitted for its particular purpose, and that rooms should be made livable as well as artistic; that the wall-hangings and carpets should be bright and cheerful in colouring, arranged harmoniously, with good figure or other artistic work incorporated in the design, and not eccentric or so-called "æsthetic," with washed-out and ugly colouring and ill-drawn and utterly inartistic ornament; and that fitness for the purposes for which the various articles of furniture are intended, and common sense treatment of their form and shape, should be manifest in the design and make of all the innumerable objects of daily use. In speaking especially of the craze for Oriental work of all kinds, Mr. Edis drew attention to the damage that was being done to native art and industry, both in India and China, by the wretched system of sending out modern English and European examples to be copied, and to the bad influence of schools of art and gaoi manufactures, in consequence of which much of the once excellent productions of India, China, and Japan were now only Oriental in price, while being Brummagem and cockneyfied in design and colouring. He objected to the slavish imitation of examples of ancient art, which, he said, are made to do duty in modern so-called artistic decoration, urging that the art work which was appropriate in the houses of Pompeii or adapted to the walls of a Greek temple or Chinese pagoda has nothing in common with English home life. In conclusion, Mr. Edis insisted that true art in the house meant the practical rendering in good taste and pleasant guise of all the absolute necessities and requirements of modern life, and that all domestic art was bad which ignored the purposes to which the furniture, decoration, or general belongings of a house were to be put; that the art of our houses should speak the language of our own day, and not be a reproduction or imitation of the art, no matter how beautiful, of other days in which the conditions of life were totally different.

STIRLING FINE ART EXHIBITION.

THE Art Exhibition in the Smith Institute, Stirling, was formally opened on Monday. Provost Yellowlees presided. Professor Baldwin Brown delivered the opening address. He said it was in the cabinet picture of the expressive or poetic kind rather than in the decorative composition that the artistic feeling of our countrymen showed itself to best advantage; and it was this form of art which might be encouraged immensely by exhibitions like the present. To produce an artistic representation Nature must not only be laboriously followed step by step in all her details, but must be understood and grasped in the mass, and then rendered with breadth and artistic intention. To learn how to do this was to learn the secret of art, and it was a secret which the student would gather only from his observation and copying of natural forms. First-rate works of art were as essential as objects of study to the painter who was to excel as was Nature herself, and it was chiefly through their agency that he would come to understand the meaning of "treatment," of "breadth," and "style," which were as necessary to good art as careful technique and the study of models. There was nothing of which the rising painters of the British school needed to be more frequently reminded than of the necessity for the exercise of a certain amount of imaginative and creative power in all their work. There was a breadth of style and an air of mastery about studies done in the best Continental schools which contrasted with a certain crudeness about much of our native work. Here there was plenty of nature, plenty of force and colour, but too often a want of that harmony which was obtained by a proper subordination of details to the general effect, and which was a matter not of nature but of art. Here, as elsewhere in art, what was wanted was, of course, the happy mean. We were often struck by the harmonious effect and artistic charm of some study of a familiar old street or building which had in nature never won from us more than a passing glance. Some of George Manson's "bits" of Old Edinburgh might be taken as examples. What had the artist done with the scene to elevate it thus into the region of art and beauty. If we examined the work a little, we should probably find that it was a question very much of tone. Subtle gradations from light to dark over the objects brought them all into harmony. The distance was made to fade away into mist; an extra depth was thrown into a shadow, and a little air of mystery stole at once over the scene. A figure or two, more hinted at than seen, gave a pathetic touch, and the transformation was complete—a commonplace object had given birth to a true piece of art. These remarks, the professor said in conclusion, had been offered in the hope that they might lead some to consider that for excellence in art something more was wanted than mere hand-copying. A little more feeling and imagination in the treatment of a scene, a deeper insight into nature, and a more subtle sense of harmony of tones, and the ordinary school study might become a precious work of art.

NOTES AND COMMENTS.

THE Society of Arts offer the following premiums:—A gold medal, or 20*l.*, for the best design, from a poem, or from history, or from the Scriptures, prepared with a view to Mural decoration. A gold medal to that student in a school of art in the United Kingdom, who exhibits the best drawing from the nude figure, executed in black and red chalk, in the manner so successfully practised by Mulready. Gold medals will also be awarded (1) for the best plan for obviating or diminishing risk to life in coal-mining; (2) for the best plan for obviating or diminishing risk to life in the manufacture, storage, and transport of explosives; and (3) for the best invention having for its object the prevention and extinction of fires in theatres and places of public amusement. A prize of 100*l.* will also be given for the best essay on the utilisation of electricity for motive power. The designs, essays, &c., are to be sent in on or before October 31, 1883.

ANOTHER important step in the direction of the encouragement of technical studies is secured in the establishment of a Technical College at Finsbury. The building is situated in Tabernacle Row, and has been built from the designs of Mr. E. N. CLIFTON, the architect of the Cowper Street Schools, in the rear of the college, which have served temporarily for the needs of the students. The school provides for evening as well as day classes, and in its plan it represents the experience of similar institutions. Persons of either sex may there receive a scientific and practical preparatory training for intermediate posts in industrial works.

THE more closely Peterborough Cathedral is scrutinised, the more evident it is that the restoration will have to be on a larger scale than was originally contemplated. Mr. PEARSON has felt compelled to pronounce the whole of the central tower in so shattered and unsafe a state that it is advisable to take down the failing walls to below the tops of the lantern arches, together with the crushed piers. He states that it will not be absolutely impossible to shore up the superstructure while rebuilding the two eastern piers, the settlement of which has caused the mischief; but that this course would involve an additional cost of at least 4,000*l.*, and leave the tower eventually in a crazy state. The Chapter and the Restoration Committee have come to the decision that the tower must be taken down without delay to the point indicated by Mr. PEARSON, together with the two piers, and rebuilt, as far as possible, stone for stone. Mr. PEARSON's estimate for this taking down and rebuilding is 13,000*l.* This does not include any additional height being given to the tower, which is desired by many, or the restoration of the choir in its original dimensions, or the repairs of the transept walls and west front. How much the whole will cost it is of course impossible to estimate, and the amount may reach 50,000*l.* At present the committee do not possess one-twelfth that sum.

THE Town Council of Walsall, with the authorities of seven other boroughs, lately retained Professor FLEMING JENKIN, of Edinburgh, to advise them in making arrangements with Electric Lighting Companies. At his suggestion the following clauses are proposed to be inserted in all provisional orders, viz.:—(1) Requiring the company to satisfy the Board of Trade, before commencing operations, that it has a sufficient amount of capital, and in the case of one company which sought to supply several towns, to allot to Walsall a certain amount of capital for the carrying out of the works; (2) that two companies shall not work on the same area; (3) that the Council may have a voice in the selection of a site for the erection of the machine-house; (4) that overhead lines shall be prohibited; (5) that all purchasers shall be put upon the same footing as regards price, and that the price for public lights shall be as low as to any other consumer; (6) that adequate powers shall be taken as to commencement and continuation of supply, and especially to prevent the companies suspending the supply two hours each night; (7) that in the case of the profits of the companies being increased by new inventions, or other causes, the public should get the advantage as in the case of gas companies; (8) that the roads should be broken up only under the direction of the Council; (9) that the companies should deposit or guarantee a sufficient

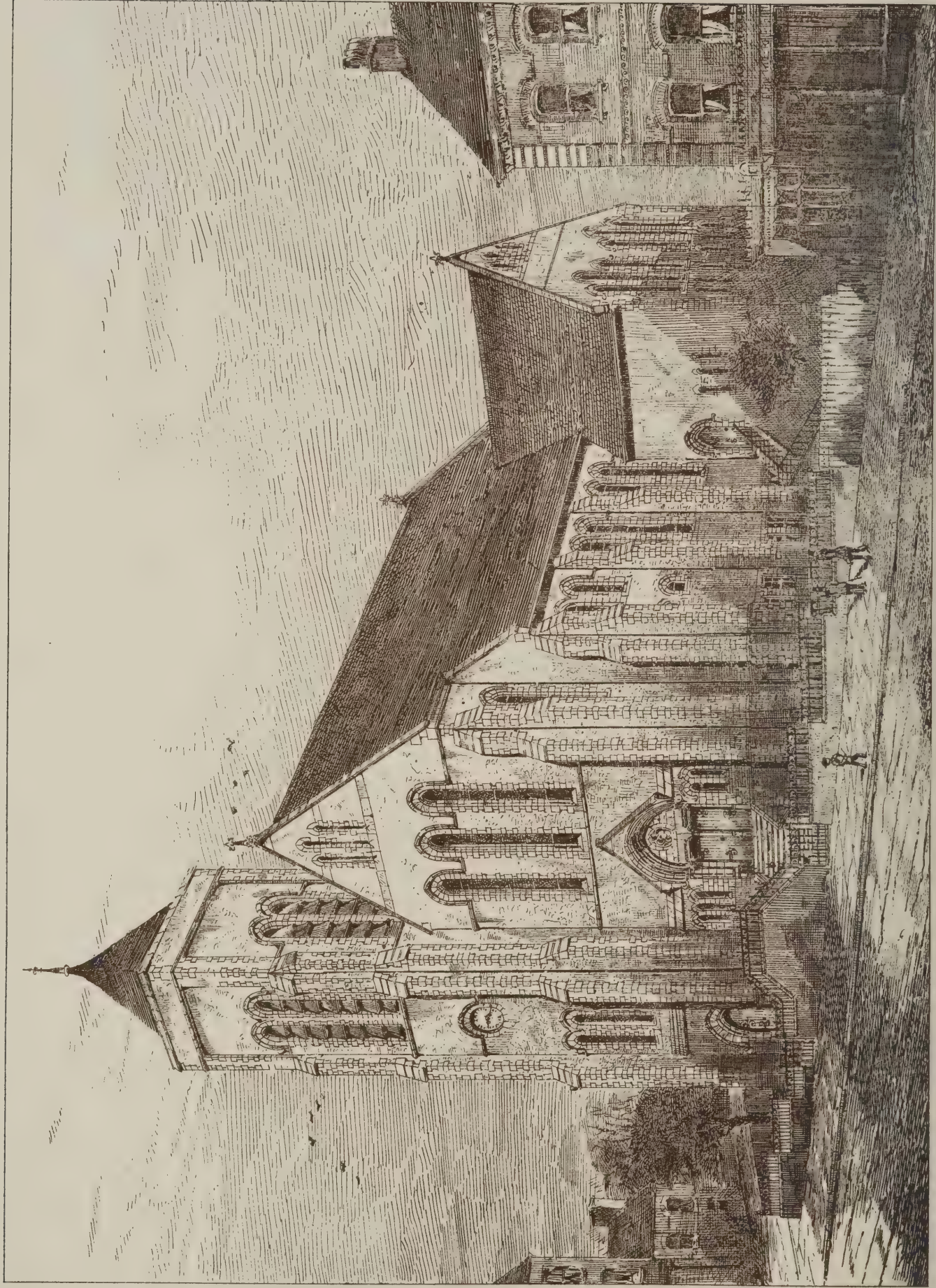
sum for the completion of the work, and that the Corporation should have power to purchase at the end of fourteen years. It has yet to be made known to what extent the companies are willing to accept the conditions.

THE remains of the Roman buildings which have been discovered at Sanxay, near Poitiers, have been lately visited by an English clergyman, who was impressed with what he saw. The façade of the temple measures 250 feet, and is approached by three flights of steps. It is quite easy to make out the entire plan of the building, which, strange to say, was cruciform! There are also remains of baths, in which the arrangements can be traced. The theatre was on the slope of a hill, the seats being formed out of the rock. The arena is in good condition, and was circular. The seats range only above half the enclosure, but the arena seems to have been adapted to feats of horsemanship as well as scenic performances. The masonry is of excellent quality, and the stones all worked to one size. The seats will accommodate 7,000 or 8,000 persons, so that the city must have had a large population. The remains were discovered by the Père DE LA CROIX, and he has not only defrayed all the cost of uncovering, but has himself drawn and planned all the remains discovered. He proposes to erect a museum on the spot if the French Government will undertake to complete the excavations.

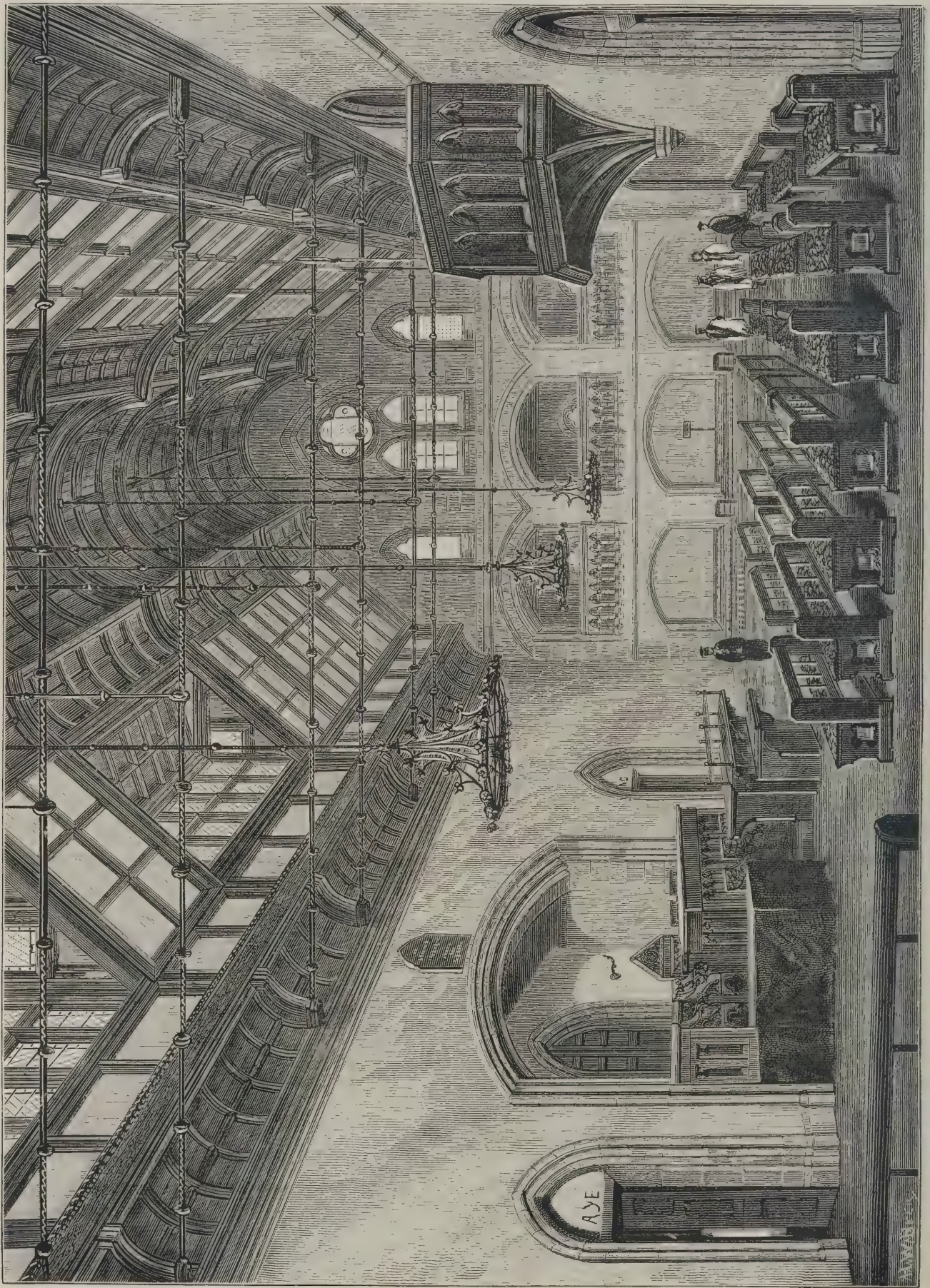
THE inquiry at Bradford concerning the fall of the chimney of the Newland Mills was concluded on Wednesday. After a consultation of two hours the following verdict was returned by the coroner's jury:—"We find that the owners of the property at Newland Mills did all that impractical men could reasonably be expected to do under the circumstances; therefore we do not attach any blame to them, or find them guilty of negligence; and we give our verdict—'Accidental death.' We are of opinion that the foundation was good and the fall of the chimney was partly due to cutting, aided by the strong wind on the morning of the accident, and regret the works were not stopped during the repairs." No other verdict, we suppose, was possible. In manufacturing towns there is much faith in the genius of chimney straighteners, and the jury were likely to possess that faith. It was plain from the evidence that the late owner of the mill did not consider himself to be an impractical man; on the contrary, he was esteemed by the people in his service as an authority on construction. He overruled the opinions of builders and architects, and the consequences of his despotic interference are now apparent. It was with difficulty that his representatives could be persuaded that there was any risk attending a work which he directed. The catastrophe is a terrible example of the danger which may arise when a man is his own architect.

THE Manchester Corporation have shown by their purchase of the late CECIL LAWSON's *Minister's Garden* that they are possessed of good taste as well as liberality. But we trust that they will in future recognise the work of living painters. Fame is desirable, but there are few artists who would prefer it to substantial realities. CECIL LAWSON had much difficulty in making his genius known, and it suggests the value of public applause when it is found that his great work was without a purchaser. The *Minister's Garden* is a testimony of homage to GOLDSMITH, and it is one of which any poet might be proud. It is not a representation of "Sweet Auburn," but a country parson in the last century, although he had but forty pounds a year, might be the possessor of such a tangled but delightful garden as is shown in the foreground of the picture.

THE opposition to the accepted plans for the Eastbourne Town Hall has not ceased. A statement has been handed to the representative of the Local Board which contains the grounds on which it is maintained the plans should be set aside. They are as follows:—(1) That the plans are not the same upon which the money was borrowed when the inspector held the inquiry, but were very materially altered; (2) the plans as now altered are defective, insufficient, and unworkable; (3) that for the Board to instruct the Surveyor to get out the plans was *ultra vires*, as it is no part of the Surveyor's duties to do the same, as defined by "The Eastbourne Town Improvement Act."



BAPTIST CHAPEL, SUTTON, SURREY.
H. D. APPLETON & CO. ARCHT.



SYNOD HALL, CHRIST CHURCH CATHEDRAL, DUBLIN,

G. E. STREET, R.A., ARCHITECT.



DESIGN FOR DECORATION OF DOME, ST. PAULS CATHEDRAL.
By R. P. PULLEN, F.R.I.B.A. & C. HEATH WILSON



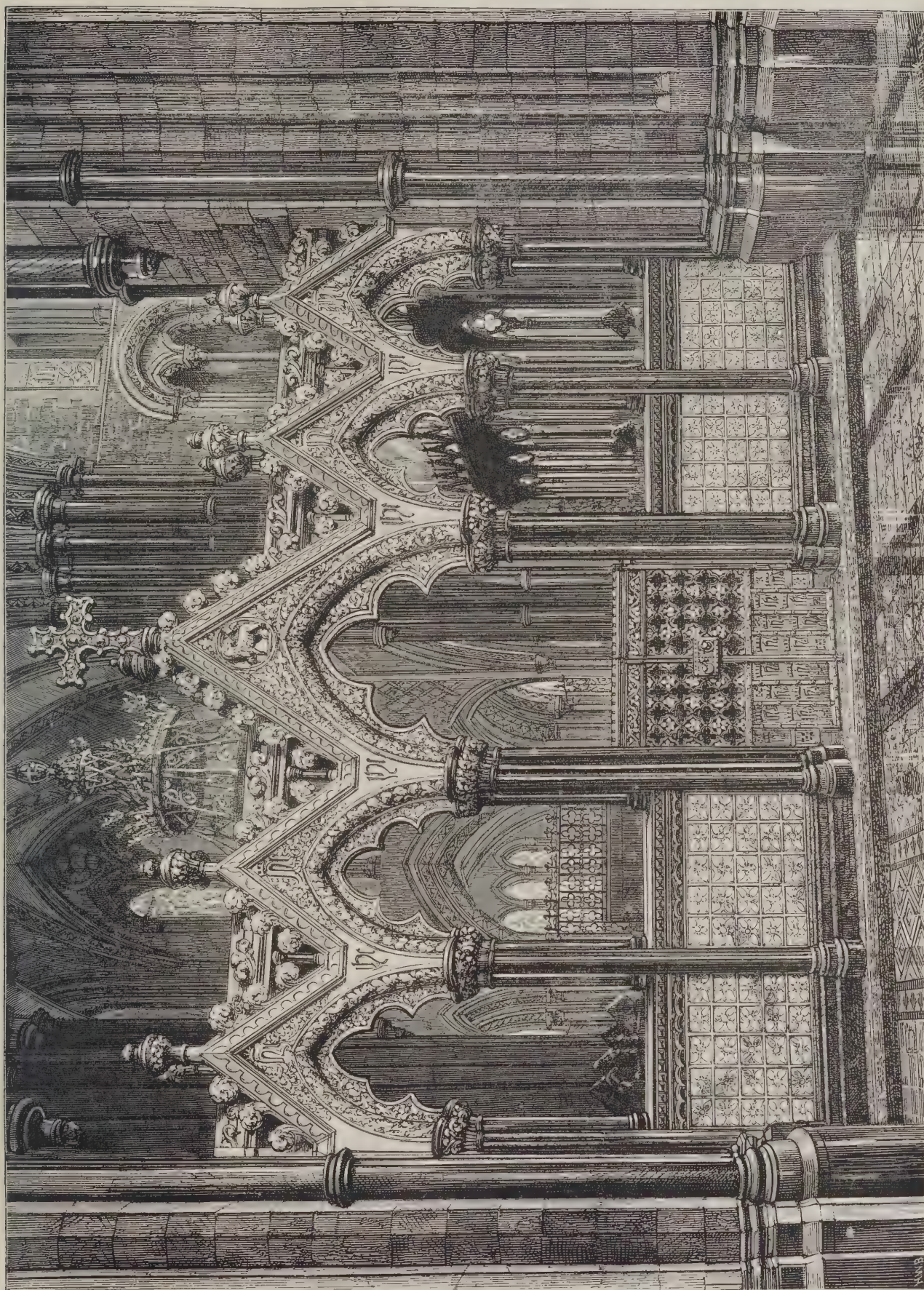
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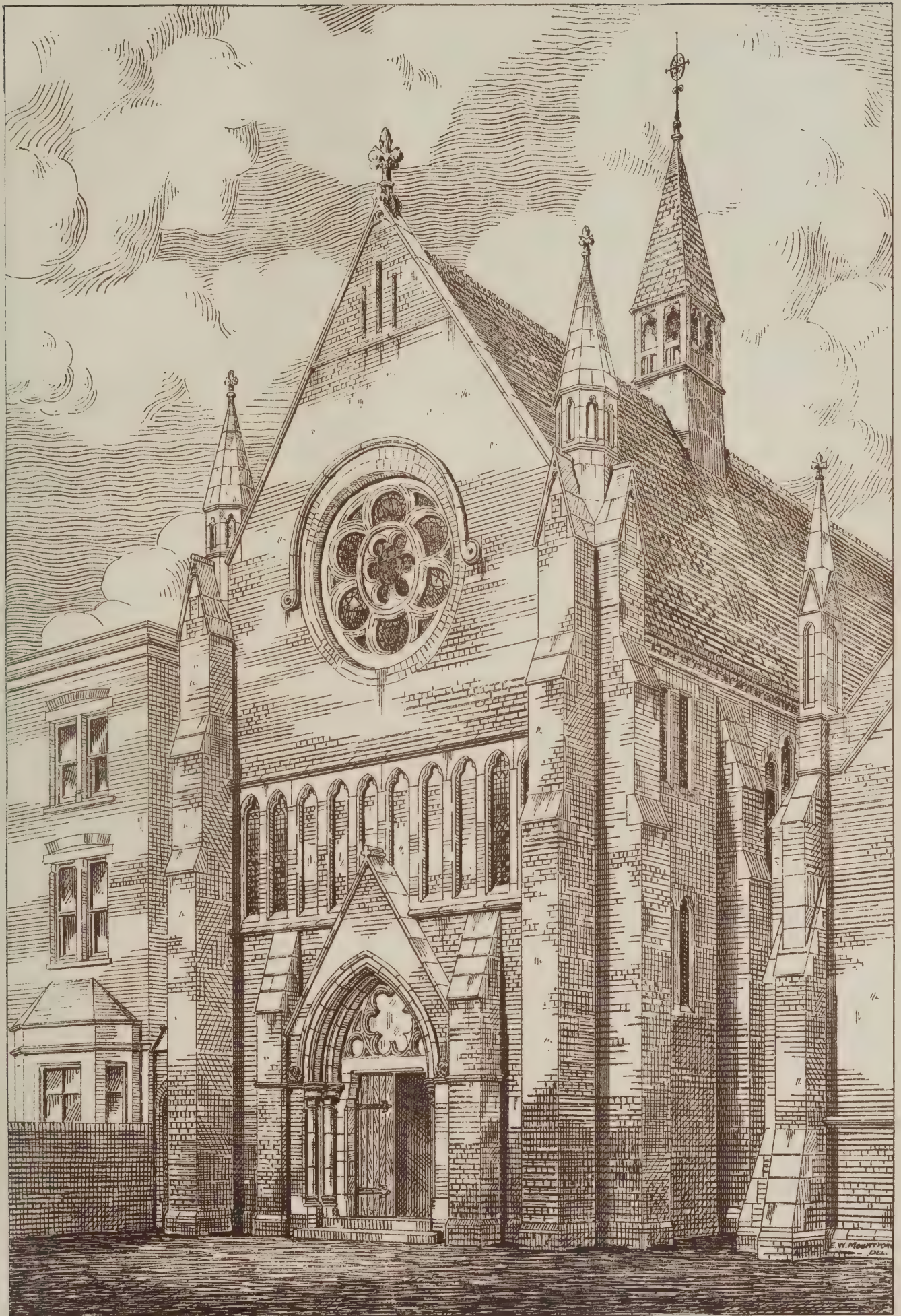
A. Guillaumot, père, Sc.

CHRIST CHURCH, DUBLIN.

WEST FRONT



CHOIR SCREEN, CHRIST CHURCH CATHEDRAL, DUBLIN.
G. E. STREET, R.A., ARCHITECT.



Sprague & Co. 22, Mark Lane. London E.C. 3.

LECTURE HALL, EAST HILL, WANDSWORTH.
E.W. MOUNTFORD. Archt

ILLUSTRATIONS.

ILLUSTRATIONS OF CHRIST CHURCH CATHEDRAL, DUBLIN.

WE are able to publish in the present number three of the plates from the splendid folio on Christ Church Cathedral, which has been published by Messrs. SUTTON SHARPE & Co., and they have been selected as examples of Mr. STREET's own work.

THE WEST FRONT.

The first is an etching of the west end of the building. If a comparison is made between this view and one which is found in the first volume of *The Architect*, it will be seen how much more justice Mr. STREET was able to do to himself when he was not hampered by the fear of expenditure. The following is Mr. STREET's description of the part of the Cathedral shown in the illustration :—

The west end was entirely modernised. It had a poor modern doorway, and a still meaner window. There was nothing to respect, and nothing that the most zealous stickler for the conservation of old work could have desired to remain unaltered. It was clear to me, however, that a cathedral church such as this must have an important doorway, and being free to do as I liked, I designed a large double doorway, with jambs of rich character, moulded and shafted, and with internal jambs and an arch, founded on the other inside arches of the windows and doors in the aisles. It may be imagined that my pleasure was great when I heard from Dublin, after the design had been made, that a large jamb-stone had been discovered in the wall which exactly agreed with my full-size section. It was discovered in time to be used, and is now built into the new doorway, of which it forms one of the jamb-stones. Above the doorway thus happily restored we found, in the north-west angle of the nave, the whole of the jamb of the original west window. This had been built up, and on cutting into the wall it was pleasant indeed to find enough remaining to give all the levels and details of this important feature; and there can be no doubt that just as in the choir we are able to give indisputable evidence that the arches of the apse are exact restorations of the old work, so here we can assert, with equal confidence, that the interior of the west end is equally an all but exact revival of the old design.

THE CHOIR SCREEN.

It has been asserted that in many of the ancient Irish churches the chancel was separated from the nave by a thick wall, with openings. But in the modern Established Church all divisions of the kind were regarded with less favour in Ireland than in England. It was a bold experiment to attempt the introduction of a choir screen in the restored Cathedral of Christ Church, and it must be recorded that the innovation gave rise to much bitterness. Mr. STREET was assured of the legality of all the details, and the screen is one of the finest modern works of its class. In explaining the reasons for its adoption, Mr. STREET says :—

As now arranged, the choir is divided from the nave by an open screen, constructed of stone, alabaster, and marbles. Screens of some sort were among the earliest furniture of ancient churches. The very name of the eastern part of the church is derived from the *cancelli*, which separated it from the nave. The most venerable churches in Christendom, such as those of San Clemente in Rome, and of Porcello, near Venice, still retain their ancient screens; these were walls of marble enriched with carving or mouldings. Within them are the seats for the minister and choir. In our English churches and cathedrals the same arrangements have been preserved almost without exception, and in the one great cathedral built since the Reformation—St. Paul's—the screen, as was usual in all churches of the sixteenth and seventeenth centuries, was a prominent and handsome feature in the choir arrangements before the modern alterations of the interior. My desire in designing a screen for Christ Church was to make one which should not only be in itself a beautiful object, but which should not shut out the choir from view, nor impede the sound of the voices of the choristers. Upon the first point it does not become me to express an opinion, but I heartily did my best. Then I determined to construct the work in stone, marble, and alabaster, because with these materials it is possible to make the openings wider; and consequently, paradoxical as it may seem, the appearance of obstruction is less than it is in the case of a really lighter wooden screen. The view of the screen will show that it is not really an obstruction, and in execution it hardly appears to be so much so as in the drawing. On the third point I was satisfied, before I advised the erection of the screen, that the acoustic properties of the church would gain rather than lose by this erection. . . . The screen is an open arcade of five carved arches, with a carved and perforated cornice, and much delicate carving on the upper part. This is mainly executed in yellow Mansfield stone, the columns, plinth, and capitals being of marble, and the diapered panels of the lower part in English alabaster. Over the entrance doorway is a

carving of an *Agnus Dei*, and the whole is finished by a cross, designed from the pattern of the exquisite cross of Cong, one of the greatest treasures of antiquity of which Dublin can boast. The gates are of brass, and of elaborate design, and serve to complete what is the most sumptuous portion of the furniture of the church, and one which, more than any other, serves to increase the apparent scale of the building, by giving it somewhat of that mystery of things half seen which is so great an element in architectural effect.

THE SYNOD HALL.

A design for a Synod Hall was prepared by Mr. STREET at the suggestion of the late venerable Duke of LEINSTER; but the work was carried out, like the Cathedral, at Mr. ROE's expense. The following is the architect's description :—

The Synod Hall is a chamber measuring 73 feet by 32 feet, with an open roof, panelled throughout, and lighted by windows at the two ends and by dormers in the roof. It is surrounded by corridors and division lobbies, and from one of these a door leads to the bridge and thence down by a flight of steps to the south-west porch of the nave. In the wall of the Synod Hall is inserted a brass plate bearing a coat of arms, and the motto, "*Virtute et labore*," with the following inscription :—"This Synod Hall, erected at the sole expense of Henry Roe, a citizen of Dublin, was by him presented, on the 6th day of April, 1875, to the Church of Ireland in General Synod assembled, by whose order this tablet is here placed."

DESIGN FOR THE DECORATION OF THE CUPOLA OF ST. PAUL'S CATHEDRAL, LONDON.

THE original drawing, from which this plate is taken, represents one-eighth part of the Dome to one-sixth, full size. The subject chosen is the Court of Heaven, as described in the "*Te Deum*." In the centre of the Lantern it was proposed to place a figure of the *Agnus Dei*, on a gold ground; in the circles nearest the lanterns blue Cherubim, and in the spandrels below red Seraphim.

To Thee Cherubin and Seraphin continually do cry.

On the azure ground between the ribs crowds of adoring angels.

To Thee all angels cry aloud.

The Apostles under canopies, one in the centre of each compartment.

The glorious company of the Apostles praise Thee.

At the foot of each rib a throne, with the sitting figure of a Prophet.

The goodly fellowship of the Prophets praise Thee.

By the side of the Apostles, and ranged beneath them, the Martyrs, who are mentioned in the Calendar of the English Church.

The noble army of Martyrs praise Thee.

"The Holy Church throughout the world" might be indicated by a grand procession of figures, of all periods and costumes, in the drum of the Dome, separated from the Court of Heaven by the windows.

This design could be executed in fresco, tempera, or mosaic; if in the latter, it was suggested that gold grounds be substituted for the azure between the ribs. The ribs, with the figures and ornaments upon them, might be executed in stucco in low relief. Thus great richness of effect would be obtained, and the constructional idea of the design thoroughly carried out.

The principles upon which this design was made were in many respects the same as those laid down by Mr. OLDFIELD in his able pamphlet on "*St. Peter's and St. Paul's*," after a careful inspection of the chief Italian domes. He says that the designer of the decoration of a dome should—

Firstly, "endeavour to set off the form and size of the dome by appropriate treatment of the surface," and that he should "arrange all subjects in formal if not actually geometrical compartments, distributed equally around the vault in accordance with its structural uniformity." The idea of construction in an Italian dome is evidently carried out best by diminishing ribs, such as those in St. Peter's, which affords the best architectural parallel to St. Paul's. In St. Peter's there are sixteen divisions formed by coupled pilasters, and from each couple single ribs rise to the apex of the cupola. In this design there are eight divisions similarly formed of single ribs springing from coupled pilasters. As Mr. OLDFIELD says :—"This arrangement at once establishes the arched line of continuity between the cupola and the dome," and, "at the same

time, by distributing the cupola into mathematical divisions and equal sections, it shows the primary notion of its ornamentation to be not pictorial but architectural."

Secondly, "to suggest a proper tone of thought by appropriate figure-subjects," and that "nothing could be more effective" for this purpose "than an overhanging array of simple solemn figures looming above like spirits watching the worshippers below." It was considered that the "Te Deum" suggested a proper tone of thought, and that figures arranged singly, and as little as possible in groups, would tell best when seen from a great distance. The architectural framework which surrounds these figures is in accordance with some of the best ancient examples; for instance, in the mosaics of the dome of the Church of St. George at Salonica, which are amongst the earliest Christian mosaics in existence. The backgrounds of the figures consist of architectural façades, columns, pilasters, pediments, and domes. (See *TEXIER* and *PULLAN*'s "Byzantine Architecture," plates 30 to 33.) This arrangement is most effective.

Thirdly, "to gratify the eye by combined richness and harmony of colour." He further adds that the most important subjects should be kept nearest the eye; that "the scale of the figures should be at once large enough to secure distinctness, yet small enough not to diminish by comparison the height of the vault; and that the figures should be designed with statuesque simplicity, as far as possible in one plane."

It will be seen, on an examination of the drawing, that the rules which he deduced have for the most part been observed in our design. In fact, it shows that my colleague and myself in Florence, and Mr. *OLDFIELD* in London, arrived independently at the same conclusions with regard to the true principles to be observed in designing the decorations of an Italian dome.

R. P. PULLAN.

BAPTIST CHAPEL, SUTTON, SURREY.

THIS building is now in course of erection from the designs and under the superintendence, of Mr. *HERBERT D. APPLETON*, A.R.I.B.A., of the Wool Exchange, E.C., and is attached to the lecture-hall, which, as part of the original design, was erected some ten years ago. The walls are built of undressed flints, with Beer stone dressings. The height of the tower is 80 feet. The chapel, which is 41 feet in width and 77 feet in length, accommodates 550. Underneath the chapel are five large class-rooms, heating chamber, &c. The roof is a hammer-beam roof, 41 feet span. The contract sum for the chapel is 3,899*l.*, and has been taken by Mr. *R. J. HUMPHRIS*, of Sutton.

LECTURE HALL, WANDSWORTH.

THIS building, which adjoins the East Hill Congregational Church, has been recently completed from the designs of Mr. *E. W. MOUNTFORD*, A.R.I.B.A., architect, of 22 Buckingham Street, Adelphi. Besides the Lecture Hall, which provides accommodation for about 350 people, there are vestries for ministers and deacons, various class-rooms, kitchens, &c., and rooms for caretakers, so that the principal difficulty was to arrange all these upon the limited site at command.

The total cost, including hot-water apparatus, and all other fittings, was about 2,300*l.*, and the builders were Messrs. *BELHAM & Co.*, of Buckingham Palace Road.

The Worcestershire Exhibition.—A meeting of the General Committee was held on Saturday at the Guildhall, Worcester, when the report of the Surplus Disposal Committee was discussed. This committee recommended that the surplus of 1,867*l.* from the late Exhibition should be divided among the various institutions in the several towns in the county for the furtherance of science and art.

Antique Art at Oxford.—The committee for making a University collection of casts from the antique report that they have raised 500*l.* of the 800*l.* which they announced as needed for carrying out their scheme. They propose to make a beginning with the smaller sum, hoping that the remainder may be subscribed before long. The incipient collection will be housed in the University galleries, a part of the Taylor Buildings, where room will be found for it by a rearrangement of the Chantry figures, and other economies of space. The committee, however, do not regard this as a final disposition, but think that, for the proper display of a collection worthy of the University, much more is required. They publish a list of casts, either already ordered or to be ordered as money and space are found for them. Subscriptions can be paid to the collection of casts account, Old Bank, Oxford.

THE ORNAMENT OF THE PERIOD.

BY *LEWIS F. DAY.*

(Concluded from page 61.)

YOU may say that we have now no style in which we are accustomed to work, and in which it would come natural to us to repair or add to an earlier structure, and that is true enough (and the more we rely upon copying the less likely are we to form a style); anything we do must naturally partake, more or less, of the character of old work, and, in the case of restoration, of the character of the particular work to be restored. The mistake, as it seems to me, lies in attempting always to make it as much as possible like old work, imitating wherever it is practicable existing details, and seeking before all things for a precedent. Let us leave precedent to the lawyers, and not attempt to measure art with red tape. We know what a mess the lawyers make of it when they meddle with art. The first thought of the artist should be rather to make his work in harmony with the surrounding old work than absolutely like it; and, that much secured, the more of himself he can put into it the more interest it will have for his brother artists. Except for the evidence of the artist's personality in it, none but the most perfect of perfect work would be tolerable. Is not that an argument in favour of work that, poor as it may be, is our own? The old workmen showed that it is possible to be oneself in any craft of which one is master, and if we cannot do so much the more shame for us. Let me not be misunderstood to mean that the artist should ever consciously strain after originality. The evidence of such an attempt on his part is a symptom almost more unpromising than the inertia that is content to let things be, be what they may. Once in the past such an attempt was made, and on a considerable scale, when the Jesuits had the notion of inventing an ecclesiastical style of their own, and a fearful and wonderful order, or disorder, of architecture it was that they devised. There is at least one advantage about its uniform tastelessness, namely, that the student knows, almost for certainty, that the church of the Jesuits will have no attractions for him; and he can safely save himself the trouble, therefore, of turning aside in search of it, or even of crossing its threshold if it chance to lie in his way. The only case I know of in which he would miss anything is in the Church of the Jesuits at Venice.

Originality and individuality will surely come out in a man's work, if only he be free to do what he thinks befitting the occasion, instead of being bound to do as was done on some former occasions. It may well be that the solutions other men may have found for their difficulties may go far towards the solution of the difficulties that confront us. But the world goes on, and not backwards, and to restrict ourselves to the repetition of what has been done is deliberately to put the drag upon progress. There may be no great harm in that sometimes; for the progress of civilisation is up-hill and down-hill, and there are many chances of disaster on the road to improvement. Still the drag is only for occasional use; it is not a means of progress. And if we want to get on, we must rely not so much upon the old vehicle as upon the use we put it to, and the faculties to which we harness it. To drop the simile, it seems to me that we have indeed to possess ourselves of the accumulated experience of the past masters of our craft, and to use it. To stand helpless before it in the attitude of admiration, or to pile it up across our path, so that it shuts us in from doing, is equally futile. It should influence us in all our efforts, as live religion influences our every act. We should refer to it in every emergency, almost unconsciously, as to our conscience. If in designing we were determined to give up our minds to the best possible solution of the problem (and every design is the solution of a problem), we could not solve it without reference to the knowledge which we had acquired from the study of old work. That, therefore, may well be left to take care of itself. Were we to dismiss, on the one hand, all thought of style (which is impossible), and, on the other, all thought of self (which is perhaps no less impossible), we might, having, on the one hand, some knowledge of style, and, on the other, some individuality of our own, arrive at a result worth reaching. What we have to think about is neither style nor originality, neither as to which was the oldest, nor which will be the newest way of doing the thing, but how we best can do it! Of course, we must study old work, and study it with all the earnestness of enthusiasm. And equally, of course, we cannot forget in what we do the styles which went to teach us how to do it. In fact, what we have to do is to digest our learning. Art may be, and architectural art and all that pertains to it must be, nourished to a great extent upon antiquarian research; but undigested archaeology is, nevertheless, not art; and whenever the archaeology asserts itself in our work it is a dangerous sign. If you can pick out bits in a design, and say this was inspired by the nave of such a church, that by the choir of such another, that by the west front of a third, and so on, it is clear that the artist who is responsible for it has not digested his knowledge. There is less danger of this want of homogeneousness where some one fixed style is adopted and adhered to rigidly. Inasmuch as there is a certain unity in the original style, there will be a certain similarity in the bits put together; and that may be reason sufficient to the prudent man why he should restrict himself to a style that is stiff and stark.

But his work will not be really one unless he has assimilated what he has learned. It must have passed into his blood and into his brain before he can claim it for his own. Once it is his, he can do pretty much as he will with it. He can combine then, only then, what he may have gathered from the most various sources. I believe it is quite possible for him to produce work, in which, indeed, you may detect the influence of different styles of art (as you may trace in a man the instincts he has inherited from various ancestors), but you cannot say where the one influence ends and the other begins; you cannot pick out this bit for Greek, that for Gothic, that for Japanese; you are driven to describe it, at length, or to coin a word for it. The subtlety of the art may be tested by the difficulty in labelling it, just as a subtle tint of colour cannot be exactly expressed in a word.

When a style is no longer elastic it is proof that it is dead. No style, while it lived, was ever the cut-and-dried thing we begin by imagining it to have been. There was always change, development, growth going on—and when we confine ourselves, therefore, to the letter of a past style we inevitably lost its spirit. The more you study old work the more you see the wonderful variety in it. The types of the text-books are among the best, no doubt, but they are only instances of types that exist in infinite variety in the old work itself. The freedom, for example, with which the Greeks carved natural foliage is a characteristic of their work which we are left by our teachers to find out for ourselves. There are in the Louvre examples of Greek foliage that seemed to me to have more affinity to Japanese treatment than to anything I was ever taught to accept as Classic. Is not this fact, by the way, suggestive as to the possible infusion of Japanese energy into Greek detail, the possible refinement of Japanese forms to something like Greek perfection? How readily the artists of the Renaissance accepted the Eastern types of ornament into their own style, and assimilated it! You see it in the bulb-shaped domes of Padua, all the more beautiful for this foreign flavour about them—and in certain of the arts, such as damascening, inlaying, bookbinding, and others, the Eastern character of the detail is quite a marked feature of sixteenth-century ornament. That type of Italian scroll-work which Holbein afterwards developed in a manner more of his own, is little more than a characteristically European rendering of details borrowed frankly from the East. This readiness of the men whom we acknowledge to be our masters to embrace within their art whatever was beautiful, is something far more deserving of emulation than the actual forms of art which resulted from that broad catholic spirit of theirs, a spirit which we only mock with little sectarianism!

I have sometimes amused myself by imagining what might have been the effect upon the artists of the Renaissance of a familiarity, such as we enjoy, with Japanese art. It would have been a sort of revelation to them, as it was to us. What use would they have made of it? They would certainly not have been content, as we have been, to import it and to copy it. They would surely have learned something from it, and as surely they would have turned the lesson to account. They would have learned, perhaps, to doubt the necessity for elaboration in ornament, and for that absolute symmetry to which they were inclined.

There is a fund of interest in observing how different nations interpreted a style differently, and the study of their different interpretations cannot but throw some light upon the course we should pursue under circumstances not altogether different. The Renaissance was a trying back, as we are trying back in the present day; but there was not much in common between their free departure from Classic art and our servile acceptance of forms that have not the slightest claim to Classic perfection. And, if the Italian Renaissance was not just a repetition of Classic details, neither was the Renaissance in France a literal version of the Italian, but a rendering essentially French, and allied (not remotely) to Late Flamboyant-Gothic. How the Spaniards enriched the style with a glow of Oriental sumptuousness! There is nothing more gorgeous belonging to the period than is to be found in Spanish and Portuguese art. In the hands of the Germans the forms hardened and assumed a grotesquerie foreign to the South. Even the English of the reigns of Queen Elizabeth and James anglicised it almost out of knowledge, and worked out a style, such as it is, which is unmistakably their own. And, again, in Norway and Sweden (not to follow it further) the characteristic strap-work blossomed, under the new influence, into floriation of a Renaissance, yet none the less Scandinavian, character.

In Italy, to return to the fountain-head, the Saracenic influence goes, in some directions, so far that it was not uncommon in the sixteenth century to introduce mock Arabic inscriptions into the design of textile fabrics. There was no great display of genius in that. It would certainly have been better if they had merely taken the hint given by the admirable ornamental use the Moors made of inscriptions, and put their own mottoes into their own language in a form as ornamental as might be. But their work as it is has at least more interest for us now than if they had merely reproduced in silk or velvet some altogether Eastern stuff.

The style really worth striving after is the style that comes of characteristic and craftsmanlike treatment. It is infinitely more important that our building shall be like brick or masonry than that it suggest Gothic or Classic examples. It matters more that

it should be constructed on principles of common sense than on the lines of old work; that it should be comfortable than that it should be "correct," whatever that may be; and that it should be beautiful than that it should be such as might have been built in the reign of any king or queen defunct. And so with all the lesser arts. The style that comes of workmanlike handling is worth far more than anything that can come of imitation. Why there should be any limit to our scope other than our own powers of expression and the fitness of the occasion, it is difficult to conceive. Say we accept thirteenth-century design as our starting-point, and propose to speak on that text, are we to borrow our sermon also? What we have to say on that subject will, if we are artists, naturally take artistic shape in our hands, and it will shape itself in harmony with the subject. We may say what is in us to say, and quote what we please. If the quotation comes amiss it is the fault of its clumsy introduction—whatever is apt is admirable. If something from Japan or Timbuctoo suggest itself to us as being in harmony with our design, what is to hinder us from adopting it? If we see an opportunity of infusing into it something of Renaissance grace, why not? If we feel that we can accommodate it to modern requirements in a way that was undreamed of by the Mediæval artist, why not? Any fault we make, and many they are, lie in our inefficiency and not in the endeavour. And the only sense in which it is true that we ought not to attempt so much is that we should not try to run before we can walk, but we ought all to look forward to the time when we can march onward on our own account, and not fancy that all we have to do in life is to toddle through the world.

There are many and various definitions of what style is, but practically what is accepted among architects and others as style is always a distinct reflection, if not an actual repetition, of the features of some past phase of art. There is proof of that in the names by which we christen our modern work. It is always Classic, Gothic, Renaissance, or what not, and even the latest-born of mongrels we must needs baptise by the name of Queen Anne. If by style we really meant treatment according to the principles which experience has shown to govern this or that branch of art, we should express it in our nomenclature, and classify styles according to craftsmanship rather than according to date and country. Thus, for example, instead of Egyptian, Greek, and Gothic architecture, we should speak of construction in granite, marble, or stone, and, in like manner, brick, stucco, and even concrete would be credited each with a style of its own. We should classify metal-work not according to an epoch, but according as it was cast and chased or wrought at the anvil. Constructive woodwork would divide itself into carpentry and cabinet-work; its ornamental treatment into carving, turning, inlaying, and the like. The study of style would then be identical with the study of an art or craft, whatever it might be, and the student's attention would be drawn rather to the steps by which it had advanced to its highest point, than to the comparatively accidental character of its footprints by the way. Such study would naturally include the knowledge of any marked impression made upon the art by the influence of the day, and the course of the student would lead him gradually through all the phases of fashion through which it had passed. His faculties would, moreover, be strengthened by this comparative study of all the many stages of his art. He would not compare the one with the others without forming some distinct notion of his own as to which of them was of most vital importance to himself. His thoughts would be concentrated upon the essential fitness of things instead of on the unessential forms that they from time to time assumed. If he did not thus acquire a style more or less of his own, he would, at least, fit himself to meet any and every emergency. The knowledge he had acquired would be neither sentimental nor pedantic, but practical and available, whereas half the learning of the present schools is altogether unavailable for any professional purpose. There is a use, no doubt, in the book-learning that makes a man something more than a craftsman; but, when all is said, the true study-place of the artist is in the workshop, and his best education is in working day by day to better purpose and to higher ends. There is a kind of culture, altogether apart from daily work, that throws a glow of refinement over all we do; but infinitely more ennobling is the cultivating influence of the work itself, and that cultivating influence is in proportion to the breadth of view, the freedom of action, and the possibilities of progress offered by that daily work. The natural growth of the artist is from craftsmanship to art, and many are the craftsmen who have risen in their day (not in ours) to the foremost rank in art. On the other hand, experience shows that the step from learning to accomplishment is not an easy one, and those who begin by knowing all about a craft seldom end in accomplishing anything in it. A man is much more likely to arrive at a knowledge of Gothic principles from the serious study of architectural sculpture than to reach any proficiency in carving after he has mastered the theory of Gothic art. To say that the two studies should progress side by side is to beg the question. They cannot possibly keep pace for ever. One must gain upon the other. Then, which should have precedence? I contend for the growth upwards, from craftsmanship, and do not believe a bit in the growth downwards, from archæology. Culture is the climax of all art, an ideal towards which to strive; it is not a starting-point at all, and your young Crichton, equipped at the onset with all possible culture, never

does anything in the world whatever. It seems to me that our education starts too much from the platform of knowledge, and not enough from workmanship. The beginner is taught to know and not to do. He knows, for example, more about style than he can assimilate long before he can do anything worth mentioning. The future architect can talk architectural jargon before he can so much as contrive a substantial pig-stye. The student of decoration can talk familiarly of epochs and of masters before ever he can draw a scroll, not to say design one. Would it not be more to the point to teach the architect first of all to construct, the decorator to draw, calling their attention to principles only as they affected what they were about? As for style, in the historic sense, that, too, might safely be left till, in the natural course of study, he came to know how the difficulties besetting his craft had been successfully solved in the past. In this way he would not grow up with an inordinate reverence for some one phase of past art. Nor yet do I believe that his work would be destitute of style in the larger and truer sense of that much-abused word.

I started by saying that if a man be possessed by a passion for any one phase of art he must follow that phase—he cannot help it—and I do not see why he should. He will give us his best by pursuing it. And if a man find that he can work best in harness—well, every artist must go his own way to work. Some prefer the beaten road, and some like to feel the turf spring under their feet. What I wish to protest against is the assumption that those who feel that the exigencies of style only trammel them, should allow it to do so, and hinder the free development of their powers. With the knowledge that we have, we must, for the most part, perhaps, start from the standpoint of some existing style (not that I think even that absolutely necessary), and I blame no man for restricting himself even to what has already been done in that style, if it comes natural to him to speak in other men's words, and all he has to say can be so expressed. My sympathy with him would be greater, however, if he proposed to himself to work rather in the spirit of that style; for then he would be a good half-way towards independence. In attempting to follow the spirit of a style, he allows himself to interpret what is the spirit, and in that interpretation any man may well find scope for all himself. Personally, I think that any given style is mainly useful as a point of departure, and I feel myself justified in going as far away from it as ever I please, so long as I come round in time to the point from which I set out. I consider nothing inadmissible which is in harmony with my purpose, and if the whole be in harmony I care not who may say that it is not Classic, that it is not Gothic, that it is not Renaissance, that there is no authority for this, no precedent for that. If only it be fit and beautiful, who but a pedant cares for precedent and authority? Those whose precedent we pretend to follow would have had no authority whatever over us if they had merely followed feebly in the steps of bigger men who went before them. No doubt, fitness and harmony, in defiance of precedent, are infinitely difficult of attainment; but the ideal is worth trying for, at the risk of all failure. And there is hope for all who try—not, perhaps, that they will do anything better than what has been done already, but that they will help to make it possible to be done in the future. They have, at least, the consolation that they are trying to help things on a step (however short a one), instead of gently rolling them back. With all their efforts they may not do much good. They may do some harm; but by resigning themselves to the mere repetition of old forms they may still do some harm, and they cannot do much worth doing. The satisfaction of the purist is not the loftiest aim in art. It has been said of modern religious paintings that they never offend against good taste, for they never aim at anything higher; and in like manner it may be said of those artists, whether architects like you, or ornamentists and decorators like me, who set themselves to task to satisfy the purist in style, that they will do so only by abandoning all hope of individual expression. Any personal utterance would be sure to tempt them from the path of virtue, as the purist understands virtue.

In conclusion, let me repeat that the main cause of complaint against the ornament of the period is that it is as little of the period as it can possibly be. It betrays its date, indeed, but for the most part unconsciously, and in spite of itself. As far as it can it denies the generation to which it belongs. For my part I am not ashamed of the century in which I live; and, though perhaps there have been ages more favourable to the development of art, our only chance of doing anything is to go with the age, and to let ourselves go, looking forwards always, not backwards; and if that implies that we must burn our ships behind us, well, the men who mean to go on are not afraid of that on occasion. One word of postscript. It would have been hopeless in the short hour at my disposal to think of teaching you much, but one may suggest a good deal in a short space of time. With that idea I have simply let myself go to-night, without considering too carefully whither my thoughts would lead me. I do not pretend to have given more than a partial statement of one side of my subject, and I know full well how much remains to be said on the other. I have spoken out in the hope of stirring some among you to think over the ornament of this period of ours (it is what we make it), and whether my words stir you to sympathy or to opposition, is of less consequence than that you should think, and think for yourselves.

The PRESIDENT said they had had an interesting review of the situation of modern art, not, however, so much in regard of decorative art as of architecture, to which, contrary to his expectation, the remarks in the paper had applied rather than to the art Mr. Day was more especially interested in. There was in the Association a class for the study of colour decoration, and he hoped that in the discussion they would glean from Mr. Day some further general principles relating more particularly to decorative art, which would be of service to them. There were certain guiding principles, such as Owen Jones had laid down, with regard to wall and floor decoration, and on these points he believed decorators were generally disposed to agree. Mr. Day he thought had drawn a somewhat gloomy view of the situation, and had taken as an analogy the present unfortunate position of architecture in regard of style. This, the President said, he thought was not the case with decorative art, which he believed had made great progress.

Mr. STANNUS, who proposed a vote of thanks to Mr. Day for his paper, said that Mr. Day had left them nothing to say. The well-known combative spirit of the Association was easily roused when they dissented from the views of the lecturer. Mr. Day had spoken ably as to straining after originality, which was the curse of true art, and he had justly condemned the practice of trying to run before one could walk. He had spoken of following in the footsteps of the past, and rather condemned it. He hoped Mr. Day did not condemn the study of style, for strict attention was given to this in the Elementary Class of Design. Mr. Day, where he alluded to style growing upwards, had in one sentence laid bare the truth in regard to all style. It was important to recognise this in an age where technical treatment of any style seemed almost lost. Wood-engravers treated their material as though it were steel, &c., just as in musical symphonies now the parts for trumpets would be often written as if for violins. Thus it was well that students should hark back to first principles, and to a style founded on workmanlike treatment of material. Mr. Day had spoken on the mock Arabic inscriptions on silkwork, and no doubt he would tell them that they were copied from Sicilian work. It was probable that the men who copied them did not know that they were inscriptions at all, but took them to be a kind of scrawly ornament. Mr. Day had hardly, though, taken into account what a tremendously analytical age the present one was. The panorama of styles should lead the analytic mind to weigh, not which were the best styles, but what were the best features in each style in regard of certain materials, requirements, &c.; and it was for them, as architects, after analysis, to weld these features together as a whole. Whether they liked it or not, the fittest would survive, and they should help on that survival by finding out what features were the best and fittest to survive.

Mr. COLE A. ADAMS seconded the vote of thanks. He observed that Mr. Day had given expression to the feeling abroad that the time had come when a departure was necessary from the principles that hitherto governed art. This feeling had been carried out in the Gothic revival, and it was still manifest among the great masters of the present day, for there were still great masters, though the list was getting very short. The student's position in other periods of art was easy, comparatively, when students were brought up and trained in the school of a great painter or sculptor. Nowadays the student was bewildered by a multiplicity of styles, and after making choice of a style he might find it was not in fashion, and therefore was not bread-and-cheese for him. He hoped Mr. Day would make some suggestions as to a course of studies. He wished it were possible to have men pre-eminent in their art, followed by schools; men who would lead their disciples and direct them in their studies. He hoped in time some principles of study might be evolved which would lead to results such as in the days of the great painters and sculptors. Many steps would then be bent to one goal, instead of straggling to the four quarters of the world.

The PRESIDENT put the vote to the meeting, and it was carried by acclamation.

Mr. DAY, in the course of his reply, remarked that he had already said all he had to say on the matter. It was all very well to propound principles of ornament. Owen Jones's had been referred to, and no doubt they were most useful, but they overstepped the mark in being too definite; otherwise they would have been more practical. They were not, in fact, principles, but rather recipes or working "tips." Alluding to the President's suggestion that he might have spoken more of ornament than of architecture, Mr. Day said that, as an ornamentist and designer, he had suffered from the architect, who had been down upon him. He had spoken feelingly of architects as a restraining influence; and if the architect had done his best to suppress him, and if he was still able to stand up, it was not the architect's fault. He did not mean to say that students should not learn style; they must master it before anything else, but the teachers should use it rather as explaining working principles, and by way of illustration, than anything else. Clients would be apt to try and force them in matters of style, but he advised them not to bother themselves more about the question of style than they could help. A remark he had made before, and which appeared to have acted rather like a red rag to some, was that, in his opinion, the art of the future must be a sort of wise eclecticism.

THE KNIGHTSTONE COMPETITION.

THE owners of the island of Knightstone, Weston-super-Mare, advertised in October last for competitive designs for laying-out and utilising their property either as a public resort and place of amusement or otherwise, offering a premium of fifty guineas for the scheme best adapted for the purpose. Nine sets of drawings were sent in by local and other architects, and the same having been referred to Mr. Wm. Bruce Gingell, architect, of Corn Street, Bristol, the premium was awarded to Mr. H. Jones, architect, Bridge Street, Bristol, for his designs under the motto or *nom de plume* of "Justitia." The selected scheme comprises well-appointed Turkish baths of Moorish design, a marine hotel, billiard-room, with reading-room and library adjoining, and a pair of detached boarding-houses all in the Italian style of architecture, with ornamental band-stand, rockery, and flag-staff, and suggestions for laying out the vacant grounds.

EGYPTIAN REMAINS.

A LETTER has been printed from Sir W. H. Gregory, in which he suggests European interference through a joint commission, to prevent the destruction of the remaining examples of Arab art in Cairo:—

It will be remembered, he says, that in December 1881, a commission was appointed by the Khedive for the preservation of Arab monuments, and upon it were placed names which gave some hope that it was not to be a dead letter. I was informed that a sum of 7,000*l.* a year was to be expended, according to the recommendation of the commission. It was stated to me on good authority that Mahmoud Samy Pasha, the President of the Council, now in exile, was thoroughly in earnest in the matter, and took a very enlightened interest in it. I spoke to Arabi on the subject. He seemed to be quite indifferent to all arguments from an artistic point of view; but when I asked how he could expect Christians to respect the religion of a people who had so little respect for their sacred places, he quite recognised the force of the appeal, and said, as I believe in all sincerity, that he would warmly support the commission. Then came the Egyptian troubles, and what has happened since I know not.

Sir W. Gregory next speaks of the Boulak Museum, the most interesting Egyptian collection in the world, and, until recently, when the immense addition of objects from the marvellous find of Royal mummies at Dair el Bahari created a block, the best arranged and most instructive. At present, he says, this museum is in imminent danger of being consumed by the first fire which breaks out in the houses which surround it, one of them close adjoining being, if I am rightly informed, a brandy store. I need hardly comment on the conflagration which might ensue from a spark of fire falling among such inflammable materials as are stored in every room of the museum. This danger of fire in a far less degree has induced us to remove a block of buildings contiguous to the Houses of Parliament, and similar precautions at a slight expense would secure the safety of the Boulak Museum. The next point I would urge is the building of a house for the director. The house built for M. Mariette has become uninhabitable, and the present unfortunate director, M. Maspero, has no other habitation than his steamboat, which being moored under the bank on which the museum stands is actually stifling during hot weather. No one deserves better treatment than M. Maspero, who is a credit to the institution over which he presides, from his learning and activity, and whose courtesy will be readily acknowledged by all who have the pleasure of his acquaintance. It is painful to think that the health of those nearest and dearest to him has been seriously affected by the want of proper accommodation, which is due to so eminent a man. Lastly, I would urge that the ownership of the Boulak Museum should be settled. I understand that it was claimed by the late Khedive as his private property. If the claim be allowed it would be at the mercy of his creditors, I presume. I am not aware if the present Khedive advances similar pretensions, but it seems to me impossible to admit that a collection entirely made by public expenditure, and not from the private resources of the Khedive, can be otherwise than national. Much of the interest taken by Europe in the Boulak Museum depends on this question of ownership.

At this moment there are plans for systematic and thorough excavations in Egypt to be supported by voluntary contributions, and it is probable that subscriptions sufficient to produce important results will be procured. It may be sufficient for scientific purposes that the inscriptions discovered should be photographed, and that the other objects dug up should be dispersed throughout the world, and go *en bloc*, like the Cesnola collection, to New York or elsewhere. But I am convinced that contributions would be scanty enough if such were to be the result. The subscribers would be perfectly willing to avow self-abnegation, so far as their own country is concerned; but the greater part would insist on the objects being placed and remaining permanently in the national Egyptian Museum. The chief subscribers to an exploration fund would not be the votaries of purely scientific research, but persons

who take delight in the art of a wonderful and enlightened race, living at a period which it almost makes one dizzy to look back to. They would undoubtedly demur to the chance of the proceeds of their expenditure being converted into pocket-money for this or that Khedive.

THE NEWLAND MILLS CHIMNEY.

AT the inquiry before the borough coroner for Bradford on Monday technical evidence was given by Mr. John Waugh, C.E., who had been assisting Lieut.-Col. Seddon in investigating the causes of the fall of the Newland Mills chimney. He said he was first on the ground on January 9, when he saw the stump of the chimney and the fallen *débris*. The material of which the chimney had been composed was very much crushed and broken. He found a greater quantity of powdered lime than he had anticipated. He did not find any large portions of the chimney adhering together. There were also more large lumps of mortar evidently from the hearting or backing than he expected. He noticed that the lime in the mortar had not been riddled. The mortar used for the outer casing was of a much better quality, and had been riddled. That also applied to the mortar on the red-brick lining. He found some of the mortar and the stones in the backing coated with soot, which he also found upon some of the stones that had formed the outer casing. Soot was also in the joints of the outer casing; some soot-stained stones were among the *débris* on the side of the yard towards which the chimney fell, and others near the base of the chimney. The outer casing seemed to have been well jointed. On some of the joints he found both mastic and cement, which indicated that the chimney had been repaired at some time. Generally speaking the stones he found in the ruins had less of mortar upon them than he expected. On examination of the stump of the chimney he first tried the diameter of the inner casing about the ground line, and found the measurement in one place 10 feet 6 inches, and in another 10 feet 4 inches. He afterwards ascertained that the diameter of the inner case at the base had been 9 feet 8 inches, leaving a clear cavity of 6 inches. The difference was caused by the "buckling" of the firebrick lining in consequence of the weight above making it settle down. He found four vertical cracks in the firebrick lining, accounting for the cavity of 6 inches. The centre crack terminated at the top of the archway of the flue, where it formed the letter V. The archway of the flue was perfectly sound. He traced the extreme cracks on each side right to the bottom. All the cracks were old, as evidenced by the soot found in all of them to their full depth. The soot deposits were not recent, but very old. There was a "buckling" of the firebrick lining on the south side. At one point part of the firebrick lining had gone, but that might have been caused by the falling of the chimney. The firebricks were good, and had not been injured by the heat from the flues, and they had been laid in good mortar, but not in fire-clay. The mortar was not crumbled away, but possessed the qualities it ought to have. The bricks were laid in header and stretcher courses, and they must have been displaced from some cause other than that of the heat. In the lining the red bricks were in splendid condition. They were laid in heading courses, and there were no cracks in them. He did not see any binding in the hearting of the brickwork in the portion of the stump left standing, nor between the firebrick of the red-brick lining. The gases must have had free access between the red-brick lining and the hearting, as indicated by the presence of soot. If there were cracks in the hearting they would find their way to the outside casing, where he found some soot. The backing was composed of materials commonly used for that purpose, and was neither better nor worse than he expected to find. He, however, found mortar in larger lumps than he expected to find it in such a class of work, but the stones used were of the class commonly employed in dry walling. He found remains of a great many "throughs" that had been broken. These "throughs," the fractures in some of which were old, while in others they were new, had gone from the outside casing to the backing, but he found none that had gone through to the inner casing. The backing beneath the ground line was in an excellent condition. It was as solid as a rock, and had to be quarried out. The outer shell below the ground level was good. The outer shell was not connected with the backing by any "throughs," so far as he could see.

The Coroner.—Can you form any opinion as to the cause of the cracks in the firebrick lining?—The cause was settling of the chimney in more than one direction. This settling might be attributable to the wind, to the subsidence of the foundations, or the operation of straightening the chimney. Any of these causes would be assisted by the natural expansion of the firebrick lining itself, as a result of the heat from the flues. This should have been left to expand independently.

To what do you attribute the bulging of the chimney, as described by the witnesses?—To the subsidence of the backing or hearting. This subsidence has taken place on the sides where the cuts were made. At first there would be cracks caused by compression of the hearting, followed by cracks and bulges. I should expect the breaking of the "throughs" to follow as a consequence of this subsidence. There would, however, be plenty of

"throughs" higher up that were not broken. The outer case would still have a tendency to support the structure, but that support would be diminished when it began to bulge out.

In your opinion what was the cause of the fall of the chimney?—In my opinion the fall of the chimney was attributable to the mode adopted in straightening it. The first cut was made between the lower "eyes" and the lower long panels. The mode adopted, as described by the witnesses, was in itself calculated to put a limit to the existence of the chimney, which ought to have stood almost for all time. By the drawing out of the iron wedges after the first cutting, the chimney was brought over to the other side and more than half its weight thus came upon that side. The second cutting was the death-blow of the chimney, as it shortened its eye very materially. The chimney was cut through twice at points about 3 feet apart. After that the bottom of the chimney would be as solid as rock, and all the vibration would be upon the space between two cuttings, which would be gradually pounded and crushed by the weight above, some 2,200 tons, or equal to 6·8 tons per superficial foot, supposing the weight to be uniformly distributed. In periods when a high wind was blowing, however, the weight might be brought almost entirely over upon the side where the cutting took place, and the pressure per superficial foot would be at least double. When the wind blew the chimney would rock as all chimneys rock, and the material in the space between the two cuttings would be crushed and pounded. To me the wonder is that the chimney stood so long. The same cause that cracked the outside would crack the inside. I have no doubt that if the shaft had been examined internally it would have been found to be bulged inside correspondingly with the outside.

By Colonel Seddon: When the chimney was brought over it must have pounded and compressed everything before it, until it found a sufficient bearing area without further compression. Considering that it was a live and not a dead load, that pressure must have been more than double what it was ordinarily. That would be liable to cause cracks in the base of the chimney, such as I found evidence of. Such cracks would be liable to extend through the rocking of the top portion, which, therefore, was probably rocking on a cracked base. Passing to the latter days of the chimney, it was reasonable to expect to see slight cracks on the outside. That they should gradually widen by the rocking motions and develop into bulges he should expect. That the more the outer case gave way the more the backing would yield and the more the chimney would get out of plumb he should also expect. What had actually happened was just what he would expect. Portions of the outer case fell out gradually; then a high wind coming, as it did on the Wednesday night, led to a further pounding of the weak part, and a further and a larger fall on the Thursday morning; and then the weight above, pressing upon the unfortunate 2 feet or 3 feet, would cause it to burst out at the very part, then to subside vertically, as narrated by three of the witnesses, crushing and being crushed until it heeled over and fell upon the mill in a south-easterly direction. Witness did not think that the temperature of the gases that entered the flues, which would not be more than 450 degs. Fahrenheit, had anything to do with the fall of the chimney. There were only fifteen boilers sending their smoke into the chimney, and economisers intervened between them and the chimney. The heat he had mentioned would not injure good firebricks. The foundation yielding was, in his opinion, the primary cause of the chimney having to be straightened. An old coal-pit would not commend itself to his mind as a suitable site upon which to erect a chimney intended to be 100 yards high and 4,000 tons in weight, upon an area of 30 feet base, although shafts were sunk and filled up with cement. If he had had to build a chimney there he would have started to erect it from the seating of the coal. The difficulty of packing old coal workings is notorious. On examining the ragstone foundations he found nothing to account for the fall of the chimney, which would have been standing now if it had not been tampered with in the straightening. Still, he thought that the leaning of the chimney when it had got 70 yards high was attributable to the giving way of the foundations. It was possible that if a piece of work had been carelessly done it might have canted during the night, as the chimney was described to have canted by Illingworth, the foreman of the masons. There was nothing in the levels of the foundations to account for the chimney being 3 yards out of plumb at the top when 70 yards high. He imagined that the foundations gave way at one point at first, and that the weight of the chimney being brought over by the cutting operation would level it again.

By Mr. Atkinson: It was much easier now to account for the fall of the chimney than to have anticipated it. Unless the history of the chimney had been known, a safe opinion as to the strength of the structure could not be formed. If he had not known that the chimney had been cut he would not have expected it to fall; but had he been told that it had been cut, he would have wanted to know the reason for the bulges. To an unskilled person it would be more difficult to anticipate such a result. He had heard of brick chimneys being cut, but never of a stone one before this. In a brick chimney the courses were uniform; brick chimneys were generally strengthened by sawing through the mortar.

Mr. Scott: If you had been called in to give an opinion on this

chimney should you have suggested an examination of the internal part?—I should have suggested a thorough examination, both inside and out.

And the examination of the inside would have revealed a different state of things from the outside?—It would have been the combination of the appearances of the inside and the outside that would have alarmed me.

By Colonel Seddon: I cannot understand why a cut should have been made 18 yards up the chimney to rectify the effects of a subsidence from the foundation. I am of opinion that all the "throughs" put in by Woodman, "the steeplejack," when he strengthened the chimney would break when the weight came over.

Walter Woodhead, recalled, said that after the bulging was pulled down he saw a crack in the face of the hearing into which he could put his fingers. He saw the crack from the ladder, but could not see it from the ground. Mr. Humphreys, and probably Mr. Webster and Moulson, were present when witness saw it. He could not say whether or not they saw it. He did not remember having mentioned to either of those gentlemen that he had seen the crack. He believed that the crack in the hearing was a continuation of the crack in the bulge, before it was removed.

THE DECAY OF BUILDING STONES.

A MEETING of the architectural section of the Philosophical Society of Glasgow was held on Monday when, after some formal business had been disposed of, the chairman, Mr. James Sellars, called upon Dr. Wallace, president of the society, to deliver a specially prepared address on the subject of "The Decay of Stones used for Building Purposes."

Dr. Wallace said the subject he had chosen was one of great interest to architects, and that fact alone would have to be his excuse, as a chemist, for intruding himself upon those engaged in architecture and building construction. Any casual observer could see the differences in the rocks brought to view by the operations of nature. Some remained firm and hard after countless ages of exposure, while others had crumbled into dust. In architectural work the instances were no less striking. Many of the ancient monuments of Egypt and Greece showed at the present day not the slightest traces of decay, while in this country old buildings had suffered greatly, many of them only being preserved by a careful system of renovation. The principal building stone employed in this country—if they excepted granite, which was only used in one district—was sandstone, or, as it was generally called by builders, freestone. Limestone was only occasionally used. He then alluded to the difficulties met with by builders and architects in choosing a stone, and stated that he had been supplied with twelve specimens, representing well-known quarries, by Messrs. Watt & Wilson, and a table was exhibited containing the results of a series of tests and examinations to which they had been subjected. The various specimens having been referred to, Dr. Wallace proceeded to explain what sandstone was, and the special characteristics of the various blocks submitted to the meeting. Sandstone containing too much clay was a weak stone. Some of the whitest specimens contained more oxide of iron than those of a reddish tint. By the fire test some white specimens turned reddish while others of a naturally red tint became almost perfectly white. The quantity of lime in a stone affected its weight. While one specimen weighed 144 lb. to the cubic foot, another only weighed 127½ lb. The most porous of all the specimens seemed to be that from Wemyss Bay. Sandstone was all the better the less water it absorbed, and the white stones had all this quality, as the reddish specimens were liable to decay quicker. In some cases the stone decayed in such a way that nothing but the sand was left, and it could be lifted off by the hand, while in other cases it came off in scales. To show the porous nature of sandstone, a cube was then exhibited, coated with paint on four sides, and fixed on a stand with gas under it, which found its way through the pores of the stone and burned at the top. Another specimen was shown which had been pierced to a certain extent, and water being allowed to run into the bore dropped through into a receptacle below as if passing through a filter. A block was also produced which had been put into a flat plate of water for about an hour, when it soaked in 1½ inches. The same stone, having been left overnight in the same position, was found to be damp on the top surface when examined. It was thus shown that sandstone was very porous, and when a moderate shower of rain fell it was entirely absorbed by the blocks used in buildings, and this going on for years told upon the material. In large towns there was sulphur in the air, and the rain contained as much acid as reddened litmus paper. Window sills, lintels, and projecting portions of a building caught the rain, and it found its way through the stone to a lower level. In this way a great deal of damage was done. After speaking of the styles of architecture best adapted to a wet climate, Dr. Wallace mentioned the several modes in use for preserving stones, including a new preparation known as the "damp repeller." In conclusion, he said that before a house was

safe for habitation all the water ought to be evaporated from the walls, both outside and inside.

Several members then gave their views, and it was pointed out that the stones taken from a particular quarry did not always turn out the same.

In replying to the observations made, Dr. Wallace said the Council Chambers in Ingram Street had been built of stones from Kenmuir, and it proved that stones from the same quarry were not all of the same quality. A great many buildings were erected with stones from the same quarry in West George Street and Bath Street. They were fine old buildings, and stones showed no signs of decay, although for long they had been exposed to the same influences as those which had so quickly decayed in Ingram Street. No doubt inferior stones had been got out of the quarry, but some of the old stone, judging from the specimen produced, still remained.

ENGINEERING WORKS.

Electrical Railways.—Mr. Wm. A. Traill, in a letter to the *Pall Mall Gazette* in reference to the Giant's Causeway and Portrush Electric Tramway, says:—"As the engineer and constructor of this tramway, you will allow me to amend a few particulars in your recent article, as the concluding sentence is rather sceptical as to our prospects of financial success, even granting that the working of our tramway by electricity be successfully carried out. In all such companies the prospects of dividends largely depend upon the first capital cost, or total cost per mile, but instead of, as is stated in the article referred to, raising 45,000*l.* to construct six miles of tramway, or at the rate of 7,500*l.* per mile, we are now able to assert—and can do so with full assurance, as our tramway is now complete—that our total prime cost will be less than one-half this sum, or about 21,000*l.* for six and a half miles of tramway, and inclusive also of the cost of buildings, rolling stock, electric plant, engines, law, Parliamentary, and engineering expenses. The 'sanguine estimate of the promoters'—to the fact of our having no promoters our success is due—is stronger now than ever, and the experimental working hitherto of our electric motive power amply justifies a continuance of our 'sanguine estimate.' With regard to the working, I need only mention that our electric car is able to ascend a long continuous hill of about one and a half mile in length, and with a gradient of one in thirty-five, drawing a second car behind it, and work as readily and as well at a distance of two miles from the generator as adjacent to it. Although in a 'remote corner of Ireland,' we are not here disturbed by the troubles which distract our unfortunate country elsewhere, nor are we devoid of enterprise in offering the additional attraction to visitors to the Giant's Causeway of being carried there on an electric tramway."

The Tay Bridge.—A large number of men are now employed in making excavations for three of the land piers of the Tay Bridge, on the Fife shore, and at other preliminary works. On the other side one of the new piers has been founded, and inshore from this the rock is being removed to allow of one of the old brick piers being lengthened and widened. Further out, again, the foundation of a third pier close to the open-air swimming pond and at the side of the river is being prepared. A pontoon has been floated out close to the bowstring arch of the old bridge with a cylinder. A similar pontoon, for the sinking of the cylinders on the south side, is in the course of construction. A large number of portions of cylinders ready for being put together are now stored in the contractor's yard. The works are being carried on under Mr. Inglis, the contractor's resident engineer.

LEGAL.

Leicester Assizes.—Nisi Prius Court.

(Before Lord Justice COTTON.)

A BUILDER'S CLAIM.—RATCLIFFE v. WOOD.

The plaintiff in this case, a builder, carrying on business at Leicester and elsewhere, claimed from the defendant, a broker, &c., at Atherstone, the sum of 170*l.* 17*s.* 1*d.* for work done to his premises. Counsel, in opening the case, said that the plaintiff entered on December 9, 1881, into a contract with the defendant to do certain work to his premises at Atherstone. Messrs. Harding & Topott, architects, Leicester, were entrusted with the professional portion of the work, and they advertised for tenders for the work. Several people tendered to do the work, and amongst others the plaintiff; and though his tender was not quite the lowest, he was, by the advice of the architects, accepted by the defendant. Accordingly a contract was entered into with the plaintiff to do the work for 130*l.* The contract provided that all matters and things in dispute relative to the contract should be referred to the architects, whose version and decision in all such matters and things should be final and binding without appeal. Then the contract further provided for the contingency of there being alteration in the original contract, and the clause in the contract was to the following effect:—"It is agreed that all prices for extras shall be based

on the schedule of quantities with which the architect is furnished; and it is further agreed that such architect shall have the power to order, by writing or verbally, all alterations to be made in the building during the progress thereof, such alterations not to annul this contract, but shall be duly performed, and the value shall be ascertained and certified and added or deducted from the contract sum." Shortly after the date of the contract the plaintiff found, on proceeding with the work, that the floors were giving way, and that it would be necessary to have new floors. He communicated with the defendant upon the subject, and defendant communicated with the architects, and orders were given for the work to be carried out. Then the defendant thought he should like to have his shop extended, and accordingly those alterations were made by the order and sanction of the architects. A variety of other works were done, and a much greater expense was incurred. The result was that the extras amounted to 320*l.* 10*s.* 8*d.* As the work proceeded the architects gave their certificates that the work was satisfactorily done, but the amount certified had not been paid. The question was whether the defendant was entitled to go behind the certificates of his own architects and say that the work was not properly done. He had pleaded that the certificates of the architects were obtained by fraud and collusion with the defendant, but that would have to be proved to the satisfaction of the Court.—The plaintiff deposed to the facts stated in the opening, and said that the whole of the certificates amounted to 320*l.* 10*s.* 8*d.* Of that amount he had received cheques on account, bringing the sum down to 170*l.* 17*s.* 1*d.*, the amount claimed.—Mr. Harding, architect, Leicester, said that he conducted the transactions of the defendant, and issued certificates to the plaintiff. They measured the work as far as could be done, and estimated the remainder at contract prices. Witness regulated his valuations by the contract entirely, and he believed the work gave satisfaction to the defendant. The general instructions of the defendant, however, were to cut the matter down as much as possible.—Cross-examined: We declined to give a copy of the contract agreement and specifications to the defendant as he did not wish to pay for them. He would not be able to check our prices unless he had a copy of the specifications and agreement. I took the plaintiff's figures without giving the defendant an opportunity of checking them as to the number of hours employed, nor did I go through the quantities supplied by the plaintiff and check them with the defendant. I did not give the defendant any opportunity of checking my figures in any way, as I did not think a man brought up as a tailor could check my figures. At this stage plaintiff's counsel applied to amend his particulars, upon which Mr. Dugdale, for defendant, said that if his friend wished to amend he should like his lordship to say that he should like the plaintiff to pay the costs.—His Lordship: I will allow you to offer to pay to the court such a sum as you think you ought to pay.—Mr. Dugdale: I am informed that the 170*l.* is in court.—His Lordship: Do you tender that sum?—Mr. Dugdale: No, I tender half of it. I think I am very liberal. I will apply to amend by paying 85*l.* into court. His Lordship: Then I give plaintiff liberty to amend on the defendant paying into court 85*l.* in satisfaction of plaintiff's claim.—Mr. Burton, surveyor, Leicester, stated that he had seen the work done, but had taken no measurements, and had simply taken notice of the quantity of the work done.—In cross-examination, witness said he spent about half an hour in the building, and thought the repairs had been admirably executed.—Thomas White, who had been engaged in bricklaying work on defendant's premises, said that on the last Sunday he spent at Atherstone he dined with the defendant, who expressed his satisfaction with the work, and said he would be willing to pay 300*l.* for it.—Mr. Dugdale, having addressed the jury for the defence, called in support of his statements, Mr. Benjamin Wood, defendant, who said that when he was charged for extras by the defendant he asked Mr. Millican, surveyor, Leicester, to come down and examine the work. He had not expressed himself satisfied with the work as detailed by one witness. When cross-examined witness said he did not remember saying to the plaintiff and his workmen that he was satisfied with the work. He only made the usual after-dinner speech. He believed there was a conspiracy against him by the architect and builder. Witness was promised a copy of the specifications when he signed the agreement.—Mr. Millican, Leicester, said he was called in by the defendant and supplied with the schedule of prices. He afterwards proceeded to the defendant's place of business, and he pointed out the work to him. Witness measured the work, and struck out from the contract what had not been done. The additions after allowing deductions amounted to 97*l.* 7*s.* 6*d.*; that added to the contract would make 226*l.* 7*s.* 6*d.*, and the whole amount to be paid into court would be 62*l.* 7*s.* 6*d.*, instead of 85*l.* as just paid into court. That was a fair and reasonable charge for the work done.—Mr. Buszard (to witness): You are an architect, sir? I am.—And it's no use cross-examining you, is it? You never depart from what you say, do you? Witness: No, because I believe I am right.—When there are any cases of this sort here you are always called, and you always say the same, don't you? Yes, pretty much so.—Mr. Buszard: Yes, I know you do.—In further cross-examination witness said he knew Mr. Burton, one of the witnesses for the plaintiff, but did not think that he had had as much experience as any one in Leicester in the checking of a contract.—This concluded

the case, and his lordship having addressed the jury on the merits of the case, the jury returned a verdict for the full amount, less 11*l.* 11*s.*, the fees of the surveyor.

NEW BUILDINGS.

Garlands Asylum, Carlisle.—The contract for building a female junction block at Garlands Asylum has recently been let to Messrs. Beaty Brothers, builders, Carlisle, and was commenced on February 1. The whole will be built, as usual, with red Newbiggin stone, relieved with white quoins and strings. This block will complete the enlargement, which has occupied over four years, and has all been entrusted to Messrs. Beaty, whose excellent red stone quarries are very convenient for this work. The total cost of the enlargement, for 400 to 600 patients, will cost over 25,000*l.*, and has been carried out in portions, so as to keep all things in working order. The total length of the main front is about 1,000 feet. The heating and steam power for works has been carried out by Haydon & Sons, of Manchester, under the management of Mr. Blake, and is very satisfactory. The plans, from the beginning of the asylum, some twenty-five years ago, have all been prepared by Mr. Cory, architect and county surveyor, Carlisle; and, although this is the second enlargement, the whole are grouped together as convenient as if they had been designed at one time. Mr. Plant has been clerk of works for over five years, through whose efficiency the works have been effectually done, and many of the lavatory and other fittings are from his own designs, and are most complete. The above Newbiggin red stone quarries are considered amongst the oldest and best red stone in the north of England, and some of the heaviest works in the district have been built from them. This stone is now having a large sale in London and elsewhere.

Dunfermline.—A new bank is about to be erected in Dunfermline. It will be in the Classic style, and is to be three storeys high, besides basement floor. There will be a portico in the Roman-Doric order at each of the principal entrances to the bank and agent's residence. The telling-room is to be a spacious apartment, 30 feet by 21 feet, with a large oriel window looking into Abbot Street, and will be fitted up in the latest and most approved style. Messrs. Wardrop & Reid, Edinburgh, are the architects. The contractors are Messrs. George Birrell, Mitchell & Kinghorn, G. Robertson, Jas. Bonner & Son, and R. Anderson—all of Dunfermline; Mr. Tait and Whytock, Reid & Co., Edinburgh.

CHURCH BUILDING AND RESTORATION.

Stourport.—Some alterations with regard to the internal arrangement of the parish church at Stourport are proposed to be carried out. Plans of the contemplated works have been prepared by Mr. Meredith, architect, of Kidderminster.

Cornwall.—The Church of St. Kew, Cornwall, is being restored under the direction of Messrs. Hine & Odgers, which it is expected will be effected by next May. The church plate of St. Kew is almost of unique interest, and includes a hanap or chalice, of English manufacture, of the date 1598. It is a fine specimen of Renaissance art in silver. The bowl was lost, and the work has been entrusted to a well-known ecclesiastical metal worker for restoration.

Selby.—A new Wesleyan Chapel has been opened. The chapel has been built from the designs of Messrs. Waddington, architects, Blackburn, and is in the Romanesque style of architecture. Mr. G. Mansfield, of York, is the contractor, the sub-contractors being Mr. Swaine, Selby, for painting; Mr. Swift, Selby, plumbing; and Mr. Wand, York, plastering. The total cost of the chapel and schools has been 6,500*l.*

Middlesbrough.—The top stone of the new spire for St. John's Church has been placed. The work has been carried out from the design of Mr. Alexander by Mr. Thomas Dickinson, of Saltburn.

SCHOOL BUILDINGS.

Bromsgrove.—A new school erected in connection with King Edward's foundation at Bromsgrove has just been opened. The building has been designed in the Queen Anne style, and is erected in red brick, relieved with round oak stone, and forms a parallelogram two storeys in height. The whole of the upper floor is utilised as the school hall, while the lower floor is divided into four rooms—the laboratory, library, sixth form room, and class-room. The building is well lighted and ventilated, and the gasfittings have been provided by Messrs. Thomason & Co., of Birmingham. Messrs. Brazier & Weaver are the contractors, and Mr. John Cotton, Birmingham and Bromsgrove, is the architect.

Birkenhead.—The foundation-stone of new schools in connection with St. Luke's Church, Lower Tranmere, Birkenhead, has lately been laid. This is the second of the three schools intended to supply the educational wants of the borough, and so avert the

establishment of a School Board. The new schools, which will accommodate 900 children, are to occupy a site at the west end of St. Luke's Church. The buildings have been designed by Mr. G. E. Grayson, architect, Liverpool; and the plans have been arranged to admit of future extension, with further accommodation of from 300 to 430 children. The contract for the first portion of the works has been entrusted to Messrs. A. Bleakley & Son, Birkenhead.

Lydbrook.—The Joys Green School buildings were formally opened for scholastic purposes on the 15th ult. They have been erected for the Forest of Dean U. D. School Board, from the designs of Mr. A. Smith, architect, of Mitcheldean, and provide accommodation for 270 children. The walls are constructed with grey Forest of Dean rubble stone, and the roofs covered with blue slates. The buildings, which comprise schools with teacher's house detached, present a picturesque appearance, being Gothic in style, and situated upon a hill overlooking the River Wye with its attractive scenery in the valley beneath. They have been built by Mr. Thomas Foster, of Abergavenny, at a cost of 2,960*l.* Mr. Leary, of Bristol, carried out the heating arrangements in an efficient manner.

GENERAL.

Royal Academy.—At a general assembly held on Tuesday evening Mr. R. W. Macbeth, painter, and Mr. E. J. Gregory, painter, were elected Associates.

Mr. Edward Freeman has resigned the post of acting secretary to the Society of British Artists, and in the autumn will inaugurate a new series of exhibitions, to be entitled the "Nineteenth Century Art Society," at the Conduit Street Galleries.

Mr. William Robinson, of the Manchester Academy of Fine Arts, has gone on a sketching tour on the shores of the Mediterranean, in the neighbourhood of Mentone.

A Town Hall is to be erected at Marlborough, and Mr. C. E. Ponting has been commissioned to prepare plans for the building.

Professor Kerr will deliver a lecture on "Classic Architecture" at the London Institution on February 8.

Wall Paintings, supposed to date from the latter part of the thirteenth century, have been found beneath the whitewash in Munster Cathedral.

The Parish Church of Thornton Curtis, in North Lincolnshire, one of the most ancient of the county churches, is to be restored.

A Stained Glass Window, executed by Messrs. Lavers, Barraud, & Westlake, of Endell Street, Bloomsbury, has been placed in the south aisle of Norwell Church.

The Exhibition of the Royal Scottish Academy will open in Edinburgh on the 17th inst.

A Painted Glass Window has just been received at Lerwick for the Town Hall from the burgomaster and magistrates of Amsterdam, in commemoration of the services rendered by Shetland to seamen and fishermen of Holland.

The Narrow Gauge Railway between Valetta and the central part of Malta will shortly be opened for traffic. In length it is about seven miles.

The Annual Exhibition of the Glasgow Institute of Fine Arts will open on Tuesday next.

A Meeting has been held in Glasgow, at which it was resolved to raise between 500*l.* and 600*l.* to defray the expenses for the meeting of the Sanitary Institute, which is to be held in the City during the autumn.

The Project for constructing a plateway from Liverpool to Oldham and Barnsley has been abandoned. The estimated cost of plans, references, surveys, and the application to Parliament, was 75,000*l.*, and towards this sum the promoters guaranteed one-half, leaving the other to be subscribed by the public.

The Project for a High-Level Railway in Vienna has been sanctioned by the Emperor of Austria. A company is to be started with a first capital of 60,000,000*fl.*, one half in shares, the other in preferential bonds. There are to be two boards—an Austrian and an English one; but all employees are to be Austrian subjects. A portion—or, according to another version, the whole—of the iron used is to be supplied by Austrian firms, with some of which contracts are said to have been already concluded. A period of four years is contemplated for the completion of the line. Mr. Fogrety, F.R.I.B.A., is the chief engineer.

Applications of Electricity.—A course of six lectures is about to be given at the Institution of Civil Engineers on the evenings of Thursday, February 15, March 1 and 15, April 5 and 19, and May 3. The lecturers in order will be Mr. W. H. Preece, Sir Frederick Bramwell, Dr. C. William Siemens, Dr. J. Hopkinson, Professor F. A. Abel, and Sir William Thomson. These gentlemen will deal respectively, and on the dates named, with the "Progress of Telegraphy," "Telephones," "Electrical Transmission and Storage of Power," "Some Points in Electric Lighting," "Electricity as applied to Explosive Purposes," and "Electrical Unity of Measurement."

SUPPLEMENT

TO THE

ARCHITECT.

CONTRACTS, COMPETITIONS, AND TENDERS.

LONDON, FEBRUARY 3, 1883.

TENDERS, ETC.

*** As great disappointment is frequently expressed at the non-appearance of Contracts Open, Tenders, &c., it is particularly requested that information of this description be forwarded to the Office, 175 Strand, London, W.C., not later than 3 p.m. on Thursdays.*

*** Correspondents, when writing to notify an extension of time, or an alteration of the date of sending in Competitions or Contracts, are requested in their letter of advice to write at the head of the required change—
"Contract Supplement to THE ARCHITECT."*

EDITORIAL NOTICES.

The authors of signed articles and papers read in public must necessarily be held responsible for their contents.

No communication can be inserted unless authenticated by the name and address of the writer—not in every case for publication, but as a guarantee of good faith.

Correspondents are requested as much as possible to make their communications brief. The space we can devote to Correspondence will not usually permit our inserting lengthy communications.

APPOINTMENTS VACANT.

BATLEY.—Feb. 9.—Applications are required for the post of Borough Surveyor. Mr. J. A. Deane, Town Clerk, Batley.

GAINSBOROUGH.—Feb. 3.—Applications are invited for the Appointment of a Surveyor. Mr. S. Hayes, Clerk to the Local Board, Market Place, Gainsborough.

PEWSEY.—Feb. 3.—Applications are invited for the post of Surveyor to the Highway Board. Mr. S. B. Dixon, Clerk to the Board, Pewsey.

COMPETITIONS OPEN.

HUNTLY.—Feb. 15.—Plans are required for Erection of a Library. Mr. Robert Sellar, Aldie House, Huntly.

NOTTINGHAM.—March 15.—Plans, Designs, and Estimates are invited by the Corporation for the Erection of Municipal Offices. Premiums to the extent of 600*l.* offered. Mr. S. G. Johnson, Town Clerk, Municipal Offices, Nottingham.

STRATFORD ON-AVON.—Applications are invited from Architects desirous of Competing for the proposed Hospital. Mr. D. Kingsley, Church House, Stratford-on-Avon.

WALSALL.—March 1.—Plans and Specifications are invited for the Erection of Schools with Class-rooms and Outbuildings to accommodate 850 Children. Mr. G. Cotterell, Clerk to the School Board, Walsall.

CONTRACTS OPEN.

ANERLEY.—Feb. 5.—For Alterations and Additions to the North Surrey District School. Mr. J. R. Vining, Surveyor, 89 Chancery Lane.

AUDENSHAW.—For Repairs to St. Stephen's Church. The Vicar, Audenshaw, Manchester.

ARUNDEL.—Feb. 8.—For Building Two Cemetery Chapels, Covered Way and Lodge. Mr. Richard Holmes, Arundel.

BANGOR.—Feb. 7.—For Building Villas. Mr. Richard Davies, Architect, Bangor.

BEDMINSTER.—Feb. 6.—For Construction of Passenger Station. Plans at the Engineer's Office, Paddington.

BELFAST.—Feb. 5.—For Building Aërated Water Manufactory, Great Victoria Street. Messrs. Young & Mackenzie, Donegall Square East, Belfast.

BEVERLEY.—Feb. 16.—For Enlargement of Dining Hall, East Riding Asylum. Messrs. Smith & Brodrick, Architects, Cogan Chambers, Hull.

BIRSTAL.—Feb. 12.—For Work in Laying-out White Swan Estate for Building on. Mr. W. Hanstock, Architect, Branch Road, Batley.

BLACKBURN.—Feb. 8.—For Construction of Swimming Bath (Masonry and Brickwork). Mr. J. B. McCullum, Borough Engineer, Municipal Offices, Blackburn.

BOSTON.—Feb. 21.—For Construction of Engine, Boiler, and Accumulator Houses and Brick Chimney. Mr. W. H. Wheeler, C.E., Market Place, Boston, Lincolnshire.

BRADFORD.—Feb. 5.—For Building Entrance Lodge Daisy Hill. Mr. S. Jackson, Architect, 2 Kirkgate, Bradford.

BROMSGROVE.—Feb. 6.—For Construction of Sewers, &c. Mr. S. G. Purchase, C.E., Worcester.

BULTH.—Feb. 7.—For Rebuilding Parish Church of Llanganten. Mr. Lewis Powell, Architect, Hereford.

BURY.—Feb. 3.—For Building Dwelling House, Cecil Street. Mr. A. Hopkinson, Architect, 27 Market Street Bury.

CHELSEA.—Feb. 5.—For Embanking and Building River Wall at the Vestry's Wharf, Lot's Road. Mr. William Weaver, C.E., Surveyor, Town Hall, Kensington High Street.

CHILLERTON.—Feb. 8.—For Erection of School Buildings and Master's House for the Carisbrooke School Board, Mr. Wm. Tucker Stratto n, Architect, 31 Holyrood Street, Newport, Isle of Wight.

CHISWICK.—Feb. 5.—For Building Board Schools, Hogarth Lane. Mr. George Saunders, 111 King Street West, Hammersmith.

CRUMPSALL.—Feb. 8.—For Construction of an Underground Channel to contain Steam Pipes from Workhouse Boilers. Messrs. Mills & Murgatroyd, Architects, 23 Strutt Street, Manchester.

CUTTHORPE.—Feb. 20.—For Building Schools to accommodate 250 Children. Mr. John Gould, Architect, 15 Packer's Row, Chesterfield.

DALTON-IN-FURNESS.—Feb. 15.—For Rebuilding St. Mary's Church. Messrs. Paley & Austin, Architects, Church Street, Barrow-in-Furness.

DEPTFORD.—Feb. 5.—For Building Ambulance Station at the Hospital, New Cross Road. Messrs. Jarvis & Soa, Architects, 29 Trinity Square, S.E.

DEPTFORD.—Feb. 15.—For Widening Superstructure of Deptford Creek Bridge and providing temporary Bridge Mr. J. E. Wakefield, Metropolitan Board of Works, Spring Gardens, S.W.

DOVER.—Mar. 5.—For Building Warehouse and Extension of existing Warehouse on Clarence Quay. Mr. Rowland Rees, Harbour Engineer, Dover.

ELGIN.—Feb. 7.—For Building Eight Self-contained Dwellings, High Street. Messrs. A. & W. Reid, Architects, Elgin.

ELGIN.—Feb. 9.—For Additions and Alterations to Premises, High Street. Messrs. A. & W. Reid, Architects, Elgin.

ELGIN.—Feb. 9.—For Building Cottage at Charlestown of Arberlour. Mr. R. Young, 26A North Street, Bishopmill, Elgin.

FARSELEY.—Feb. 5.—For Building Weaving Shed, Sunny Bank Mill. Mr. C. S. Nelson, Architect, Albert Chambers, Park Row, Leeds.

FAWLEY.—Feb. 10.—For Building Room, Forming Playground, and other Works to Board School. Mr. D. Davy, Cadland, Southampton.

FLIMBY.—Feb. 10.—For Alterations and Additions to Vicarage. Mr. W. C. Jennings, Architect, 72 Main Street, Cockermouth.

FULFORD.—Feb. 14.—For Building Dwelling-house in Church Lane. Mr. Beaumont, Architect, Freshfield Cottage, Fishergate, York.

GATESHEAD.—Feb. 10.—For Rebuilding High Teams County Bridge. The County Surveyor, Shire Hall, Durham.

GLASGOW.—Feb. 16.—For Executing the Digger-work in connection with the New Municipal Buildings. Mr. Carrick, City Architect's Office, 74 Hutcheson Street, Glasgow.

GRANTOWN.—Feb. 10.—For Building Villa. Messrs. A. & W. Reid, Architects, Elgin.

HALIFAX.—Feb. 6.—For Building Small Shed and Warehouse. Mr. F. W. Petty, Architect, Waterhouse Street, Halifax.

HEREFORD.—Feb. 13.—For Alterations at Cattle Market Tavern, and other Works. Mr. J. Parker, City Surveyor, Hereford.

HERTFORD.—Feb. 19.—For Erection of Barrack Buildings and Quarters, comprising Twenty-two Residences. Messrs. Smith & Austin, C.E., Hertford, Herts.

HULL.—Feb. 13.—For Building New Bank at the corner of George Street and Smeaton Street, for the Managers of the Hull Savings Bank. Mr. Robert Clamp, Architect 5 Land of Green Ginger, Hull.

LICHFIELD.—Feb. 3.—For Alteration of Premises, Market Place. Mr. G. Russell, Market Place, Lichfield.

LIVERPOOL.—Feb. 19.—For Laying Cast Iron Socket Pipes (12 miles) and Appendages. Mr. Thomas Hawksley, 30 Great George Street, Westminster.

LONDON.—For Building large Factory Chimney, near London. Mr. Joseph Bernays, C.E., 96 Newgate Street, E.C.

LONDON.—Feb. 9.—For Alterations and Additions to Prince of Wales Public House, Albert Docks. Messrs. Curtis & Sons, 15 and 16 Blomfield Street, E.C.

LONGWOOD.—Feb. 6.—For Re-erection of Prospect Mills (Five storey and Two storey). Messrs. John Kirk & Sons, Architects, Huddersfield.

MARYBOROUGH.—Feb. 10.—For Building Methodist Church. Mr. F. Morley, Commercial Buildings, Dublin.

MIDLAND RAILWAY.—Feb. 29.—For Building Shops for Carriage and Waggon Department, Derby. Drawings, &c. at the Engineer's Offices, Derby.

MILTON.—Feb. 13.—For Conversion of present Infectious Hospital into a General Infirmary. Mr. William Leonard Grant, Architect, Sittingbourne.

MOLD.—Feb. 12.—For Restoration of Nerquis Church Mr. John Oldrid Scott, Architect, Spring Gardens, S.W.

NEW BASFORD.—For Building Factory. Mr. A. H. Goodall, Architect, Central Chambers, Nottingham.

NEWLYN EAST.—Feb. 4.—For Restoration of Church. Mr. J. D. Sedding, Architect, 18 Charlotte Street, Bedford Square, W.C.

PUTNEY.—Feb. 6.—For Alterations to Sub-District Post Office. Office of Works, 12 Whitehall.

OAKWORTH.—Feb. 3.—For Building Dwelling House. Mr. John Judson, Architect, Bogthorn, near Kelghley.

ROCHDALE.—For Building Fireproof Mill, at New Hey. Messrs. Stott & Sons, Architects, 4 Corporation Street, Manchester.

SCHOLES.—Feb. 10.—For Building Meeting House. Mr. W. H. Thorp, Architect, St. Andrew's Chambers, Park Row, Leeds.

SHEFFIELD.—Feb. 6.—For Building part of an Hotel, Pinstone Street. Mr. W. F. Ragg, Architect, 25 Change Alley, Sheffield.

STAFFORD.—Feb. 10.—For Alterations and Additions to Militia Stores for Conversion into Police Barracks. Mr. Robert Griffiths, County Surveyor, Stafford.

STALYBRIDGE.—Feb. 6.—For Furnishing Council Chamber and Rooms in Town Hall. Mr. Gregory Gill Architect, Stalybridge.

SWANSEA.—Feb. 5.—For Additions to the Guildhall, Mr. E. Iward Cousins, Adelaide Chambers, Swansea.

WHITECHAPEL.—Feb. 8.—For Construction of Brick and Pipe Sewers, Cartwright Street and Providence Place. The Engineer to the Metropolitan Board of Works, Spring Gardens, S.W.

WINScombe.—Feb. 3.—For Building a Church at Sandford, Winscombe. Messrs. Hans, Price & Wooler, Architects, Weston-super-Mare.

WORCESTER.—Feb. 3.—For Additions and Alterations at Dispensary Premises, Bank Street. Messrs. H. Rowe & Son, Architects, 17 Foregate Street, Worcester.

WORLE JUNCTION.—Feb. 20.—For Construction of Passenger Station. Mr. Francis Fox, Engineer, Temple Meads, Bristol.

WORSLEY.—Feb. 24.—For Removal of Bridge over Stirrup Brook, and Erection of New Bridge. Mr. Radford, Bridge-master, 1 Princess Street, Manchester.

TENDERS.

BRISTOL.

For the Erection of a New Church in Pack Horse Lane, in the Parish of St. Luke's, Barton Hill, Bristol. Mr. C. F. HANSON, F.R.I.B.A., Architect. Quantities supplied.

Contract No. 1.—Nave and Aisles.

Humphreys & Sons	£2,798 0 0
Veals	2,680 0 0
Eastabrook & Sons	2,642 0 0
Stephens & Bastow	2,617 0 0
King & Son (Bitton)	2,495 0 0
Messrs. Hatherley	2,446 0 0
R. & S. Davey	2,434 0 0
Howell & Son	2,400 0 0
Cowlin & Son	2,389 0 0
Walters & Son	2,360 0 0
Lewis & Edbrooke	2,355 0 0
Forse	2,264 8 0
Pugsley	2,228 0 0
Church	2,195 0 0
WILKINS & SONS *	2,190 0 0

Contract No. 2.—Chancel and Vestry.

King & Son (Bitton)	£1,235 19 0
Walters & Son	1,040 0 0
Humphreys & Sons	1,032 0 0
Eastabrook & Sons	980 0 0
Veals	940 0 0
Lewis & Edbrooke	940 0 0
Pugsley	928 0 0
Stephens & Bastow	917 0 0
R. & S. Davey	897 0 0
Messrs. Hatherley	874 0 0
Howell & Son	870 0 0
WILKINS & SONS *	852 0 0
Church	849 0 0
Cowlin & Son	849 0 0
Forse	785 12 0

Contract No. 3.—Tower.

Humphreys & Sons	£865 0 0
Lewis & Edbrooke	860 0 0
WILKINS & SONS	830 0 0
Stephens & Bastow	806 0 0
Walters & Son	800 0 0
Eastabrook & Sons	790 0 0
Messrs. Hatherley	785 0 0
Cowlin & Son	745 0 0
Howell & Son	740 0 0
Church	729 0 0
King & Son (Bitton)	728 0 0
Veals	727 0 0
Pugsley	680 0 0
Forse	657 10 0
R. & S. Davey	636 0 0

* WILKINS & SONS, Contract No. 1 £2,190 0 0
" " Contract No. 2 852 0 0

Accepted by the Committee £3,042 0 0

COCKERMOUTH.

For Alterations to Shop Premises, Station Street, Cockermouth, for Mr. F. R. Brown. Mr. R. S. MARSH, Surveyor.

Borrowdale (total tender)	£87 0 0
Reay, joiner and painter	69 13 0
Allison, walling, slating, and masonry	25 0 0
T. & W. Gibson, walling, masonry, plastering, and slating	37 0 0
Waller, plastering	10 0 0
Crone & Co., joiner's work	27 0 0
Boyd, painting and glazing	11 15 0
Fisher, plumber	3 0 0

* Accepted tenders.

COCKERMOUTH—continued.

For Alterations to Shop in Station Street, Cockermouth, for Carlisle Building Society. Mr. R. S. MARSH, Surveyor.

Accepted Tenders.

Crone & Co., joiner.
T. & W. Gibson, walling, masonry, and plastering.
Bracken, painter.
Sanderson, plumber.
Total, £77 7 0.

For Alterations to Dwelling-house at Mountain View, Cockermouth, for Mr. Joseph White. Mr. R. S. MARSH, Surveyor.

Borrowdale,* walling, masonry, and slating	£35 0 0
T. & W. Gibson, walling, masonry, and slating	64 0 0
Allison, walling, masonry, and slating	27 0 0
Robinson,* joiner	35 17 0
Shilton, joiner	34 15 0
Reay, joiner	53 17 0
Crone & Co., joiners	51 0 0
Banks, joiner	36 12 6
Waller,* plasterer	17 10 0
Ritson, painter	21 17 0
Pearson, painter	17 5 0
Bracken painter	15 0 0
Boyd,* painter	11 18 0

* Accepted tenders.

All the Contractors are of Cockermouth.

For Office for Mr. T. Armstrong, Timber Merchant, &c., South Street, Cockermouth. Mr. R. S. MARSH, Surveyor, Cockermouth.

Borrowdale, mason's, plasterer's, and bricklayer's work	£45 0 0
Swinburne & Son, mason's, plasterer's, and bricklayer's work	43 4 0
Bolton,* mason's, plasterer's, and bricklayer's work	40 0 0

* Accepted tender.

The Proprietor does the joiner-work, slating, painting and glazing himself.

CUPAR.

For Improvements on the Corn Exchange, Cupar, Fife. Messrs. JAMES MACLAREN & SON, Architects, Dundee.

Accepted Tenders.

Harris, St. Andrew's, joiner.
Fyfe, Cupar, slater.
Brown, Dundee, plumber.
Peattie, Cupar, painter.

EDENBRIDGE.

For Additions and Alterations to Lewin's House, Edenbridge, for Mr. Joseph Robinson. Mr. J. M. BRYDON, Architect, 5 Cambridge Place, N.W. Quantities by Messrs. FRANKLIN & ANDREWS.

Foster & Dicksee, Rugby	£3,124 0 0
Bingham, Headcorn	2,959 0 0
Martin & Wel's, Aldershot	2,875 0 0
Birch & Co., Farnham	2,590 0 0
Punnett, Tunbridge	2,473 0 0
DURTNELL, Brasted (accepted)	2,441 0 0

HARROGATE.

For Show Room in James Street, Harrogate, for Mr. James Pickup. Mr. ARTHUR HISCOE, Architect, Harrogate.

Whole Tenders.

Rainforth & Hudson	£393 0 0
Joseph Simpson	342 0 0
James Simpson	324 0 0
Mason and Bricklayer and Carpenter and Joiner Work.	
LONGLEY BROS., Hunslet (accepted)	260 0 0

Separate Tenders.

Mason and Bricklayer Work.

Thompson	205 0 0
Stephenson	200 0 0
Frost	196 0 0
Birkenshaw	194 10 0
Joseph Simpson	167 0 0
James Simpson	160 2 0
Grange	159 0 0

Carpenter and Joiner.

Rainforth & Hudson	134 0 0
Topham	110 0 0
Checkley	105 0 0
Chippendale	92 0 0
Rosser	82 10 0

Plumber and Glazier.

Scholes	30 10 0
Cartman	29 0 0
Foster	26 0 0
Cartwright	25 15 0
EXELLY (accepted)	24 15 0

Slaters.

Shepherd	16 13 0
BAYNES, Ripon (accepted)	14 9 0

Plasterers.

Walker	23 12 0
FORTUNE (accepted)	20 0 0
Laycock	18 10 0

For new Larder and Alterations for Harrogate Queen Hotel Company (Limited). Mr. ARTHUR HISCOE, Architect, Harrogate.

RAINFORTH & HUDSON (accepted) £55 0 0

New Range of Greenhouses for the above Company. Mr. ARTHUR HISCOE, Architect, Harrogate.

Whole Tenders.

Topham	£335 0 0
Raworth	257 17 0
RAINFORTH & HUDSON (accepted)	237 13 6
Checkley	255 0 0

Plumber, Glazier and Painter, and Heating Apparatus.

Richardson & Co., Darlington 243 0 0
Separate tender for joiner's work. Bricklayers' and masons' work excepted.

HARROW.

For Construction of New System of Sewers, Outfall, and Irrigation Works, &c., in the Parish of Harrow, for the Hendon Board of Guardians.

Haynes & Co.	£26,000 0 0
Botterell	20,778 0 0
Finnigank	18,583 0 0
Cook & Co.	18,580 0 0
McKenzie	18,232 0 0
Kelly & Bentley	17,520 0 0
Bottom Bros.	17,250 0 0
Dickson	16,970 0 0
Neave	16,899 0 0
Bell	16,524 0 0
Cardus	16,595 0 0
Killingback	15,400 0 0
Nicholls	15,250 0 0
Adams	15,177 0 0
Nicholson	15,063 5 0
Beadle Bros.	14,927 0 0
Patterson	14,491 0 0
Rayner	14,050 0 0
Stephenson	13,899 0 0
Colepepper	13,675 10 6
Felton	13,498 0 0
FORD & EVERETT (accepted)	12,900 0 0
Palmer	12,783 0 0

HUDDERSFIELD.

For Erection of Buildings adjoining the Technical School, Huddersfield. Mr. EDWARD HUGHES, F.R.I.B.A., Architect. Quantities by Mr. A. J. Taylor.

Calvert	£3,067 0 0
Hirst & Son	3,035 0 0
Ben Graham	2,909 0 0
Sykes	2,900 0 0
B. Graham & Nephew	2,826 0 0
Fawcett & Co.	2,780 0 0
Christie	2,777 0 0
Wilson, Travis & Co.	2,750 0 0
Dawson & Jones	2,689 10 0
Whiteley	2,590 0 0
RADCLIFFE & SONS (accepted)	2,589 0 0

HULL.

For Construction of Foundations, Buildings, Sewers, and other Works for Pumping Station for Drainage of West District of Borough, Hull. Mr. J. FOX SHARP, Borough Engineer. Quantities by the Engineer.

Simpson & Malone, Hull	£9,485 3 3
Jolland & Chapman, Grimsby	9,035 17 10
Goates, Hull	8,987 12 10
B. Musgrave, jun., Hull	8,905 14 0
Jackson & Son, Hull	8,455 16 10
Dobb & Gummer, Rotherham	8,001 18 9
STANLEY, Hull (accepted)	7,981 7 3
Borough Engineer's Estimate	7,982 10 2

ILKESTON.

For Building Ten Houses, Blooms Grove Road, Ilkeston. Mr. GEO. HASLAM, Architect. Quantities not supplied.

Wheatley & Sons	£1,460 0 0
Richards	1,455 0 0
Brassington	1,320 0 0
SHAW (accepted)	1,255 0 0
Simkens	1,150 0 0

IPSWICH.

For Building Chimney Shaft at St. Peter's Workhouse, Ipswich. Mr. H. M. EYTON, Architect, Ipswich.

Kenny	£115 0 0
Felgate	107 0 0
J. & F. R. Bennett	96 0 0
Coe	90 0 0
Smith	85 10 0
BORRETT (accepted)	80 0 0

KIDDERMINSTER.

For Building Schools, Mill Lane, Kidderminster. Mr. J. T. MEREDITH, Architect. Quantities by the Architect.

Wootton, Worcester	£5,765 0 0
Marshall, West Smethwick	5,043 0 0
Jones & Sons, Sedgely	4,395 0 0
Price, Kidderminster	4,395 0 0
Cook, Hartlebury	4,590 0 0
Thompson, Kidderminster	4,382 10 9
Nelson & Son, Dudley	4,347 0 0
Vale, Hartlebury	4,333 0 0
Trow & Sons, Wednesbury	4,325 0 0
Inwood, Malvern	4,308 0 0
Guest, Brettell Lane	4,300 0 0
Dorse & Sons, Cradley Heath	4,160 15 10
Wridgway, Kidderminster	4,142 0 0
Howard & Sons, Kidderminster	4,136 0 0
Horton, Brierley Hill	4,098 0 0
Hayes, Birmingham	4,000 0 0
Smith, Wolverley	3,960 0 0
Ford & Sons, Wolverhampton	3,853 0 0
BINNAN, Kidderminster (accepted)	3,790 0 0

LONDON.

For Building a Warehouse, Hermitage Street, Wapping. Mr. E. A. B. CROCKETT, Architect.

Rider	£5,098 0 0
Chappel	4,990 0 0
Conder	4,958 0 0
Greenwood	4,935 0 0
Brass	4,930 0 0
Lawrance	4,770 0 0
Outhwaite	4,597 0 0
Bangs	4,453 0 0

For Alterations and Additions London and South-Western Bank, Poplar Branch. Mr. CHARLES BELL, Architect. Quantities by Mr. H. Lovegrove.

Everard	£1,339 0 0
Abraham	1,295 0 0
Cocks	1,270 0 0
Bangs & Co.	1,234 0 0
ATHERTON & LATTA (accepted)	1,150 0 0

For the Erection of a Restaurant, No. 6 Green Street, Leicester Square, W.C. Messrs. BENSON & BARGMAN, Architects.

Greenwood	£1,940 0 0
Shepherd	1,917 0 0
Conder	1,880 0 0
Reed	1,861 9 0
Kilby	1,843 0 0
Macey	1,840 0 0

LONDON—continued.

For Erection of Fences, Gates, &c., Alexandra Park, Muswell Hill. Mr. T. HEYGATE VERNON, Architect and Surveyor.

Dunmore	£1,307	0	0
Beadle Bros.	1,130	0	0
Riddell	1,028	5	0
Daws	1,024	0	0
Pocock	965	0	0
Titmas	957	10	0
Norris	928	0	0
Martin, Wells & Co.	920	0	0
Boyce & Turner	897	0	0
Smith & Barnes	850	0	0
Cawson & Son	743	0	0

For Alterations, 12 Little Exmouth Street, W.C., for Mr. Mercer. Messrs. MUGGERIDGE & POWELL, Architects.

Watson	£249	0	0
Feltam	248	0	0
Burman & Sons	235	0	0
Castle	225	0	0
Fisher	209	0	0
G. & T. RIDDELL (accepted)	190	0	0

LIMERICK.

New Parochial Church for the Most Rev. Dr. Croke, Archbishop of Cashel, Templebred, in New Pallas Co. Limerick. Mr. WALTER G. DOOLIN, B.E., Architect. NEWSTEAD, Fermoy (accepted) . . . £2,750 0 0

NEWTON ABBOT.

For Reconstruction of Bradley Mills, Newton Abbot (Shell), for Messrs. John Vicary & Sons. Mr. R. MURRIN, Surveyor.

Foalen, Ashburton	£2,751	5	6
Stacey & Rabbage, Newton Abbot	2,600	0	0
Lemacraft & Hawkins, Dawlish	2,433	0	0
BEARNE, Newton Abbot (accepted)	2,250	15	0

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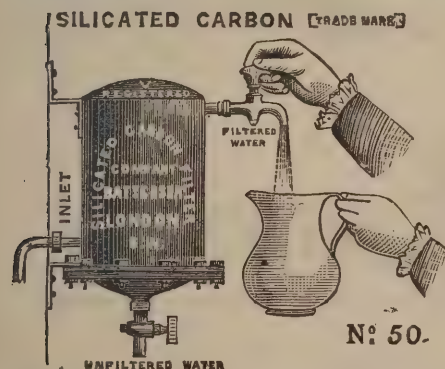
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TOTTENHAM.

For Executing the Draining, Development of Surface, Retaining Wall, Subway, Unclimbable Fencing, &c., in Enlarging the Cemetery for the Parish of Tottenham. Mr. F. W. SEARLE, Surveyor. Quantities supplied by Messrs. NEW & SON.

Contract No. 1.

Meston	£3,040	0	0
Bell	2,894	0	0
Taylor	2,884	15	0
Harris & Wardrop	2,690	0	0
Hare	1,970	0	0
BLOOMFIELD (accepted)	1,948	13	0

If Fir Pegs, add.

Bell	33	3	6
Hare	25	9	2
Harris & Wardrop	22	0	0
Taylor	12	14	10
BLOOMFIELD (accepted)	12	14	0
Meston	10	10	0

If Socket Pipes, add.

Hare	67	12	4
Meston	67	15	4
Bell	33	17	8
Taylor	33	17	8
Harris & Wardrop	33	0	0
BLOOMFIELD (accepted)	16	18	0

Contract No. 2.

Bloomfield	460	0	0
Harris & Wardrop	449	0	0
Linzell	400	0	0
Johnson Bros.	366	0	0
Taylor	359	0	0
Bell	329	13	0
FAIRHEAD (accepted)	329	0	0

If Piers, Retaining Wall, add.

Bell	50	0	0
Bloomfield	43	10	0
Taylor	36	16	0
FAIRHEAD (accepted)	33	0	0
Linzell	33	0	0
Harris & Wardrop	29	0	0
Johnson Bros.	17	0	0

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WESTWOOD GROUND, BOX GROUND, COMBE DOWN, CORSHAM DOWN, AND FARLEIGH DOWN.

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NOTICE OF REMOVAL.

WILLIAM PIPE,
Quantity and Measuring SURVEYOR,
Has REMOVED from Old Towcester Road.
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and NORTHAMPTON.

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VICTORIA BUILDINGS, PARK LANE, LEEDS,
Entrance opposite the Yorkshire Fine Art Society's New Buildings. Practical Building Valuer, Arbitrator, and Surveyor. Disputed Accounts adjusted. Dilapidations Surveyed. Every description of work in the building line measured and valued. Arbitrations and references undertaken.

TOTTENHAM—continued.

Contract No. 3.

Brown	£2,265	17	6
Bird & Co.	860	0	0
Wells & Co.	744	15	0
Bloomfield	714	0	0
Hernulewicz	698	15	0
Harris & Wardrop	617	0	0
Riding & Son	576	13	0
Rowe	510	0	0
Simpson & Wood	505	6	1
JOHNSON BROS. (accepted)	482	0	0

Contract No. 4.

Bell	964	19	0
Meston	857	18	0
Bloomfield	811	0	0
Linzell	800	0	0
Taylor	776	4	0
Johnson Bros.	755	0	0
HARRIS & WARDROP (accepted)	674	0	0

Contract No. 5.

Taylor	265	0	0
Meston	224	19	1
Hare	220	0	0
Bell	197	10	0
Harris & Wardrop	196	0	0
BLOOMFIELD (accepted)	165	16	0

WATERFORD.

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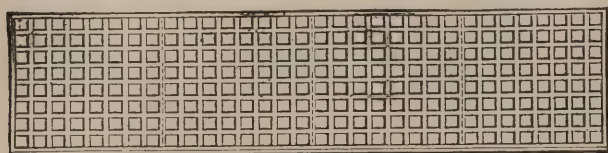
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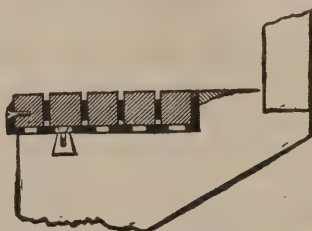
No. 1.—Plan of Tread showing Cube Pattern.

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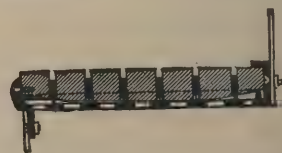
No. 3.—Section of Tread showing Iron Risers.



No. 6.—Sect. of Worn Stone Step nosed with Patent Tread.



No. 8.—Section of Tread reversed, the worn portion underneath, and the new face presented for traffic. In this case the original level is maintained by iron grids that fit into the channels on the underside.



These Treads can be fixed to Stringers of Wood or Iron, can be used for Spiral or Winding Staircases, and can be entirely removed without disturbing the Risers. The Trays which contain the wooden blocks can be made of either wood or cast iron, the latter being, of course, superior. In either case they are in themselves complete, and only require wood or iron stringers to make a finished staircase. If necessary they can be constructed with strong lugs to build into wall, and fix like ordinary stone steps, only being less than one quarter the weight. In this case the balusters are fixed in sockets cast on the outer edge of trays. Particulars to be obtained from the Patentee, at the Works.

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The Architect.

WISE ECLECTICISM.



PAPER read before the Architectural Association on "The Ornament of the Period," by Mr. LEWIS F. DAY, and reported at length in the last two numbers of this Journal, was followed by a short but animated discussion, which the lecturer himself closed with an observation well worthy of being in these days taken as a text:—"In his opinion the art of

the future must be a sort of *wise eclecticism*." Upon some persons, the speaker said, this remark would operate as a red rag; he might have added that the violent opposition thus indicated would have been much more violent a few years ago; indeed now that Mr. STREET's powerful personal influence is no longer exerted, we should perhaps be right in suggesting that no advocate of hyper-individuality remains whose opinion would be recognised by the new eclectics as sufficiently weighty to command respect.

There are very few amongst the many new incidents in the world of ornamental art—itsself almost a new world in England—which more effectually illustrate the great change that has taken place in professional artistic opinion than the entirely novel signification which now attaches to the word *eclecticism*. At the time when Professor COCKERELL's Royal Academy lectures represented the latest animadversions of the higher criticism, a wise eclecticism was often especially dwelt upon by that amiable censor as the one great necessity in the art he represented. But what he meant was this. Academical classic design was primary orthodoxy. PUGIN, the Cambridge Camden Society, and a small number of other adventurous authorities, carrying a maximum of the sail of heterodoxy with a minimum of the ballast of common sense, were playing the part of radical reformers. In their eyes reform was the setting up of Gothic design, in a form that was practically sentimental, patriotic, and forcible-feeble, as a rival of the orthodox Classic. They were a good deal laughed at; they were the aesthetes of the day. But, unlike the aesthetes of our own time, who are meek and mild, they were violent and injurious, not to say uncivil and abusive. The peculiarly mellow learning, therefore, of such a man as Professor COCKERELL, speaking year after year as the acknowledged head of his profession, could discern impartiality, which he thought it his official duty to cultivate and to advocate, only in a polite recognition of the heterodoxy which was becoming fashionable, by declaring for eclecticism—"catholicity" he called it—as a virtue which orthodox artists as high-minded as himself might condescend to practise, in order that they might recommend it for reciprocation to their somewhat ungovernable opponents. Another eminent critic of the time—forty years ago—namely, Professor DONALDSON, still amongst us as an honoured veteran, used to put the same eclectic principle in a somewhat different and more popular way. As a teacher of architecture from the chair, not of the Royal Academy, but of University College; accustomed, therefore, to lead an annual class of professional pupils steadily through the whole history of the art, from the architects of SEMIRAMIS and SESOSTRIS to Sir JOHN SOANE and Sir ROBERT SMIRKE; the view which he naturally took of the matter was still broader and more liberal. All historical manifestations whatever were to be equally regarded as sacred, consecrated by the mere fact of their being historically recognisable; and the range of eclectic faith was to include the whole canon, admitting that there must be degrees of merit amongst so many various manifestations, but admitting it only vaguely, indeed reluctantly and by way of abstract reasoning, as a mere correction of that uninquiring confidence which otherwise might defeat its own object. So much for eclecticism architectural; as regards that of the multifarious arts subsidiary and supplementary in which architects are now so much interested, it is perhaps best to say that it was left to such writers as FELIX SUMMERLY, who had not yet begun to dream of South Kensington, or even of the Exhibition of 1851. In other words, the "wise eclecticism" of forty years ago,

directly it let go its hold upon academical architecture, and indeed before it had quite swung clear, found itself stranded in Wardour Street; and, of all streets in the world, the higher criticism of that day most entirely disdained Wardour Street.

The position in which we find ourselves now is obviously very different from all this. A whole profession of "designers and ornamentalists" has arisen, composed largely of architecturally-educated experts, and otherwise of ladies and gentlemen professing in almost every instance with fervour the subtle qualities which go to the making of those whose boast after all is that they are born, not made. The function of this profession is the supply of elegance and grace for the commonest uses. With them nothing is too humble to be a thing of beauty; nothing too cheap to be a joy for ever. Their Academy of Arts is the South Kensington Museum; their art-history is the history of chairs and tables, bronzes, enamels, jewels, all things fictile and textile, curios of every clime, and relics of every age; their cultus is the worship of all that is odd and quaint, and, let us say, provocative of amusement which has no laughter or scorn. It is amongst these happily-constituted folk, then, that Mr. DAY expects to see recognised, as an accepted *credo*, "wise eclecticism."

We have alluded to the influence of the late Mr. STREET as an adherent of individuality in contrast with such eclecticism; and indeed there are two species of individuality, both of which he may be well said to have represented powerfully—namely, the individuality or supremacy of the mode, and the individuality or separatism of the man. It was remarked that when he succeeded to the professorship of the Royal Academy he began to speak approvingly of Greek work—authentic Greek, of course. This was done pretty much in the same way in which his predecessor, Professor COCKERELL, as we have stated, permitted himself to patronise Gothic; it was eclectically. In both cases the feeling of official responsibility was strong enough to conquer a personal preference which was in itself nevertheless as decided as ever; and we could no more have expected to see the one designing an Ionic portico than to discover that the other had left behind him a project for rebuilding Buckingham Palace in the style of the thirteenth century. But there was this difference between the men, that the eclecticism of Professor COCKERELL was an act of politeness, whereas that of Professor STREET—who never did anything out of mere politeness—was dictated by the discovery, altogether too late to be of any service to himself, that vehemence of private prejudice could not safely be carried beyond a certain point in public teaching. For it cannot be denied that the respected architect of the Law Courts cherished a personal preference for thirteenth-century Gothic which was of the character of a faith that could remove mountains. Neither would it be worth anyone's while to disguise the fact that this was conjoined, in his case, with a confidence in his own individual power to handle thirteenth-century Gothic in his own way, which was invincible.

The new eclecticism of the ornamentalists, if we rightly understand it, would entirely set aside this individuality of the mode, or divine right of the style historical, which Mr. STREET in his heart attached to the thirteenth-century Gothic, just as his eminent predecessor accorded it to the Periclean Greek; but we may undertake to say that it is not intended to check, but rather to encourage, that other individuality of the style personal, which in the artist of high merit is a charm so invaluable. It has been said of the late Sir DIGBY WYATT, for instance, that he was so accomplished an eclectic as to be able to sit down at any moment and proceed to the design of any object of art that might be called for with equal facility in any style that might be dictated. Not only did he in this way ignore the supremacy of the style of his own academical preference—which happened to be the Italian Renaissance—but he could exclude the element of his own artistic individuality. The "wise eclecticism" of the new school has no such purpose at all. It would collect all collectable examples as stock-in-trade. It would systematise them and analyse them in order to utilise them; rejecting probably nothing as utterly bad, and accepting nothing as so utterly good that to modify and adapt it to circumstances must mean that it is desecrated and dishonoured. Nay, more, we apprehend that a judicious admixture of these crude materials is to be held admissible, and indeed commendable, in the interest of that modest originality which is the best practical form of the virtue of novelty. In architecture proper it may perhaps be true that too facile combination of diverse elements would speedily lead

to confusion; but in ornamental art it need not be so. If academicalism is destined to give way, it is easy to understand that it will first be in the art of more common and popular things, and that it will only be after a long course of experimental advance that the reform can reach the high level of *Ars Regina*. A "wise eclecticism," therefore, in the ornamental arts generally is what we think most prudent advisers will be fully prepared to encourage, and many promising artists to try.

THE HES DE LA SALLE BEQUEST.

TWO new Salles have just been opened at the Louvre for the reception of the Hes de la Salle Bequest of three hundred drawings, ranging in date from the latter half of the fifteenth century to modern times. The new Salles are *en suite* with the fifteen devoted to the drawings of masters of all schools and countries from the days of MEMLING, ALBERT DURER, the BELLINIS, JEAN COUSIN, and FR. CLOUET to the present day. The Hes de la Salle Bequest is placed in two Salles beyond the now dismantled pastel gallery. The walls of the galleries are painted a pale Pompeian red. The drawings are uniformly mounted on bluish-grey paper, irrespective of the varied tones in which they are executed. M. DE TAUZIA, Conservateur, de Dessins at the Louvre, has rendered important service to art students by the work he has published on the drawings under the modest title of a "Catalogue" replete with erudition, in the most concise and lucid form. To his learning and research are due the correction of manifold errors in the attribution of drawings of the early masters. He cites specially the confusion which has arisen in the designation of one of the finest of the Hes de la Salle collection, the *Massacre of the Innocents*; hitherto classed as the work of MATTEO DE GIOVANNI, whereas it distinctly was executed by ERCOLE ROBERTI GRANDI, the artist who painted the frescoes in the Garganelli chapel, so much admired by MICHAEL ANGELO; as also the predella now at Dresden, and the one in the Vatican representing the miracles of St. HYACINTHE.

ERCOLE ROBERTI GRANDI must not be confounded with his contemporary and fellow-student at FRANCESCO CASSA's bottega, who, in 1492 to 1499, was employed by the Dukes of FERRARA, and of whom Sir HENRY LAVARD possesses a *Madonna*, seated between St. DOMINIC and a saint. To him Messrs. CROWE & CAVALCASELLE attribute the *Saint Dominic* in the National Gallery, exhibited in the work of MARC ZOPPO. By AMBROGIO LORENZETTI there is a powerful drawing of a *Saint Dominic*—the saint, as usual, holds a model of a church—and also some studies for an *Annunciation* erroneously attributed to GIOTTO, whose name is written at the back of the paper, in the same writing as on the back of another drawn by LORENZETTI, in the possession of M. GALICHON; the error in both cases was detected by M. DE TAUZIA during his recent visit to Sienna, where, on studying the *Allegory of Peace* by LORENZETTI on the walls of the palace, he recognised the figures in fresco as identical with those of the Hes de la Salle's drawing. There are two pen-and-ink drawings by JACOPO BELLINI—one for a cenotaph, the other of a *Flagellation*. A reproduction of the latter is in the British Museum. The figures are in JACOPO's manner after he separated from the two MURANOS, and abjured the archaism of their style. They may be said to belong to the school of MANTEGNA, without, however, its savagery.

VITTORE PISANO, the great medallist, is represented by three very beautiful drawings: *The Baptism of Christ*, on the back of which is a *Pietà*; two figures of monks, having the profile of FAUSTINA on the reverse; and a design for the medal of FRANCESCO DI GONZAGA, on the back of which are several sketches. The Master's splendid draughtsmanship, a peculiar spiritualism of expression, as well as his vigorous execution are well exemplified in each of these three drawings. M. DE TAUZIA agrees with Messrs. CROWE & CAVALCASELLE in recognising in PISANO an imitator of LORENZO MONACO and GENTIL DA FABRIANO in the lithe and supple type of his figures, as also in the arrangement of his draperies. Alluding to the discovery of the frescoes in the dome of the Torriani chapel of the old Basilica of St. Eustorgio at Milan, he recalls that, in the year 1868 a thick coating of whitewash was carefully removed, revealing these frescoes, which M. DE TAUZIA not only identifies as the work of the Veronese School but of PISANO himself, proved by the identification of two of the figures, one that of

the winged bull of St. Mark in the Villardi Collection, the other that of St. Catherine of Sienna in the Hes de la Salle Gallery. The portrait of *Lionel d'Este*, formerly in the possession of Mr. A. BARKER, of London, by VITTORE PISANO, is now one of the gems of the Senator MORELLI's gallery at Bergamo. A small pen-and-ink copy of FRA ANGELICO's *Crucifixion* in the convent of St. Mark, Florence, M. DE TAUZIA mentions as a curious proof of the veneration in which PISANO held the gentle Dominican. As undoubted works of the master of the Veronese School, M. DE TAUZIA cites the *Saint George* in the Pellegrini chapel at Santa Anastasia, the *Annunciation* at San Fermo, both now at Verona, and the *Vision of Saint Anthony* and *Saint George* of our National Gallery, as also the *Madonna* seated between two angels in the Kensington Museum. That PISANO's works are confounded with those of his pupil STEFANO DA ZEVIO there can be no doubt. The *Combat de Deux Guerriers*, with the Virgin and two saints on the obverse, attributed to PISANO, in the Hes de la Salle collection is, however, the work of ZEVIO. He successfully imitated the somewhat attenuated figures and the long straight folds of PISANO's drapery. In STEFANO's foregrounds may always be remarked a number of birds and flowers, among which there invariably is a peacock. Many of the drawings in Villardi's collection may also be safely attributed to STEFANO.

The Paduan school is represented by a *Bacchanale* attributed to SQUARCIONE, of whom few drawings are extant, by a sketch by MANTEGNA of the statue of VIRGIL (engraved by GAMBEREL in 1866), and also by *La Paix*, a standing figure holding a caduceus in her right hand and a cornucopia in her left.

The Florentine school of the fifteenth and the early part of the sixteenth century, with its fresh loveliness and its sense of plastic beauty, is well represented. We have a *Vocation des Apôtres* by FRA ANGELICO, probably executed for the chapel of EUGENE IV., but not to be found either in the thirty-five drawings of the life of CHRIST in the Academy at Florence, or in any other known collection. By LUCA SIGNORELLI there is a *Saint Onesiphorus*, a sketch of the figure in a picture by that master in the cathedral at Perugia (1481). Nine most curious and interesting pages survive out of a sketch-book which belonged to ANDREA DEL VEROCCHIO, in which he jotted down the ideas which passed through his mind bearing on work in hand, as well as his household expenses, the names of his students, the days of their attendance at his studio, &c. The Duc d'AUMALE and M. REISET bought some of these pages at the Duroveray Sale. M. Hes de la Salle divided those he secured, between the Louvre, the Museum of Dijon, and the Ecole des Beaux-Arts. Mr. WOODBURN became the proprietor of others. M. DE CHEMIEVIERE, remarking on these curious leaves, states that the studies prove he almost equalled his pupil DA VINCI. M. DE CHEMIEVIERE dwells on the immense influence VEROCCHIO must have had on LEONARDO, as demonstrated by the surprising similitude there exists in their technique, as also in the character of their composition. VEROCCHIO's drawings are all the more interesting as they are sketches for well-known works, as, for example, for *L'Enfant du Dauphin*, which surmounts the fountain of the Court in Palazzo Vecchio; for the *Virgin and Child* of the bas-relief in the Bargello; for the *David* in bronze, also in the Bargello; and for the *Enfant* of the bronze belonging to the Louvre. By MANTEGNA are six sketches on a sheet of rough paper. In the centre is a marvellous CHRIST, leaning against a wall, the hands bound, and the figure resting on the right foot; a sketch on a larger scale of this foot; an architectural design for a niche, in which is a man in armour; a drawing for a similar niche, the figure being that of a saint; and also two outlines of architectural subjects, fill the paper. By VEROCCHIO the drawing for a *David* in bronze is an outline of a nude figure, behind which is a fine drawing of an infant CHRIST, holding drapery. The child's figure is full of life—"Il marche," as remarked CANOVA of the equestrian statue of MARCUS AURELIUS at the Vatican.

Of VEROCCHIO's pupil, the glorious LEONARDO DA VINCI, there is but a small drawing of the Virgin seated on the knees of her mother, and holding the Infant in her arms, who turns towards Saint ANNE. The drawing was done in *ierre noire*, and then retouched with a firm hand in pen-and-ink. It is the original sketch for the *Sainte Anne* in the square room of the Louvre. M. DE TAUZIA in his catalogue calls attention to the two studies for a *Madonna* in the British Museum, undoubtedly by DA VINCI, also ex-

ecuted by a broad pen, as bearing a close affinity to the Hes de la Salle drawing, and especially points out that the hair on the child's forehead is treated in all three drawings in identically the same manner. By another of VEROCCHIO's pupils, LORENZO DI CREDI, who is said to have been so fastidious and careful that he forbade any movement in his studio lest it should raise dust, we have *John the Baptist*, three-quarter length. The saint holds drapery in one hand. The exquisite delicacy of this drawing would alone repay study. The figure is in chalk; the lights on the drapery touched in white; the right arm is entirely unfinished. So delicate is the handling, it is impossible to discern the touches of the crayon. The whole has been covered by a wash of light red. This has also been the case as regards LORENZO DI CREDI's *Virgin and Child*, done in *molle sanguine*. BOTTICELLI's *Portrait de Jeune Femme* is marvellous in loveliness. With downcast eyes the young girl smiles with a serious and almost sad expression. Her veil terminating in pointed ends does not conceal her hair. She is of the same cast of feature as the angels in the *Coronation of the Virgin*, recently purchased at the Hamilton sale for the National Gallery. It is executed in pale red crayon. One of the most precious drawings in the collection is BENOZZO GOZZO's *Trois Vifs et Trois Morts*. He worked at the Campo Santo of Pisa from 1469 to 1485, and this drawing is considered to be among his latest works. There is also a fly-leaf of FILIPPINO LIPPI's day-book, in which he sketched the first idea of his pictures. In this instance it was the portrait of a Florentine. By FRANZIA are several figures of exquisite grace, designed for the *Annunziata* of Bologna, bearing the date 1588. In his note on one of FRA BARTOLOMEO's drawings, M. DE TAUZIA in his catalogue rectifies errors in the original designation of six sketches attributed to the Dominican. *Le Portement de Croix*, copied from MARTIN SCHONGAUER, as well as two saints on the same paper, also copied from the German master, M. DE TAUZIA admits to be the work of the father; but asserts that the *Presentation au Temple* and the *Magdalen before the Saviour* are by his pupil and associate, MARIOTTO ALBERTINELLI. One of the reasons given for this "rectification" is that the *Presentation* bears the date 1503, at which epoch he states that BACCIO DELLA PORTA no longer painted. He was, however, a *frate predicante* in 1500, at which date he took the name of FRA BARTOLOMEO, and recommenced painting at the earnest solicitation of the monks of his order; and it was in 1509 that for the second time he and that wild genius MARIOTTO agreed to paint together. The agreement was not broken till they separated in January, 1512, when the friar went to Rome, leaving there a picture which his friend RAPHAEL finished.

By RAPHAEL there is a powerful pen-and-ink drawing of a child, in which one recognises the infant St. JOHN at the knees of the Virgin, in the *Belle Jardinière*. The Virgin's face is indicated rather than drawn, it has less beauty than in the picture. Another drawing shows a bishop giving the Benediction. There is an *Eve* by CORREGGIO, a study for one of the figures of the cupola in the duomo of Parma, and a sketch of the *Mariage Mystique*, belonging to G. AUFRÈRE, Chelsea, of which a facsimile, engraved by RYLAND in 1764, is in the work of ROGERS. A drawing by PARMEGIANO is of a door having panels decorated with mythological figures of singular grace. There is also the design for a ceiling by PRIMATICCIO, the favourite of FRANCIS I., probably intended for Fontainebleau. NEPTUNE with his trident is seated in his car, to which sea-horses are attached. In the upper heavens PHÆBUS appears drawn by fiery steeds. A frieze by MURATO ABBATE is composed of figures of women dancing. A radiant chorus of angels in clouds, a tree in the foreground, and landscape in the distance, by TITIAN; a lovely *jeune femme marchant*, veiled in transparent drapery; a GUIDO; a TINTORETTO; and a CARPACCIO are among the remaining illustrations of the great masters of the early Italian school.

French art can be scarcely represented in the gallery inasmuch as, save in the instance of WATTEAU, eighteenth-century artists are omitted. The *siècle du joli* had no attraction for the classic taste of M. HES DE LA SALLE. He began his life as *garde du corps* of LOUIS XVIII., consequently in his early days military subjects interested him. There are three inimitable drawings by CHARLET of soldiers even more characteristic than HORACE VERNET's. By DE RUFFET, more epic perhaps, but scarcely as distinct in type, there is a carabineer of the First Empire. Several drawings by GERICAULT prove that artist's power of delineating horses. A clever work is a *A Man Struggling with a Bull*. Beneath it is a frieze composed of Roman

shepherds, mounted on horses, driving bulls across the *campagna*. The date, 1817, proves these to have been executed previous to GERICAULT's visit to England, when he drew various types of English horses now in this collection. There is a superb tiger by DELACROIX in water-colours; a sunset on the Seine in DECAMP's oriental manner; four pencil sketches of Cairo, by MARILHAT, and three GAVARNIS, of which two are comic scenes of Scotch life. One of these is called *Le Mauvais Quart d'Heure*, a title scarcely explained by a hideous vagabond, whose shock of unkempt air, ragged smock, and knotted stick denotes a tramp. He is shuffling along a muddy road. Two soldiers, by PILS, complete the drawings of modern days.

By WATTEAU there are two sketches. One is the charming study of a woman in various attitudes, evidently the first idea of one of his pictures. She is seated, her right arm resting on a circular cushion; she looks over the cushion to the ground. Her figure was thus thrown into a position he failed to catch, for there are on the same sheet two slightly altered sketches of the same subject. There is also an admirable copy of figures in RUBENS's *Kermesse*, drawn while WATTEAU was residing with CLAUDE AUDRAN, concierge of the Palace of the Luxembourg, where the pictures by RUBENS, now in the Louvre (originally painted by order of MARIE DE MEDICIS for the Luxembourg), then were. There is the first sketch for *La Nourrie* in the Denon Collection; the subject is treated in the somewhat coarse style of WATTEAU's early days. An interior by OUDRY and two excellent ROBERT HUBERTS alone represent the seventeenth century. *En revanche* are some splendid examples of POUSSIN, all of which are the original sketches for pictures now in the Louvre. M. REISET, the late Conservateur, and M. HES DE LA SALLE were rival collectors of POUSSIN's drawings. The whole of M. REISET's portfolio is now in the possession of the Duc d'AUMALE. Six of the designs for the Seven Sacraments already belonged to the Louvre; to these the HES DE LA SALLE bequest has added the original drawings for *La Peste*, the *Passage of the Red Sea*, and the *Crucifixion*. The drawing for the latter is sculptural in effect. The features are painfully expressive of mental suffering. The original sketch for the *Orlando and Armide* of the Berlin Gallery is also here.

EUGÈNE DELACROIX, who was one of POUSSIN's most devoted admirers, remarks that POUSSIN began to paint at a period when mannerism had vitiated public taste. From this he boldly broke away and started on entirely fresh lines. His splendid compositions had very little influence on the works of his contemporaries. Inferior artists, hitting on some new trick, formed schools of painting and attracted hosts of followers, simply because mannerisms and false style have invariably exercised their baleful influence at periods succeeding great epochs in the history of true art. POUSSIN appeared at the time when the men who succeeded the CARACCI were in vogue. He was isolated in their midst. It would almost seem that the mannerism and pedantry of these painters of the decadence extended beyond POUSSIN's period, for we can trace in LEBRUN, although a student of POUSSIN, the academic stiffness which pervades a whole generation of their successors, POUSSIN not only shook off the yoke of the CARACCI, but also that of GUIDO, and went straight back to the antique, making Rome his home in order to free himself from the cabals of his rivals. He did not imitate the statues and bas-reliefs with which he was surrounded in a material sense; he studied the spirit of the antique, not by a servile imitation of drapery, but in the manner of treating the human form and in the rendering of the human passion, of which that form was meant to be the expression, "whereas," writes DELACROIX, "the student of the present day simply copies minute details without acquiring the spirit which inspired antique art." Three sketches for POUSSIN's great work, *Moïse sauvé des eaux*, show the progress of his conception of the original idea. Writing of his manner of working, POUSSIN says: "A painter begins by the arrangement of his subject; he proceeds to the decoration, the beauty, the grace, the costume, *la vraisemblance et le jugement*." These two last, adds the master, cannot be taught; they are like the golden branch which VIRGIL tells us no man could either discover or pluck unless guided by destiny. Be it remarked that the technique only follows after the difficulty of composition has been vanquished. The execution is secondary to the dominant idea of the subject. RAPHAEL MENGES accused POUSSIN of frittering away his time on preliminary sketches, to which reproach DELACROIX replied that his slightest sketch is invaluable, for every stroke of his pencil expresses a complete

thought. Among the drawings by **POUSSIN** are two landscapes, inspired probably by the magnificent gardens of the villas around Rome, in which remains of architecture and grand old trees formed attractive subjects. The figures in **POUSSIN**'s landscapes invariably harmonise with and belong to the period of the architecture in the picture. They are never the meaningless studio models which fill the foregrounds of the works of his contemporaries. To the last hour of his life his clear perception of true art remained undimmed. "I may say with **THEMISTOCLES**," **POUSSIN** remarked, a short time before his death, "a man leaves the world just when he has learnt how to attain perfection." The Louvre purchased in 1869 the sketch of his last picture, sent in an unfinished condition to Cardinal **MASSIMO**, *Apollon amoureux de Daphné*. The trembling of the old man's hand is evident in the drawing; but the invincible force of expression and the grandeur of composition and of outline are as remarkable in it as in any of his works. Of **CLAUD LORRAINE** there is but a sketch of a landscape; of **SEBASTIEN BOURDON**, an interesting drawing of Queen **CHRISTINA** of Sweden; and of **CALLOT**, a charming outline of *L'Attaque*.

The English school is almost unrepresented. We have only an exquisite study of the mother of **M. HES DE LA SALLE** by **COSWAY** and two drawings by **BONNINGTON**. It would be difficult to exaggerate the delicacy of **COSWAY**'s drawing. Although only in pencil, slightly touched, it expresses the character of the lady as thoroughly as the most finished miniature **PETITOT** ever painted. **M. HES DE LA SALLE**, when giving away to the Louvre, to les Beaux-Arts, and to Dijon the priceless art treasures he had devoted his life and fortune to acquire, alone reserved this portrait of his mother, which, he said, with tears in his eyes, he would retain to his last hour.

PARIS NOTES.

THE Prefect of the Seine has just named an administrative commission to report upon the best means of providing dwellings suited to the requirements and resources of the humbler classes of the people, from the prosperous artisan down to the navy or *chiffonnier*. The committee, which is presided over by the Prefect, consists of Messrs. **Vergniaud**, Secretary of the Prefecture; **Alphand**, Director of City Works; **Dietz-Monnin**, senator; **Thulié**, municipal councillor, vice-presidents; the mayor of the 8th arrondissement; Messrs. **Couche**, **Bartet**, and **Cheyson**, Government engineers; **Trélat** and **Bouvard**, City architects; **Mulher**, civil engineer; **Reinach**, and twelve members of the Municipal Council. From the influential character of the commission it is evident that business is seriously meant, for although routine is too powerful in France, the report of a strong committee is rarely treated with neglect and pigeon-holed for future reference at unknown date, as so often happens in England.

The epidemic of typhoid fever, from which Paris suffered so severely last year, has had the good effect of waking up the standing committee entrusted with the supervision of unhealthy dwellings. Great activity is now displayed in turning out the occupants of numerous badly-lighted and ventilated tenements. One of these evictions has given rise to a law-suit and an important decision. The tenant of a shop and apartment above having been prohibited by the authorities, on the ground of insufficient ventilation, from using some of the rooms hitherto occupied by his employés, turned round upon his landlord and demanded a reduction in the rent. The owner resisted, on the ground that the unhealthiness of an apartment in no way concerned the landlord. The French law, however, without particularly specifying cases declares that any serious deprivation of the advantages or enjoyments of a tenancy entails either the cancelling of the lease, or a reduction in the rent. The Court accordingly awarded a considerable reduction in the rent. This decision is of the utmost importance as creating an entirely new precedent, and will probably be followed by numerous suits of a like nature.

A committee of five has lately been appointed by the Municipal Council to collect the necessary materials for fixing the value of all land in the City of Paris, whether built over or not, and of all private buildings. The work of valuation will be carried out by experts, who will hereafter be elected by the Council, and a sum of 30,000*fr.* has been inscribed in this year's City Budget for the expenses of the Commission.

In addition to the supplementary members of the jury already

nominated by the Académie des Beaux-Arts for the Grand Prix de Rome, the following have just been named:—*Painting*, MM. **Carolus Duran**, **Tony-Robert Fleury**, **Ferrier**, and **Morot**. *Sculpture*, MM. **Coutan** and **Idrac**. *Architecture*, MM. **Coquart** and **Dutert**.

The jury for examining works sent in by French artists for exhibition at Amsterdam consists of the Minister and Under-Secretary of Public Instruction, presidents; the Director of Fine Arts, vice-president; MM. **Baudry**, **Bonnat**, **Cabanel**, **Carolus Duran**, **Cazin**, **Gérôme**, **Harpignies**, **Hébert**, **Henner**, **J. P. Laurens**, **Jules Lefebvre**, **Meissonier**, **Puvis de Chavannes**, **Vollon**, **Chaplin**, **Chapu**, **Paul Dubois**, **Falguière**, **Guillaume**, **Mercié**, **Aimé Millet**, **Boeswillswald**, and **Robert**; inspectors-general of historic monuments, **Daumet**, **Charles Garnier**, **Poulin**, **Vaudremer**, **Flameng**, **Gaillard**, **Lalanne**, **Dupont**, and **Ollendorff**.

At the Ecole des Beaux-Arts, in the competition for heads (expression) founded by the Comte de Caylus, the prize was awarded to **M. Rochegrosse**, a pupil of MM. **G. Boulanger** and **J. Lefebvre**, an honourable mention being accorded to **M. Marius Roy**, pupil of the same artists. In the medallion competition, **M. Poujol**, pupil of **M. Cabanel**, gained a second medal; while **M. Bergevin**, pupil of **M. Gérôme**, and **M. Leandre**, pupil of MM. **Bin** and **Yvon**, received third medals.

The Paris Municipal Council have determined upon the erection of an immense cattle market and abattoirs in the 15th Arrondissement, on the left bank of the Seine, where the lines of the Western Railway, serving Normandy, Brittany, &c., cross the Circular Railway that runs round the capital. The cost of the new market, including indemnities to land and house-owners and occupiers, is estimated at about 800,000*fr.*

At the sale of a collection of designs, both ancient and modern, for silks, woollen and other stuffs, &c., held lately at the Hôtel Drouot, there was a spirited competition between Mr. **Quaritch** and a representative of the Union Centrale des Arts Décoratifs. Finally, the latter proved victorious, the price offered being 10,600 francs. The collection, which consists of no less than 213,442 different designs, is extremely curious, containing, as it does, samples of material of every age and clime. It is a pity the authorities of Bradford or Manchester did not take steps to secure a prize that would have been of immense service in technical schools. If necessary, the collection could have been divided so as to suit local industries.

ROYAL INSTITUTE OF BRITISH ARCHITECTS.

THE sixth ordinary meeting of the Royal Institute was held on Monday evening, Mr. **E. P'Anson**, Vice-President, in the chair.

Royal Gold Medal.

The **CHAIRMAN** announced that the Council had determined to submit to her Majesty the name of Mr. **Charles Cranmer Penrose** for the Royal Gold Medal. Mr. **Penrose** was a past Vice-President of the Institute and surveyor to the fabric of St. Paul's Cathedral. He was the author of a valuable work on the principles of Athenian architecture, the result of an investigation carried on at Athens in the years 1845-6, in which the subtleties and optical refinements of the lines of the Parthenon were demonstrated with the utmost mathematical precision.

The Pugin Travelling Studentship.

The **SECRETARY** announced that the Council had awarded the Pugin Travelling Studentship to Mr. **William Alfred Pite**; the Sharpe prize, being the second award in the studentship, to Mr. **Joseph Gibbons Sankey**. The Council had also determined to give two certificates of honour, one with five guineas to Mr. **Henry Hardie Kemp**, and a certificate of honour to Mr. **Charles Aubrey Bassett-Smith**.

The **Godwin Bursary** was awarded to Mr. **Hugh McLachlan**, and the Council had accepted his undertaking to travel in North Germany.

The **SECRETARY** then stated that Professor **Armstrong** would read the paper for the author, Mr. **E. C. Robins**, F.S.A., who was unable to be present owing to indisposition. The paper was entitled—

The Special Buildings required for Applied Science and Art Instruction and for the Development of Technical Education generally.

Professor **ARMSTRONG**, who had personal knowledge of the buildings, &c., treated of in the paper, said that it was too long to read through in the time allotted for the purpose, but he hoped to give them as good an abstract of it as possible.

The author opened his paper with a brief essay on the subject of technical education, in which he gave his views on the subject, and remarked on the rapid growth of interest in scientific research, and in the provisions made all over the civilised world for applied science teaching, observing that the study of the natural sciences hitherto relegated to the "modern side" was rapidly being included in the curriculum of every liberal education; that the application of the principles of physical science to the development of mental activity as well as to industrial enterprise would in all probability be the distinguishing peculiarity of the latter half of the nineteenth century. This great revolution in the systematic education of the period, to which attention had been drawn by Professor Huxley and confirmed by Professor Matthew Arnold, pointed to a corresponding change in the design of the buildings required for its development, and thus gave the *raison d'être* for the subject under discussion. Mr. Robins said that his paper, read at the Society of Arts last May, on "English and Foreign Technical Education" was an introduction to the present one relating to buildings required for its future development. In that lecture he gave no illustrations of the buildings or their fittings; he now proposed to enter upon the examination of English and foreign examples, and to draw attention to the peculiarities of the arrangements required. The establishment by the present Government of the Royal Commission on Technical Education, and the spirit displayed by the City and Guilds of London and by the public generally, led him to think that the present was an appropriate time for specially introducing the subject to the consideration of the Royal Institute of British Architects, the services of whose members would be required to meet the coming demand for suitable buildings. As a member of the Executive Committee of the City and Guilds of London Institute for the Advancement of Technical Education, he had accompanied some well-known professors to Germany to inspect the latest examples of buildings devoted to the teaching of science, and he proposed to give the result of his studies in so far as the limited time and space at the disposal of the Institute would permit. To this end Mr. Robins divided his paper into two general divisions, viz.—First, the particular accommodation required for some of the leading subjects and the systematic general arrangement of the plan. Secondly, the various fittings and apparatus applicable to the distinct uses of each. No such attempt having as yet been made, he hoped to make the matter clear by fulness of illustration. He proceeded to observe that of course all technical education did not require special accommodation; the ordinary class-rooms attached to school buildings might be appropriated to certain kinds of technical or applied science instruction, provided they were efficiently lighted and ventilated. But there were many subjects which must be taught in specially designed buildings, for example, chemistry and physics, biology and physiology, botany and forestry, mechanics and engineering, anatomy, architecture, and the fine arts generally, involving the provision of laboratories, lecture and work-rooms, drawing and modelling-rooms, &c., &c., separately grouped together in a certain order and contiguity, specially floored, drained, lighted, heated, ventilated, and arranged for particular furniture, fittings, and apparatus, not to speak of the specific trade schools for teaching weaving, dyeing, &c., &c.

The author referred to the remarkable impetus observable abroad towards the construction of such building and reviewed the general principles underlying their admirable planning, noting also their defects, and deduced some general rules for the guidance of future designers. He then proceeded to describe several foreign buildings, illustrations of which were exhibited, namely:—1. Bonn and Berlin Chemical Laboratories; 2. Munich ditto; 3. Aachen ditto; 4. Graz ditto; 5. Physiological Laboratory at Berlin; 6. Physical and Chemical ditto, Chemnitz; 7. Physical Laboratory at Würzburg; 8. Technical High School, Hanover; 9. Fine Art and Building School, Charlottenburg; 10. The Great University at Strassburg; 11. Technical College, Japan; 12. Royal Technical High School, Stockholm; 13. Technological School, Gottenburg; 14. Chemical Laboratory, Pest. Of the English buildings described by Mr. Robins were the following:—1. The Central Institution of the City and Guilds of London Technical Institute, South Kensington; 2. The Finsbury Technical College; 3. University College, London; 4. Roscoe's Chemical Laboratories, Owens College, Manchester; 5. The Manchester Grammar School Chemical Laboratories; 6. Josiah Mason Science College, Birmingham; 7. The Yorkshire Applied Science College, Leeds; 8. The Bristol Trade and Mining School of the Society of Merchant Venturers.

Professor Armstrong gave in considerable detail the remarks of the author on the arrangement and construction of laboratories and it was noticed that abroad the advanced students were generally separated from the beginners, but in England this was not usual. The author concluded with a description of the fittings and with the general and special systems of heating and ventilating required for such buildings, illustrated by above a hundred drawings.

Professor Armstrong then made use of these illustrations while he gave a rapid sketch of the author's remarks more particularly on the question of heating and ventilation. The laboratories at Bonn and Berlin were the earliest constructed, having been erected

in 1863. No special system of ventilation had been provided at these. Their arrangement involved a waste of space and of the students' time in going from one part to another. So unsuccessful had they proved that warning had been taken, and the mistake was not repeated. The Munich laboratory was far more compact, and that at Graz was one of the best laboratories to be found anywhere. By the system of ventilation at Munich and Geneva, two pulls of air were put into competition with each other, and proved unsuccessful. In this system, by openings in a central shaft, air was pulled in by a fan at the base of the shaft. In every room there was a large steam chest through which the air had to pass before it entered the room, and draught-closets were built in the windows. Stoneware tubes were carried up the wall till they reached a large flue near the roof. All these flues converged till they were brought into the central shaft. Here there were two fans in action, one pulling in the air, and the other drawing the air from the draught-closets. These two had been found to work so much against each other that ventilation of the rooms had been practically abandoned, the air inlets from the outside had been stopped up, and the air used came only from the shaft.

The system at Aachen was more successful. There was a central heating-chamber filled with steam coils. The air was forced through this chamber, and sent through different flues into the various rooms, cool air in summer, and warm air in winter. An elaborate system had been arranged at Aachen by which the engineer could tell at any time the exact temperature of any room. A thermometer was placed in each room, and as soon as the temperature of the room got too high, or too low, a bell rang, and by an ingenious arrangement the engineer could let down a thermometer, learn the exact temperature of the room, and alter it accordingly. There was also an hygrometric arrangement, which enabled him to test the air, &c. There were in all three fans, two of which were placed at the bases of the extracting shafts. The ventilation here appeared exceedingly satisfactory. At Graz was a system similar to that adopted in London. Air was drawn in by a large fan, and forced into the rooms. Several heating chests were distributed in the building instead of a central heating-chamber, and the air was driven through the heating-boxes into the rooms, and found its way out again through flues built in the walls. At Graz there was simply a push of air; at Aachen the air was both pushed and pulled. At Finsbury College the heating arrangements were similar to those at Aachen, though simpler. There was a central shaft with a heating-chamber to the left; the air being carried through flues to the rooms, corresponding outlet flues being provided for the air to find its way out again. At the Central Institution, South Kensington, air was forced by a fan through heating-boxes placed at the bases of the corridors, and carried into the rooms by flues. At the Bristol school a fan and heating-boxes were provided. The air was drawn into the building through openings and was afterwards sucked down again through flues in the wall, and carried out through the basement. At the Calver Street school, in addition to the ventilating chamber there was a shaft intended for general ventilation of the building which, besides carrying off gases from boilers, waste flue gases, &c., was used to produce ventilation in the chemical laboratory, warm or cool air being forced in from openings along one of the walls. No special exits were provided, but there was an elaborate system of flues over the whole of the floors in communication with a downcast shaft. The air was drawn off very evenly, reaching ultimately the downcast shaft, whence it was delivered into the upcast shaft, an imitation somewhat of the system at Aachen, though here the pull was by means of the shaft.

The CHAIRMAN said it had been somewhat difficult to follow the description of the elaborate buildings treated of without a study of the illustrations which accompanied the paper. The lecture divided itself mainly into two sections. One described the buildings erected during the last half century in England and on the Continent for the formation of science schools, the result being apparently that the best models were to be found at Aachen and Graz. The other treated of an old difficulty, the question of ventilation. The principles adopted, he gathered, were much the same as the system applied by Mr. Phipson to the Albert Hall, of driving air by steam power into the building with powerful fans and the employment of large central flues.

Sir FREDERICK BRAMWELL, C.E., observed that the great problem in regard to ventilation was to introduce sufficient air into a room or building without inconveniencing the occupants. If the air impinged at a rate greater than a foot and a half a second, those sitting near the orifices where it entered experienced a sensation of cold. The velocity could be kept down by an arrangement of double walls, but it necessitated a considerable sacrifice of space. Mr. Phipson had in this way dealt with the meeting-room of the Institution of Civil Engineers. The air forced in amounted to 1,000 cubic feet per hour for every person present. The result was perfectly satisfactory, but it had been done by sacrificing the size of the room. If persons were prepared to bear the expense, and with the deprivation of room, it could be arranged, but not otherwise. It was generally found that people who had to sit near air inlets, if they had the chance, were in the habit of stopping them up, and the real problem was to introduce a sufficiency of air without making it perceptible. It seemed rather a work of

supererogation to provide a fan for purposes of extraction, where there was already one to force air in. At the meeting-room of the Institution the air was left to find its own way out.

Dr. SIEMENS said he had come to learn rather than to express his views on the subject of architecture. The array of plans hung round the room must have struck everyone as being most complete and most instructive, showing as they did the gradual improvement which had been made in laboratories for the purposes of chemical researches. In listening to the paper, one thing struck him as not sufficiently borne in mind in the arrangement of these buildings for different towns, and this was the character of the students to be taught. At Berlin and other university towns the beginners were eighteen years of age, or thereabouts. They had already passed through an elaborate system of training and education, and intended to be chemists. It was necessary to provide, not only for elementary instruction, which should never be neglected, but also for higher branches of research in which the student must pass three or four years. The requirements for so exhaustive a course of tuition were very different to where elementary tuition only was required. The arrangements of plan and design in some of the polytechnic schools however were to his taste far too elaborate. Students were put into a palace they were not fit to inhabit; the result had not been entirely successful, for the polytechnic schools in Germany and Switzerland had gradually lost ground, and the number of students had gradually diminished. No one who wanted a complete scientific education went to them, the doors of the University being open to them for every branch of science, but at the polytechnic school the education was limited to a certain branch of science, to fit the student for a certain trade. Some of these schools seemed gradually assuming the character of technical universities, and it was a question whether they would not eventually grow into universities with all the advantages such institutions offered. Whether it would succeed he was not prepared to say, but his opinion was that if science of the higher kind was taught, it should be planted at the university. As regarded England he thoroughly approved of the plan followed at Finsbury, of throwing the beginners and the more advanced students together in one room and under the eye of one professor. It would be idle to shut young men, who had not yet imbibed a love for science like older ones, up in a room where they could "lark" together, instead of being under supervision. He doubted whether the accommodation for this class of students was not too complete. A laboratory where the elements of science could be taught was certainly necessary. Technical schools should not be allowed to degenerate into teaching trades to young students, a point in which the early schools had erred, by attempting to turn out people completely instructed in the art and mystery of their craft. Dr. Siemens then observed that the very complete system adopted at the Finsbury College, of sucking up the poisonous vapours of the laboratory into a sink the moment they were created, was most admirable. On the question of ventilation, Dr. Siemens agreed with Sir F. Bramwell as to the disagreeableness of draughts of air from the air inlets. The difficulty would have to be met in some way. He would like the system of heating by radiation to be introduced, if it could be combined with the admission of air—not, however, from parts of the room in a direct line of contact with the occupants; then they need not care about exits, except, as at Finsbury, for purpose of separation, and withdrawing foul air before it could mix with the air of the room.

Mr. MAGNUS said he thought it was important that the question of the architecture of technical schools should be brought before the notice of the public. The time was, not so long ago either, when it was thought sufficient for all educational purposes if a certain number of class-rooms and lecture-rooms were built. But of late years a great change had come over systems of education for industrial purposes, not only on the Continent but in England, and it was found that there was far more connection between the structure and plan of the building in which education was to be given, than was previously thought to be the case. He had lately gone by invitation to one of the important manufacturing centres of the country, and had found a large college erected by the munificence of a single individual, and he was asked how technical instruction in various branches, in electricity, &c., could be introduced, and he found the building was so ill-adapted for the purpose, that it was almost impossible to say under existing circumstances and arrangements how such instruction could be carried on. When education consisted of little more than the study of ancient literature and history, an ordinary kind of building sufficed; but now modern inventions and natural history were substituted for ancient history, &c., it became necessary that specially designed buildings should be erected. Thus it seemed important that the kind of buildings erected on the continent should be brought under notice of the English public. He had within the last four months had an opportunity of inspecting most of the buildings shown in the illustrations on the walls. He had observed that Dr. Siemens and Mr. Robins had both referred to the difference existing in chemical laboratories in Germany and in England, as to the arrangements made for the instruction of beginners and of advanced students. Mr. Robins thought there was not so much difference in advanced students in England and abroad. But the fact was, there was a vast difference at both ends. In chemistry,

in particular, the advanced students abroad were far behind beginners in England, and chemical education in Germany was far behind what it was in England. A laboratory in a German school was uncommon; but in our new schools in England chemical laboratories were common. The German student went to the polytechnic school with far less knowledge than the student did in England. But the German student did not think he could become a qualified chemist by studying two, three, or four years; he did not mind undergoing the sacrifice of time, which seemed impossible to the English student, of remaining six or seven years to pursue his studies. This desire of perfecting themselves was a distinguishing mark, and the result was that the German chemist was far beyond the English chemist. Chemists for industrial purposes could in Germany be had in hundreds, while in England they were only to be had individually. Mr. Magnus said that the plans brought under their notice by Mr. Robins referred almost exclusively to the chemical studies carried on in the German universities and polytechnics. He would have liked some plans of mechanical laboratories also to have been brought under their notice. In describing these Mr. Magnus alluded to the apparatus which gave students the opportunities of testing materials and strains, &c. The mechanical laboratory at the magnificent Munich polytechnic was most complete, and he did not know of any that would compare with it. Another important point was the attention which was now being turned to physics, little having previously been done in the way of applying physics to industrial purposes. The speaker praised the arrangements at the Finsbury College, and said that for practical physical instruction there would be no place to compare with the London Central Institute when finished. In concluding, Mr. Magnus said that besides the arrangements for chemical research in the universities and polytechnics brought under their notice, there also existed on the Continent a large number of technical schools for which special architectural treatment and arrangement was necessary, and these schools were of a lower grade even than the polytechnics, a sort of intermediate schools, with practical workshops fitted up in connection with them, and schools for the instruction of artisans. These and notably schools of weaving and dyeing, which formed a special branch, required a special design and plan for the school buildings. Technical schools required a great deal more study than was necessary for fitting up laboratories for polytechnics and universities.

Mr. C. BARRY proposed a vote of thanks to Mr. Robins for his paper, coupled with the name of Professor Armstrong. He observed that Mr. Robins had led them a step further in the direction in which almost every educated man's thoughts were now travelling, viz., as to how scientific and other manufactures might best be improved in this country by improving the manufacturers, not by improving machinery alone, but to aid in its application by giving the workers an intelligent insight into its use and a knowledge of their work. The principle was spreading over the country to an extent which had never been the case before. The paper, therefore, came most fittingly before them, because, as architects, they had most to do with providing the buildings for the technical student. The thought suggested itself to him that, even in the face of the elaborate plans and illustrations before them, they should be careful not to generalise too far as to this or that particular arrangement being the best. During the twenty-five years these buildings had been erected, they had almost always been described as having been built under the direction of some professor. Of course there were many experienced professors, but the differences in various buildings seemed due to the individual fancies of some professor being consulted rather than the ideas of architects. In comparing the buildings they must therefore be careful not to think that they had the whole thing. Mr. Barry, in referring to Dr. Siemens' remark on the danger of doing the thing too elaborately, of erecting too costly buildings, &c., and being sorry for it after, remarked that Faraday with much simpler apparatus and an ordinary apartment became the Faraday we knew, and created a body of students, many of whom had become men of renown. Faraday, no doubt, would have welcomed every improvement, but at the same time they ought to be careful, as Dr. Siemens said, not to over-elaborate matters, which, instead of creating public interest, would cause it to decline. If technical education was to become popular, the question of cost must be borne in mind, and that being so, it was clear that as architects they had not to consider which should be the most perfectly arranged room, how many rooms it would be desirable to have, what would be the most perfect kind of ventilation, "to pull or to push," &c., but the least which would do to answer the purpose of the education in view. It must be felt that it was a new movement of English thought, and one which must take time to permeate the mass of the people, and that there had not yet been time for this, so that it was necessary to have considerable patience and faith to look forward to the results desired, in the forming skilled teachers, trained artisans, and more perfect buildings for the supply of technical education.

Professor PERRY said he thought a great deal of the elaboration seen in the plans around the room was due to the great size of the buildings that had to be dealt with. In small laboratories, for instance, much simpler systems of ventilation would be pos-

sible. He hoped Mr. Robins would on a future occasion take up the subject of small laboratories, which would have to be scattered all over England in the next few years if technical education was to come to anything.

Mr. C. F. HAYWARD remarked that science schools were institutions of a very recent date, and only within the last few years had they been established at Harrow, Eton, Rugby, &c. That at Harrow was the result of the best knowledge in London. Professor Tyndall, on returning from America, had remarked on the absurdly small size of the building, which was actually double the size of what the authorities originally intended. He was sorry to say, however, it had proved quite large enough. The provision of a school need not be costly. Let a room be got for a laboratory and another for lectures in close proximity. Smaller rooms might be had as required, and additions might be made to any extent. This was all that was really needed.

The CHAIRMAN then put the vote to the meeting.

Professor ARMSTRONG, in his reply, said that he had not of course been able in the time at his command to do justice to Mr. Robins' paper by giving all the information it contained.

A proposition made by Professor T. Roger Smith to adjourn the discussion to the next meeting was withdrawn, as the evenings till April 23 were engaged.

The meeting then terminated.

THE RUSKIN MUSEUM.

IT was proposed at a public meeting in Sheffield, which was held several months ago, that a suitable building should be provided to contain the works of art belonging to Mr. Ruskin, which are now in a house at Walkley. But the funds for the purpose were not subscribed, and it is feared that the offer may be withdrawn. On Sunday last in the parish church, Walkley, the Rev. J. J. Dyson, M.A., appealed to his congregation to support the project. After showing that art, properly applied, might be made greatly helpful from a religious point of view, he went on to say:—The dweller in black and smoky manufacturing towns finds a deeper joy in lovely scenery than the man who lives amongst it, and can see it every day of his life. It is in this respect that the inhabitants of Sheffield are so fortunate. Our town is perhaps more hideous than others of its class. It can boast of scarcely any fine streets and public buildings; and though at last grand efforts are being made to transform its narrow lanes into broad highways, lined on either side with stately piles of buildings, it must be many years ere we can say that we possess a town worthy of its position in regard to numbers, or influence, or wealth. But its surroundings are for natural beauty above and beyond all praise. It lies in a hollow ringed with the everlasting hills; within an hour's walk are silver streams and tree-clad hillsides sloping down to shady valleys and a sea of purple heather. Tired inhabitants, choked with a week's smoke and dust, can wander forth and refresh themselves with the pure air and the lively sights of a scenery perhaps second to none in this England of ours. It may be said that, where beauties are spread abroad by nature with such a liberal hand, no one can say he may not, if he chooses, take a share in the delight of them; it may be said that nothing else is needed—that having this he needs no gallery of pictures, however choice, no collection of curiosities, however priceless or however rare. And that is partly true, no doubt. Natural beauties must always be superior to beauties of art, and yet both the one kind and the other perhaps have their own especial function to fulfil and their own especial advantage to bestow. And that place is surely the most fortunate which has a chance of possessing and studying both the beauties of nature and the beauties of art, and it is surely guilty of folly and silliness if it deliberately refuses to avail itself of its opportunities. Now, such a place is Sheffield. Few persons will care to say that we have not a most lovely neighbourhood. Few persons will venture to say that we do not, in the small museum which Mr. Ruskin has established in this parish possess the germs of what might easily be made one of the finest collections in the whole country. The very fact that it bears his name is amply sufficient to prove that it contains absolutely nothing but which is first-class. And this, it should be observed, cannot by any means be said with perfect truth of all museums. But we here are or have the chance of being especially fortunate, for the man who is the first art critic in this or any other country, has placed at our disposal the result of his careful and long-continued collecting. I cannot say why he selected Sheffield as the recipient of his gift; but of one thing I am quite certain, and that is this, that he never dreamt or imagined in his most speculative mood the reception which his offer would meet with. You who hear me know well enough in what sort of a building these inestimable treasures are allowed to remain. You know that the room is so small that it is impossible for more than two or three to move about in it at the same time. You know that very many splendid objects have to be stowed away out of sight because it is impossible to find space in which to display them. This state of things renders the graceful gift worse than useless; it raises hopes which are incapable of fulfilment. It is not so much because of its position. In his choice of a home

for his treasures, Mr. Ruskin displayed all his usual skill and judgment. Its position is well enough. All that can be said against it is that it is not sufficiently central. What renders it such a failure is the absolute want of necessary room. What happens when a stranger to Sheffield, hearing of the Ruskin Museum, wishes to see it? What do you imagine he thinks of us in allowing so magnificent a collection to remain in so utterly inadequate a building? And the worst of it is that it is now years since the museum was first brought here. Nothing has been done towards remedying the defect, and nothing seems likely to be done. There have lately appeared in the papers several letters on the subject, written more in sorrow than in anger. But, practically, the matter appears dropped. Are we to conclude, then, that Sheffield in general takes no interest in the museum—does not care to have it—thinks it is not worth troubling about? Outsiders might naturally come to that opinion, and might be induced to believe that Sheffield is still the barbarous, uncivilised place which it was generally believed to be a score of years ago; that Sheffield is contented with its hideousness and dirt, and has no desire to make itself less ugly, or to gather fresh ideas of what real beauty is. But you who know Sheffield, who love her, and are jealous for her honour, know that this is not and cannot be the case, but that the real reason is that no one prominent citizen has yet found time or opportunity to stir in the matter. We have all been waiting for someone to do so, and no one has been the first. There are no doubt hundreds and hundreds of persons ready and willing to help—to do something, if they only knew what to do. The first thing to be done is for some half dozen men or so, who are men of light and leading in the town, who are known to be lovers of art and of letters, and on whose judgment and capacity in such matters full reliance can be placed—to go thoroughly into the whole thing, to find out exactly what is wanted, and how much will suffice to provide it—and then to ask the people of Sheffield to find the means for carrying out the scheme. We must not allow matters to drift on any longer. But it may be said that there are so many things which sorely need support and do not get it, that it would be folly to invite subscriptions for an entirely new thing. We need, it may be said, more churches, more schools, more funds at our hospitals; let us provide these first, and then, with what remains over and above, provide a home for a museum. There is a truth in this; we do want these things sorely; but we want just as sorely—nay, if I may venture to say so, we want still more sorely—a wider range of education for our middle and lower classes. The education which they get in schools is not enough, especially in days like these, when the sole test of education is the ability to pass examinations. We want and we must have some refining, some cultivating, some elevating influence at work, which will not only teach a man to be discontented with his present surroundings, but also inspire him to make a real manly effort to improve them. And unless I make a mistake the proper housing of the Ruskin Museum so that people can avail themselves of it freely and easily will have that effect.

ARCHÆOLOGY OF THE PETERBOROUGH DISTRICT.

DR. WALKER, of Peterborough, who has studied the archæology of the district, suggests that the English-speaking nations throughout the world should be asked to assist in the restoration of the Cathedral, as they have an hereditary interest in the building. He says:—

Although these ancient churches mark especially the grand step in our progress resulting from the establishment of Christianity, they are also closely connected with the earlier history of our nation, erected as they are on the sites which were the centres of the political and religious life which preceded them. The great fen district, on the borders of which Peterborough is situated, has been by the persevering exercise of skill and industry converted into one of the most fertile and highly-cultivated districts of England; but in its original state of marsh and morass, with extensive gravel islands, difficult of access, it was a region especially adapted for defence, and in and around Peterborough Cathedral are to be found clear traces of the life and struggles of the various races who have during the last 2,000 years inhabited Britain, and who all have left their impress on the great Anglo-Saxon peoples who constitute, in each hemisphere, the freest nations of the world.

Mounting the central tower of the Cathedral while it still remains standing, and taking my post on its summit, I can, within a circle of 1,000 yards radius, see records of each of the races who have dwelt in this island from the earliest known times. Looking over the north-west turret I see the spot where last summer I had the photograph taken of the skeleton of an adult Roman as it lay where it was placed 1,800 years ago. In the same place I have collected the bangles, the rings, the brooches worn and the money carried by the disciplined, stalwart, and brave invaders who drove the equally brave, bigger-brained, though smaller-bodied and less civilised British into the fastnesses on the borders of which these Romans here lie buried. For more per-

manent traces of their life and work here I have but to turn to the east, and, looking over the apse of the Cathedral, I see running just beyond it the Carr Dyke, which, skirting the fen from Peterborough to Lincoln, was the first great engineering work for the drainage of the fens, and which is attributed to these same Romans who lived among us for over 350 years, and whose blood still runs in Anglo-Saxon veins. Of actual Roman buildings no trace is known within the limits of the city nearer to the Cathedral than the village of Caistor, where, at a distance of four miles from Peterborough, the foundations and ruins of Durobrivæ, an important Roman town and settlement, still exist. It must not be forgotten, however, that the apse of our own and some other cathedrals is a relic of a Roman architecture which is held to indicate the construction of these great Christian temples on the plan of the Basilica. Turning again, I see the spot where: at sunrise the shadow of the south-west pinnacle, the culminating glory of our Cathedral, points to the graves where lie hundreds of those hardy, rude adventurers who followed the Romans as invaders of and settlers in this island. Here I have taken from beside the skeleton of the Saxon warrior who wielded it 1,400 years ago the spear which he had probably used against the Britons whom he had assisted to drive into the fastnesses of the fens. And here in the rough pottery, the bronze and gold-plated brooches, strings of glass beads, weapons, &c., which lie buried with their former owners, we get a glimpse into the semi-barbarous life of our pagan Saxon ancestors. Of that other more powerful and still more adventurous northern race, the Danes, who landed again and again on the eastern side of our island, traces exist in the names of the hamlets of Peterborough, the Medehamstede of the period when those Saxon bones, clothed with living flesh and animated by living souls, were the men who worshipped Wodin, where now stands the grand monument of mediæval Christianity, for whose preservation we plead. It is in tradition, in local names, and ancient manuscripts that we find the history of the early Christian Church, founded here about A.D. 650 by Peada, King of the Mercians, a church the history of which, from the nature of the locality, is a reflection of the troublous times which preceded the Norman Conquest. Twice, at least, it was burnt down by the invading Danes. According to some authorities, it was last destroyed by Sweyn, another building being erected at the beginning of the eleventh century under the auspices of the Danish King Cnute, to whose instigation is attributed another great engineering work, the raised causeway across the fens still called King's Delph, the commencement of which can be seen two miles away looking south from my position on the central tower. A few years later this Cathedral, having passed under the hands of the Norman Abbot Torold, had to be fortified to stand the attacks of Hereward and his Saxons, who, in the recesses of the fens, held their own against the Norman Conqueror after all the rest of England had succumbed. This eleventh-century building shared the fate of its predecessors, and it was after its destruction, about 1118, that the Cathedral now standing was commenced. Although, doubtless, many of the stones hewn for its predecessors are incorporated in the structure, they are not traceable, and no part of the building can be assigned to an earlier date than that given.

Into the details of the gradual additions, century after century, by which was accumulated the pile of buildings of which from this tower we have a bird's-eye view, I need not enter, each addition to the Cathedral marking by its own characteristics the age in which it was made. The strong gateway, with its ancient portcullis, the adjoining prison, the buried bridges over the moat, the ruined infirmary with its chapel and ante-chapel, the infirmary's house, the cellarer's house, the cloisters—all combine to tell the history of the successive centuries during which were concentrated in the Church the learning and the greater part of the wealth and power of the country; when the abbeys were the centres of literature and art, and not only of the architectural but of that engineering skill of which we find evidence in other great works executed for the drainage of the fens, and notably in that embankment and cutting which was carried out by Abbot Morton, of Ely, in 1480-90, and which, commencing just behind the Cathedral, runs more than twenty miles through the fens, and is still known as Morton's Leam.

Of the mighty change which swept over Britain in the sixteenth century, destroying many of these ancient churches and changing others, like Peterborough, from abbeys to cathedrals, the grave of Katharine of Arragon, in the choir below me, is a silent record, since, to the presence of her body in this abbey, it is said we owe its preservation at the dissolution of the monasteries, and its conversion into a cathedral of the Reformed Church. The stone which covers the spot where Mary Queen of Scotland lay for twenty-five years after her execution marks further the continuance of the struggle between the two great religious parties, while the ruined cloisters carry us on 100 years further to the great struggle for liberty in 1643, when this Cathedral suffered so terribly at the hands of the Parliamentary soldiers.

Of the importance of this locality in the struggles of the Romans and Saxons against the ancient Britons, we find records, as I have shown, in the skeletons of the invaders which lie buried here on the edge of the fens. Of its importance in the struggles of

Danes and Normans against the Saxons we find the records in traditional history committed to writing by those who lived shortly after the events. Of its importance in the great struggle between King and Parliament we have the record in the words of an actual combatant, Henry Cromwell, who writes to Captain Berry, July 18, 1643—"to hold Peterborough at all costs, as it is the key to the fens, which, if lost, much ill may ensue." Must we be surprised if it is in the ruins around me, in the matrices of the monuments from which the brasses have been torn, in the fragments of the wrecked choir, that we read how the Puritan soldiers, fighting for political and religious freedom, half-blinded by party zeal, probably smarting under the recent defeat of their comrades at Stamford and Croyland hard by, and possibly missing the restraining hand of that commander who could rule alike friend and foe, ruthlessly robbed the Cathedral of treasures associated in their minds only with false religion and political tyranny, and thus incurred the odium of posterity? I need not trace the changes in the Cathedral during the last 240 years, although they reflect the domestic life of our nation during that period. Happily since 1643 the only invading hands which have marred the beauty of the building have been those of time and bad taste, and it is to repair their ravages that an appeal is made now not only to Englishmen, but to their brethren throughout the world.

PROFESSOR JEBB ON LOCAL ART.

THE twenty-second annual exhibition of the Glasgow Institute of the Fine Arts was opened on Monday evening. Mr. James King presided, and he said that, although in the galleries there were not so many pictures by artists of European fame as they had had in some former years, not a few English Academicians, as well as foreign artists of note, had contributed, and it would be found that the artists of the West of Scotland had never been more largely or more creditably represented.

Professor Jebb said that after Mr. King's remarks he hardly thought that there could be much need for many more words that evening, especially as the walls within which they were met had a voice so expressive, so various, and so eloquent—a voice which brought them messages from every realm of nature and life, from the mountains and the sea, from the winter and the spring, from the summer and from the falling leaf, messages from many lands recalling to many pleasant memories of holidays abroad, but perhaps bringing before them no scenes more impressively or more vividly than those which were nearest to them, the rocks and the bays of Scotland, its burns and its shores, its moorlands and its coasts. Human interest there was present in every form, with all its feelings, and, as Carlyle would have said, all its clothes, or some of them. One could not help thinking as he moved along the walls that life was represented as it was in the world—full of strange contrasts side by side, reminding one of what Arthur Clough said in one of his poems:—

Great is juxta-position.

His own acquaintance with the catalogue was too imperfect and too recent to enable him to illustrate this observation, but he thought they would find there *The Old Laird* next door to *The Little Beggar*; *The Revolutionist* next to *A Quiet Pool*; *A Great Secret* next to a circumstance so notorious and so familiar as *A Wet Day in George Square*; the editor of a delightful and able journal, of which he was a constant reader, next to *The Auld Wife ayont the Fire*; *Sir Garnet* next door to *Shy*; and *A Student*, as he observed with professional regret, next door to *Flirtation*. He had not come there, he was sorry to say, with a new definition of the beautiful, or even of the true, still less with a definition of art; nor had he any remarks of striking originality to offer on the social and ethical value of fine art; but he had a little to say on a practical point. There seemed to him to be a tendency to speak of provincial exhibitions of pictures in an apologetic tone, as if the best thing that could be hoped for was to follow London at a distance. In his opinion that was a complete mistake. It appeared to him that an exhibition of pictures at a great centre such as Glasgow had a function to perform quite distinct from that which could be performed by one of what were called the metropolitan exhibitions. Every exhibition such as the present had two sides—the cosmopolitan and the local. As they had just been told by Mr. King, the cosmopolitan element was admirably and brilliantly represented in that exhibition. It was also evident that the local side of the exhibition was remarkably strong and satisfactory. A committee of selection, and, still more, a hanging committee had always a very difficult task, and it would probably be rash to affirm of any such committee that they had ever given universal satisfaction; but there appeared to be reason to believe that in the present case the committee had approached as nearly as possible to that ideal state of things. The local art of Glasgow was probably never more largely or more brilliantly represented than it was this year. He ventured to think that the important feature in an exhibition of that kind was not the cosmopolitan element, but the local element. Art, and especially perhaps the arts of sculpture and painting, were suffering in this country at present under a very great disadvantage—a dis-

advantage which also affected many other interests. He meant excessive centralisation. London, the centre which was meant when we spoke of centralisation in Great Britain, was itself under the dominion to a very large extent of another influence, which in its way was perhaps as injurious to art—he should be disposed to think more so—as centralisation itself. He meant the influence of fashion. Fashion in matters of art was created principally by one or other of two causes, and very often by their joint action. The first cause was art criticism, the second was the personal notice of those who, perhaps, possessed no very great acquaintance with art, but exercised an enormous influence. In regard to the second of these causes, they had lately been reminded in a public and very striking manner how vitally such notice might affect the career of a sculptor. Though not quite so injurious, it was certainly equally true that it affected the career of a painter nowadays, in London at least, just as much. He did not propose to dwell on that influence, which was quite beyond the reach of argument, but on another—the influence of art criticism. It would be ungrateful to the art criticism of these islands to deny that it had been extremely good in many ways. It was from the Continent that we had perhaps had our great histories of art, such books as Jacob Burckhardt's history and many others: but in this country there had been, perhaps, a larger continuous supply of intelligent art criticism than in any other country in the world. To it we owed very great obligations, but it had not effected all the good which it had unquestionably done without some compensating, or, at all events, appreciable disadvantage. The drawback of art criticism was that it made a great many weak-minded persons affect to admire what in their hearts they neither admired nor comprehended. He could give a simple illustration of what he meant. Speaking of the frescoes of Domenico Ghirlandajo in the Church of Santa Maria Novella at Florence, a very great art critic observed that any person to whom they gave great pleasure was a vulgar person. Now, very many amiable and conscientious people were afraid of being thought vulgar, and nothing would induce them to confess that they really admired those frescoes. Without pretending to express an opinion on their intrinsic merit he ventured to say that in those frescoes there was a great deal which might be honestly admired, and which most people did admire. The inference from that was not that art criticism was a mistake, but that art criticism should be assimilated intelligently and sincerely by those who professed to act up to its counsels of perfection, and not merely to its rudimentary maxims. In order to appreciate good art an education of the mind and the eye was of course necessary—he should say an education of the mind before an education of the eye, but that was a matter of opinion. The object of such an education was to enable one to distinguish first the distinctly bad from the mediocre, then the mediocre from the good, then the good from the excellent, and the excellent from those few examples of supreme excellence which by the common instinct of the best judges stood at the head of all human art. At every stage the judgment which the learner formed must be sincere. He must not attempt to admire the good when he had only reached the point of admiring the mediocre, he must not pretend to admire the mediocre while in his heart he was still secretly admiring the bad. Until we had more sincerity, not in the art critics or the artists, but in the public, we should never have art reinvigorated from its only true source—Nature. Now, what could a local exhibition like that do? The pictures sent to a local exhibition were in a very large measure derived from the locality, and when he spoke of locality in reference to that exhibition he did not mean Lanarkshire, but Scotland. The native artist had obvious advantages, other things being equal, or nearly equal, for the faithful rendering of the scenes and the life which he knew best. It was the part of such an exhibition as that not merely to bring out latent talent in a particular locality, but also by the exercise of sincere and independent judgment on the part of the public to encourage those local artists to draw from the true source, Nature, and not to be guided by the fashion which ruled the London market. That was what he believed that exhibition was actually doing in a very large measure. Within the last twenty years a group of artists had been formed, or at all events enlarged and fostered, in Glasgow, mainly by the influence of such exhibitions as that. Consider for a moment how the great art of Italy and how the great sculpture of Greece were developed. Everyone knew in the case of Italy that from the age of Giotto to the end of the sixteenth century it was developed by a series of local schools acting and reacting on each other, each having its own well-marked characteristics. The school of Florence, the school of Padua, the school of Milan, the school of Bologna, the school of Venice, the school of Sienna, the school of Brescia, and many more were all within a comparatively small area of country, the one acting and reacting on the other, developing this and that aspect of art, and it was by their joint influence that the great Italian painting reached its perfection. And it was just so with old Greek sculpture. There was no reason why in this country they should not have local schools, and that exhibition was one of the agencies by which such a result might best be helped. He would make one remark which must strike everyone in reading the history of Italian painting in contrast with the actual condition of painting among ourselves. It was a well-known fact that some of

the greatest of the old Italian painters did their best work after middle life. Leonardo was past fifty when he did his best work. Titian and Michael Angelo were both old men; Giovanni Bellini was past sixty. These artists acted in the spirit of the sixteenth-century Italian engraving, which represented an old man seated in the chair of a child, "I grow old, still learning;" and when Nature had again become the predominant source of British art it would be so in this country also—there would be a vitality and a progress traceable from the natural source throughout the artist's career. He could not conclude without saying how much he thought they all owed to the president, whose absence was so much regretted, the vice-presidents of the council, and officers of the institute. Their labours ought to be formally recognised by those who were indebted to them for their enjoyment. He had also to mention that the principal loan pictures had been sent by the president and council of the Royal Academy, the Earl of Dalhousie, Rev. Dr. Burns, Messrs. James Donald, James Duncan of Benmore, Muir, Henderson, Connal, H. L. Anderson, Pollok, Marshall, Hargreaves Dunlop, Dickie, Fry, Dixon, Ramsay, and Orchar. It was now his very pleasing duty to move a vote of thanks to the gentlemen who had so kindly lent pictures to the exhibition, and to couple it with the name of Mr. Muir.

NATIONAL ASSOCIATION OF MASTER BUILDERS OF GREAT BRITAIN.

THE fifth annual meeting of this Association was held on Tuesday, the 30th ult., at Liverpool, when the report and balance-sheet were read by the secretary.

The president, Mr. Stanley G. Bird, in moving the adoption of the report, said it might be thought that it was a very meagre one to present, still it contained several matters of the highest importance to the trade throughout the country. Firstly, he had to congratulate the meeting on the amicable relations which existed between employers and employed, which was no doubt in great measure due to the extraordinary depression in the building trade both in London and the provinces. The depression was a source of regret to all, and he was sorry to say that the prospects of improvement did not seem very bright. Secondly, he regretted that during the last few months Mr. Potter, by his letters in the *Times*, had tried to stir up an agitation in the trade, and had gone out of his way to make a gratuitous attack on this Association; he (the president) had answered the letter, pointing out that the motto of the Association was Defence not Defiance. He was happy to say that the policy of the Association was to try to prevent strikes, and he was glad that up to the present their endeavours had been eminently successful, no great strike and very few small ones having taken place during the existence of the Association. Thirdly, the question of deficient and improper quantities was most urgent. Two very important actions had lately been tried at Liverpool, and it was high time that this matter should be taken up, and he again urged on the builders the great necessity for obtaining fair and equitable conditions of contracts. The form agreed to by the Royal Institute of British Architects, which had been adopted by the National Association, although it was now in more general use, was not employed to the extent he could wish. The council recommended the appointment of a sub-committee to go into the whole question of quantities and form of tender, with a view to obtaining a conference with the Royal Institute of British Architects at an early date to settle these most important questions.

The adoption of the report was seconded by Mr. Robert Neill, of Manchester, and carried.

The President then drew the attention of the meeting to the working of the Builders' Accident Insurance Company, which was established under the auspices of the National Association, and strongly urged the trade to support the company, which was established on strictly mutual principles. He quoted one case where the insurer had only paid 6*l.* 6*s.* premium, and the company had paid 223*l.* in compensation, together with the costs of an action.

The meeting next elected the officers and council. Mr. Stanley G. Bird, of London, was re-elected president for the third time, with Messrs. R. Neill, jun., and W. H. Cowlin as vice-presidents. It was announced that the next half-yearly meeting will be held in Edinburgh. In the evening the Liverpool Builders' Association entertained the Council of the National Association and a large party of friends at dinner at the Adelphi Hotel, Mr. Edward Hughes, the president, in the chair. The toast of success to the National Association was proposed by Mr. Samuel H. Holme, who pointed out the necessity of the Association, and that since its establishment the relations between employers and their workmen had been more friendly, and their differences more readily adjusted. The toast of the President of the Liverpool Association was proposed by Mr. Clay, of Manchester.

Mr. A. J. Gale will read a paper, entitled "Some Notes on Professional Practice," at the meeting of the Architectural Association on Friday evening, the 16th inst.

NOTES AND COMMENTS.

It has been officially announced by the Consul-General that the Italian Government have decided upon inviting another International Competition for a design for the proposed National Memorial of King VICTOR EMANUEL II., which is to be erected in Rome. All competitions attract designs, no matter how infinitesimal may be the chance of success. But in this case there ought to be some forethought exercised before designs are prepared by English artists. It was known at the time of the first competition that there was a prejudice against all foreigners, and in consequence many ingenious devices were adopted to conceal the nationality of some of the competitors. But they were without avail, for the result demonstrated that no Italian Government would dare offend the electors by giving the commission to an English or French artist. It would save much labour and expense if the Italian authorities accepted the inevitable and confined the competition to their countrymen. But then they would lose the opportunity of displaying their liberality at the cheapest possible rate.

WHAT is to be done with the statue of the late DUKE OF WELLINGTON when it is removed from the summit of the arch will shortly become a subject of debate. It is well known that the DUKE was unable to see the absurdities of the figure, and he regarded the suggestion that the statue should be taken down as a slight to himself. "They must be idiots," he once wrote on the subject, "to suppose it possible that a man who is working day and night in the public service, without any object in view excepting the public benefit, will not be sensible of a disgrace inflicted upon him by the Sovereign and Government whom he is serving." The DUKE failed to perceive that the opposition to the statue partly arose from the fact that it was an unworthy representation of him. THACKERAY, on acting as a guide through London for JULES JANIN, gravely informed the French writer that the subject of every bad statue was the Hero of Waterloo, and so many of the WELLINGTON statues are defective there were grounds for the joke. When it is suggested, as has been done by Sir W. H. GREGORY, that the Hyde Park statue should be placed in some conspicuous position close to Apsley House, hero worship is overcoming good taste. There is already a curious figure in Hyde Park, supposed to represent ACHILLES, which was cast at the expense of the ladies of England, as a memorial of the DUKE. Surely it is enough for the neighbourhood.

THE late GEORGE MASON was an artist of whom any country might be proud, and by his death in 1872 England lost one of her chief poet-painters. But his works were few, and it is difficult for the general public to appreciate his peculiar qualities. MASON'S works are also hard to copy on wood, steel, or copper. At length Mr. R. DUNTHORNE, of Vigo Street, has been able to produce a plate from one of the best of MASON'S works—the last by him which was exhibited at the Royal Academy. Mr. ROBERT MACBETH, A.R.A., whose paintings show affinity with MASON'S style, some time ago accepted a commission to etch *The Harvest Moon*, and the plate is now ready for publication. In size it measures 36 inches by 14 inches, and from its form is better fitted for decorative purposes than most engravings. Mr. MACBETH has given a delightful rendering of the original; his etching has the dreamy character of MASON'S painting, and landscape and figures are combined with no less charm. A work of this kind is a recognition by one artist of the genius of another, and a copy of the print is worth scores of some etchings which have secured popularity.

THERE was much opposition in the City when it was first proposed to purchase no more than the lower parts of warehouses for the extension of the Underground Railway, owing to the enormous value of property. The directors of the proposed Glasgow, City, and District Railway, have imitated the example that was set up in London, regardless of the difference in the conditions of the two schemes. About two miles of the Glasgow railway is to be tunnelled, and it is expected that owners of property will agree to what is known as a wayleave, or in other words accept some trifling compensation for surrendering so much of their ground as may be needed for the construction of the line. The Lands Clauses Consoli-

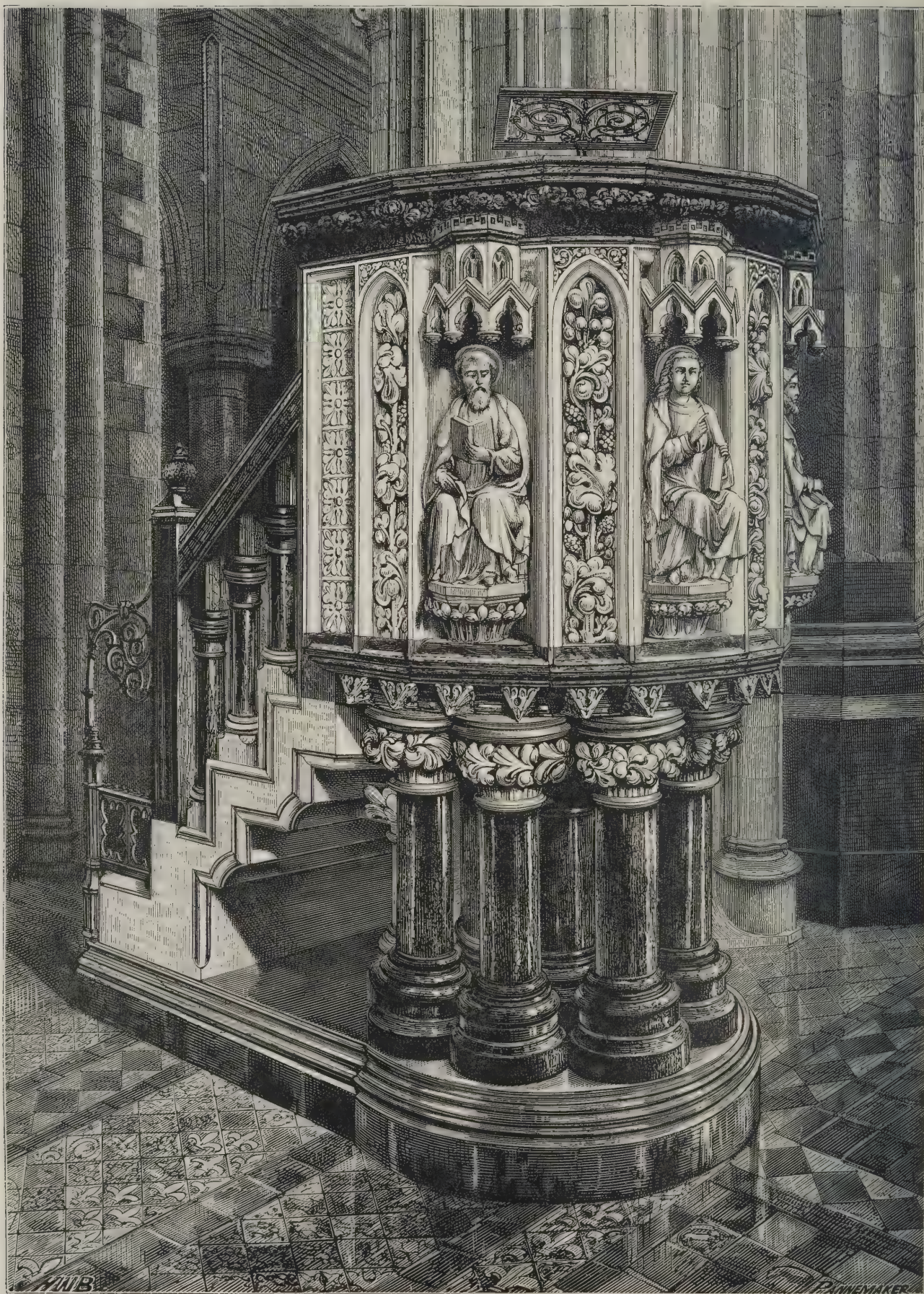
dation Act states, "That no party shall at any time be required to sell or convey to the promoters of the undertaking a part only of any house or other building or manufactory, if such party be willing and able to sell and convey the whole thereof." But the Railway Company boldly got over the difficulty by affirming that the substratum does not form part of a house, building, or manufactory. In other words the old maxim, *Cujus est solum, ejus est usque ad cælum*, has become obsolete, and the rights of an owner of the surface no longer extend to the centre of the earth. The London directors obtained special legislation, but in Glasgow the common law appears to be relied on. Another point that is remarkable about the proposal is the indifference to actions for damages to property. In ordinary cases it is considered more economical to purchase buildings in the neighbourhood of a line that are likely to be affected by the operations of the contractor, but the directors of the Glasgow railway think there is no risk of settlement or other injury to houses by removing the muddy sand which forms the foundations. If the contractor is to become responsible, the amount inserted in his estimate for contingencies will not be a trifle.

A MEETING was lately held of the Committee who are opposing the arrangements for the erection of a new museum in Dublin, at which the speech of the Lord-Lieutenant to the deputation was considered. The Committee maintain that the subordination of the Irish Department to South Kensington is opposed to the wishes and opinions of the Irish people, and if persevered in will fail in the future as it has in the past. A new scheme should therefore, it is said, be prepared, providing for an independent Irish department. The erection of the museum buildings on the proposed site would, it is stated, "be an utter waste of public money." It is suggested that three houses in Kildare Street should be purchased, when, including the courtyard, there would be available a site with 491 feet frontage. The final suggestion which represents the object of the agitation is, "That the proper course is now to issue fresh instructions to architects under the auspices of a representative Irish committee." But what in Ireland is a representative committee it would be difficult to determine.

THE Governors of the Heriot's Hospital, Edinburgh, have lately been considering certain matters in connection with the management of their Trust. It is expected that, as an outcome of their deliberations, substantial aid of a pecuniary nature will be contributed to the Watt Institution and School of Arts. It is stated, in fact, that the Heriot Governors contemplate spending a sum of 12,000*l.* for the extension of the Watt Institution buildings in Chambers Street, besides a large annual contribution towards its endowment.

A SUB-COMMITTEE of the Glasgow Town Council has been appointed to select the stone for the new municipal buildings. Quarries at Bannockburn have been visited, and specimens of the stone obtained there are under analysis. It is proposed to visit other quarries. Amateur investigation of the qualities of stone are not always successful, and even when men who have a reputation as geologists co-operate for the purpose, there is more than a probability of failure. If the selection of stone for the Houses of Parliament had been left in the hands of the architect, the building need not now be crumbling. The same result is to be witnessed in America. Pains were taken by scientific experts to discover the quarries with the strongest stone in order to build the Albany Capitol, but what was selected quickly failed. There may, however, be more success in the case of Glasgow.

A PUBLIC meeting to advocate the preservation of Croydon Palace is to be held at the Public Hall, Croydon, on the 9th inst. Some contributions have already been promised to secure from destruction this ancient and historical residence of the Archbishops of Canterbury in Surrey. A sum of about 5,000*l.* is required, and it is proposed to convert the building into a free library and museum, some part being reserved as a memorial to the late Archbishop TAIT. All interested in this movement are requested to communicate with Dr. ALFRED CARPENTER, the honorary secretary, or to Mr. S. W. KERSHAW, F.S.A., Lambeth Palace. The features of Croydon Palace are known to most architects, and its interest, which was both antiquarian and local, has now become of almost a national character.



PULPIT, CHRIST CHURCH CATHEDRAL, DUBLIN.

G. E. STREET, R.A., ARCHITECT.







184 PHOTO

Wragge & Co. 22, Mark Lane Cannon St EC

PROPOSED SO

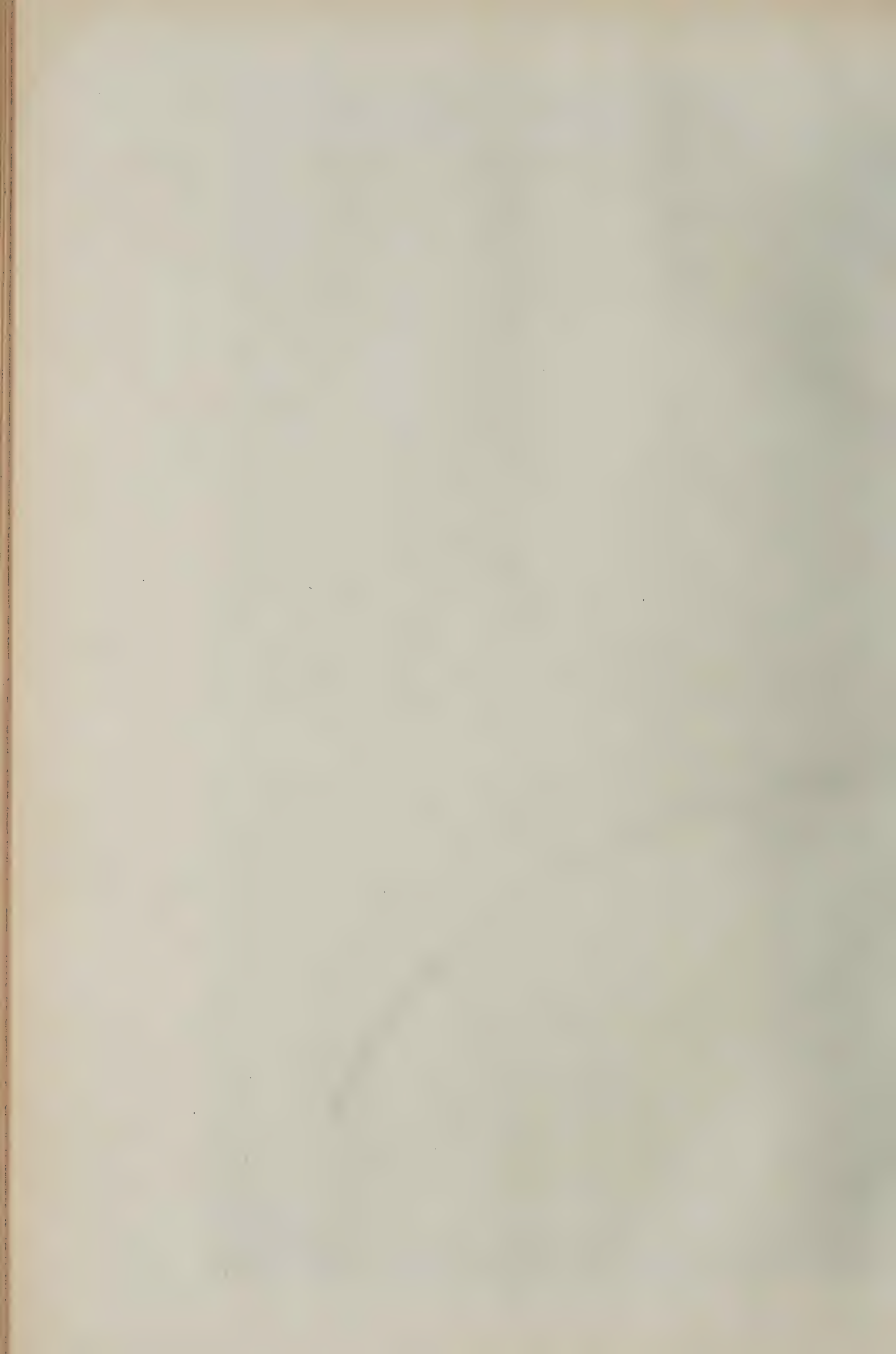
MESSRS JOHN & J

Feb 10th 1883.



KENSINGTON GALLERY.

BELCHER, F.R.I.B.A. ARCHITECTS.





SOUTH-EAST CHAPEL, CHRIST CHURCH CATHEDRAL, DUBLIN.

G. E. STREET, R.A., ARCHITECT.

ILLUSTRATIONS.

SOUTH KENSINGTON GALLERY.

THIS illustration is taken from a water-colour drawing by Mr. HAIG, and represents a view of central dome and vista, formed by contemplated Art Galleries at South Kensington. Designs and estimates for these have been prepared by Messrs. JOHN & JOHN BELCHER, F.R.I.B.A., and embrace the original proposal of the late PRINCE CONSORT, which, if carried out, would prove both a financial success and an advantage to the neighbourhood.

The proposed scheme is on the plan of foreign galleries, having a covered central avenue, and art show or exhibition rooms on either side; well-lighted studios being arranged on the first floor, entered from an upper gallery, which runs round the whole building, and to which access is obtained by eight grand staircases.

In connection with the Gallery is a large club, with committee, lecture, and reading-rooms, &c.

The buildings have been designed to accord with other public buildings in the vicinity, and the internal decorations are arranged to be carried out in coloured marbles and "Della Robbia" ware, with provision for the introduction of statues, &c., and also for the exhibition, permanent or otherwise, of sculpture generally, to which it will be well adapted.

The estimated outlay is 118,000*l*.

ILLUSTRATIONS OF CHRIST CHURCH CATHEDRAL, DUBLIN.

WE publish this week two more of the engravings from the volume on Christ Church Cathedral, Dublin, which has been produced by Messrs. SUTTON SHARPE & Co.

SOUTH-EAST CHAPEL.

One view represents the south-east chapel from the south choir aisle. The choir is apsidal in plan—thus following the lines of the crypt—and beyond is the lady chapel, which is rectangular in plan. On the north and south sides are small chapels, which are continuations of the aisles in the western part of the Cathedral. Among the chapels on the south side the eastern is alone rectangular, and this will explain the peculiarity of the converging south side shown in the illustration, and which aids in producing what Mr. STREET calls "charming effects of perspective." The following is his description:—

The treatment of the eastern chapels and of the aisles round the apse was a matter of no little difficulty. The groining bays in the aisle were of necessity awkwardly irregular in plan, and there was great risk of spoiling the whole work by any mistake. It is hoped that none was made. The whole work is as elaborate in detail as possible, and has been admirably wrought. In the engraving, taken from the south side, just outside the westernmost arch of the choir, the pier on the left is the old one which gave most of the data for the restored arcade, but all the rest of the work is new. The walls are all arcaded below the windows, with a continuous seat under the arcading; and the varied angles and lines of the structure, following exactly those of the crypt underneath, produce charming effects of perspective, and are full of light and shade. The chapel, seen at the end of this view, is the southern of the three eastern chapels; each of these, of course, had originally an altar, and for many reasons it would have been convenient if one could have been placed in the central chapel, for use when the communicants are so few as to make it inconvenient for them to join the service at the altar in the choir. This, however, could not be, and as the chapels are very small, and do not project far beyond the passage-way round the choir, there is not so grave a sense of defective use as there usually is in such a case. In the central chapel the arcade round the walls has a principal seat in the centre for the Dean, in case at any time he should desire to summon the Chapter for consultation within the walls of the church.

THE PULPIT.

The pulpit stands on the right or northern side of the nave, near the chancel screen. The materials are stone and marble, and the statues of the Evangelists occupy the four niches on the upper part. The hand-rail of the stairs is a balustrade of marble shafts.

STUDIES FROM LIFE.

THE studies which appear in the illustration have been reproduced from drawings by M. LECHEVALIER-CHEVIGNARD. They were utilised by him in a large decorative work which he lately finished. The artist's career was described in an article published in *The Architect* in March 1881. M. LECHEVALIER-CHEVIGNARD might be supposed to be in danger

at the present time in France. He has received commissions from the Orleanist princes and from Prince NAPOLEON to adorn their mansions. When M. ROUGEON was appointed the architect for the Pompeian house which Prince NAPOLEON desired to possess, M. LECHEVALIER-CHEVIGNARD was specially sent to Pompeii in order to prepare the designs for the ornamentation of it. At the suggestion of M. PAUL BAUDRY, a commission was given to him for the decoration of the library of the Duc de CHARTRES, a prince of whom French politicians appear to be afraid; and subsequently the Duc d'AUMALE entrusted M. LECHEVALIER-CHEVIGNARD with important commissions, one being the restoration of the remains of the painted glass by JEAN COUSIN, which the Duke esteemed as treasures. But, on the other hand, M. LECHEVALIER-CHEVIGNARD has been favoured by the Republican authorities. He was selected by the Senate to depict the courage of the inhabitants of Chateaudun in defending their town against ten thousand Prussians; he copied the *Sposalizio* at Milan for the Beaux-Arts; he designed tapestries for the Gobelins, and painted the grand staircase at the Sevres factory. Lastly, he has served the Government by accepting a professorship of decorative art at the Ecole des Beaux-Arts.

THE ARCHITECTURAL ASSOCIATION.

THE sixth ordinary meeting of the Association was held on Friday evening, the 2nd inst., Mr. E. G. Hayes, President, in the chair.

A vote of thanks was passed to Mr. May in connection with the late visit. The next visit, it was announced, would be made on Saturday, February 10 (to-day), to the new Oratory at Brompton.

The Position of Choirs and Organs in Churches.

Mr. W. H. BREWER then read a paper under the above title, as follows:—

The importance of music as an accompaniment to the service of the Almighty has been acknowledged in every age, and by every form of religious worship with which history has made us acquainted; and to realise the extraordinary attention which this branch of sacred art received at the hands of the people of old, we have only to open the Holy Scriptures and read the account given in the Second Book of Chronicles on the dedication of Solomon's Temple, in which we are told that there were present, amongst others, "the Levites which were the singers, all of them of Asaph, of Heman, of Jeduthun, with their sons and their brethren, being arrayed in white linen, having cymbals and psalteries and harps, stood at the east end of the altar, and with them a hundred and twenty priests sounding with trumpets." In the earliest days of Christianity we also read of "singing hymns," and all through the Middle Ages the same importance continued to be given to music in connection with the services of the Church. Charlemagne, who, we should have thought, had quite enough business upon his hands to occupy all his time, yet considered it his duty to become acquainted with the discussions going on as to the correct number of the Gregorian "modes" or tones to be used in church music; and Robert, King of France, absolutely conducted the choir of his royal chapel, arrayed in his coronation robes! Although the Eastern Church also cultivated music, yet there was a great disregard of practice, the Western Church admitting the use of instrumental accompaniment, and the Eastern Church strictly prohibiting it. However, it should be noted that the use of instrumental accompaniments is not, and never was, universal, even in the West; and it is a well-known fact that neither organ nor orchestra have ever been admitted into the Pope's own chapel, the Sistine, nothing but pure vocal music being allowed. I believe also that the Cistercian and several other religious orders are forbidden by their rules to have anything but vocal music in their churches. Until some twenty-five years back instrumental accompaniments were forbidden in the diocese of Lyons, and the Roman Church still prohibits the use even of the organ at high mass on the Sundays of Lent and Advent.

Long before the Reformation, most large churches in England possessed one or more organs. Durham Cathedral in the fourteenth century had as many as five. The Reformation in England does not seem to have had any perceptible effect upon Church music, and in most cases the organs remained. The case was very different, however, with the Revolution. The Puritans seem to have vented their spite upon organs more than on any other article of church furniture except alone the altar, and a very lively account of their proceedings at Peterborough is given in "*Mercurius Rusticus*," but which is too long to quote here.

To the German Lutherans, however, must be allowed the credit of having developed the organ into the magnificent instrument which it has now become, and the immortal genius of John Sebastian Bach has given a literature to the instrument such as is possessed by no other, and is scarcely surpassed by the orchestra itself.

Ecclesiastical music had fallen into a very low condition in this country some forty years back, and those who are old enough can well recollect the state of things which then existed. The cathedral choirs were, of course, an exception, but even in cathedrals the organs were totally inadequate, few of them possessing a properly-arranged pedal-board, and all of them tempered according to the wretched old system, by which music could only be played in about three keys, and if written in any other it had to be transposed. These instruments, however, often had a fine effect of tone, from their position upon the choir-screen. The organs in parochial churches were, as a rule, dismal affairs. It is true that a few organs by Father Smith, Renatus Harris, &c., were to be found in some of the city churches; but even those would be looked upon as totally inadequate to modern requirements, although they undoubtedly possessed a delicacy of tone that was very charming as far as it went. The choirs in parochial churches scarcely deserved the name, and in village churches the music was often ridiculous. Organs were almost unknown, and the terrific instruments of torture, the "Seraphin," the barrel-organ, and the "self-acting grinder," were amongst the favourite substitutes. The shocking tricks which these instruments played often caused consternation among the worshippers. I knew of a "self-acting grinder" which had the disagreeable habit of occasionally treating the congregation to the whole of its twelve tunes, one after the other, if by accident the man in charge did not make a rush at it and hit a certain knob or button just at the right minute. And a friend of mine related to me a very remarkable scene at which he was present, and which happened at a village church in Buckinghamshire, many years ago. A hand-grinding organ was the hero in this case. The "professional" performer upon the instrument happened to be absent, and an amateur undertook to serve for him. When the hymn was given out he took hold of the handle and ground and ground away, but nothing came of it all but a weeping sound. In a state of intense alarm the unfortunate performer rushed to the front of the gallery and cried out, "Oh, yer reverence, this 'ere organ has gone and busted itself!"

The old village orchestras, which may possibly have been of value in earlier times, had died out or dwindled away until they had become worse than useless. I recollect a very old clerk, in a church near Norwich, who used to lead the singing with a cracked clarinet, and I remember his telling me that many years ago there was a full band, of which he was the only survivor. As, however, he told me this nearly thirty years back, and he was then over eighty, probably the band had been given up sixty or seventy years ago.

The very remarkable revival of ecclesiastical music in this country during the past thirty or forty years, and the wonderful development of the organ during the same period, have of necessity had an effect upon our ecclesiastical architecture and the arrangement of churches and chapels. For, wonderful as has been the improvement of the musical arrangements in Anglican churches, it has been equally remarkable amongst Congregationalists and Dissenters generally. In years gone by a hymn bawled in unison was considered sufficiently artistic in places where now one will hear first-rate choral singing, accompanied by a very excellent organ. Oratorios and organ recitals are also greatly favoured by our Nonconformist fellow-countrymen, who are doing much for the development of musical taste in connection with religious worship.

In the Roman Catholic churches of Germany a somewhat remarkable movement has taken place in connection with ecclesiastical music. It is the abandonment of the orchestra and the orchestral style of composition, of which Mozart and Haydn were such notable masters, and the revival of the earlier and severer, or vocal style, which is exemplified by the magnificent compositions of Palestrina, di Lasso, and Sorzano. The disappearance of the orchestra is leading to increased importance being given to the organ. Pugin complained some thirty years back that when the choir struck up in Cologne Cathedral with its orchestral accompaniments, the columns and arches of the building seemed to disappear and to become replaced by the pit, boxes, and stage of the Italian Opera. He would find no cause for the complaint now, as the operatic singing is replaced by the severest church compositions, and the orchestra has been abolished, and is about to be replaced by the largest church organ ever erected. This movement has now spread so far in Germany that in addition to the Cathedral of Cologne it has been adopted in those of Ratisbon, Mayence, Aix-la-Chapelle, Münster, Eichstädt, Treves, Leichteritz, &c.

I have been obliged to dwell upon these musical facts at some length, because they serve to show that the organ is every day becoming a more and more important adjunct to religious services; and during the last thirty years the progress which has been made in organ-building, and the enormous improvement which has taken place in everything connected with that instrument, is a remarkable fact in the history of music. Those who compare the organs erected half a century back with the magnificent instruments constructed by our leading English firms at the present time, are simply astounded at the ingenious inventions and contrivances which have been introduced to overcome difficulties which rendered the older organs generally almost unplayable, and always

most fatiguing to the performer. It must not, however, be forgotten that the more perfect the organ is the larger its bulk becomes, and the greater becomes the difficulty of the architect in finding a suitable place for it in a church or chapel.

In mediæval times, and, in fact, as a general rule, until some thirty or forty years back, the organ gave an architect little trouble. As long as it was enclosed in a case some 10 feet by 5 feet and about 16 feet high, it could be placed almost anywhere, and it did not demand consideration in planning a church; but when the same thing becomes a structure 20 feet square and 30 feet high it can no longer be ignored, and provision must be made for it or it will become a serious disfigurement to the building. The difficulty must be boldly grappled with. It is simply useless for an architect to complain of the size of an organ or to suppose that it should be made smaller, so as to occupy less space: he might just as well complain of the size of a dining-table when he is designing a dining-room. The thing is wanted and must be provided for, and the architect must discover some means of meeting the difficulty. I acknowledge that it is often a serious difficulty, but there is not the slightest chance of its vanishing or even becoming modified, as in all probability organs will get larger and larger as time goes on. All attempts at decreasing their size have hitherto proved complete failures.

There are, of course, several things to be taken into consideration in selecting the position for an organ. The first and most important is that the instrument should be placed where it will be heard to the best advantage; the second is that it should be in such a situation that it may be serviceable both for the choir and also for congregational singing; the third, that it should be placed where it will be secure from injury arising from damp, excessive draughts, variations of heat and cold, and especially leaky roofs. The gutter of a roof should never, under any circumstances, be carried over the organ; yet in two new churches which I have lately seen the organ is placed under the valley between two roofs. In another church, recently restored at great expense, I noticed a few weeks since that the gutter over the organ was insufficient; the consequence was that the open diapasons were receiving a regular *douche*, and the water was running out of the lips of the pipes! I pointed this out to the sexton who was showing me over the church, and he said, "Well, sir, our organist *do* complain. A few Sundays back the water came down on his head during morning service; but what can be done? Our parson has spent a deal of money over that gutter!" I suggested that at any rate the organ ought to be removed. Lastly, an organ must be placed in such a position that it is, if not an ornament to the building, at least no disfigurement to it.

Now, there are not many positions which a large organ can occupy in a church so as to fulfil all these conditions, and it is not surprising that it should have created a new feature in church architecture—the organ-chamber—which seems to be popular amongst Anglican clergy, as it is to be found in very many new churches, and has been added to not a few ancient ones, sometimes, I am bound to say, not to their improvement. It is, in fact, greatly to be doubted whether it is always advisable to remove an organ from the western gallery where it has formerly stood, to place it in a kind of black-hole at the side of the chancel. This is often done under the idea that the position is more in accordance with ancient usage; but in point of fact, while there is plenty of mediæval authority for the western choir and organ-gallery, there is none that I know of for an organ-chamber, which is an essentially modern feature in church architecture. Ancient organs in western galleries occur at Amiens Cathedral; the Cathedral of Constance; St. Mary's, Lübeck; St. Anne's, Augsburg; St. Ulrich's, Augsburg; and although the organs have disappeared or have been rebuilt, ancient western organ-lofts are to be seen at St. Stephen's, Vienna; Ulm; Liège; St. Mary's, Würzburg; Ochsenfûrth; the Carmelite Church at Boppard; St. Pantaleon at Cologne, &c. The last-named example, however, is so singular in its arrangement that it may have been removed from some other position.

The reason for placing the organ in an organ-chamber is that it may be near to the choir, who are now usually placed in the chancel. Whether the choir of laymen was in the Middle Ages commonly placed in the chancel seems doubtful. That the chancel was nothing like so universal a position for the singers as is generally supposed seems proved by the arrangement of many ancient churches. For instance, in the old abbey church of Corneli, Münster, *e.g.* near Aix-la-Chapelle, the choir, with its stalls and complete ritual arrangement, is to be seen in the western gallery. The same is the case in one of the earlier of the abbey churches, that of Seligenthal, near Landshut, where the front of the choir-gallery is adorned with a series of beautiful old pictures, and the interior fitted with regular choir stalls. The same arrangement is to be noticed at the Abbey of St. Maximin at Treves, though unfortunately here the whole of this interesting portion of the church is much modernised. At the minster church at Roermond the arrangement of the choir was very singular. It was divided into two parts, each of which occupied one of the triforia of the nave. Each triforium choir terminated to the east in a small apse, bracketed out into the transept, containing an altar, both of which still exist. The original high altar also exists, not in the great

apse, but in a smaller apse projecting from its eastern extremity. M. Cuypers, who has very carefully restored this church, believes the position to be original. There is a rather later western organ-gallery, but the whole is thirteenth-century work. The curious church called the *Alte Pfarrkirche* at Ratisbon contains a singularly small chancel—only about 10 feet square—but has a very deep choir-gallery at the west end. The stalls have been removed, but the marks of where they were fixed can still be traced. The date is thirteenth century. At Coburg there was evidently a western choir in a gallery, with a little apse built out over the principal doorway. The arrangement is very picturesque externally. At Limburg-on-the-Lahn the great triforium, which is vaulted and furnished with several altars, is called the “*männerchor*.” Whether it really served the purposes of a choir is a question which it is not possible to settle, but the name would seem to suggest it.

Notwithstanding the fury which has of late years been exercised against western organs and choir-galleries, there is much to be said in their favour, and it would perhaps be well to hesitate before removing them, especially in old churches. The west end of a church is an excellent situation for a large organ, both musically and as regards its appearance. The splendid examples at Lübeck and Bois-le-Duc, and St. Anne's, Augsburg, serve to show what a fine feature can be made of an organ in this position. Musically speaking also, the western gallery is a good position for a choir, and the arrangement lends itself very well to congregational singing. Much good carving and excellent work has been destroyed by the wholesale removal of west-end organ-galleries. I cannot help also regretting the destruction of the numerous fine Renaissance organ-cases which have disappeared together with the western organ-galleries.

The organs in cathedral churches, in England at any rate, were generally placed upon the chancel or rood-screen, and it is impossible to suggest a better situation for the instrument, as every single favourable condition is here complied with. The organ has plenty of space about it, and it is, consequently, sure to sound well. It is away from any walls which could convey its sound out of the building; it is excellent for choir work, and also for congregational purposes; it is more safe from damp and draughts than in any other part of the building, and less liable to variations of temperature. The position has also the sanction of antiquity, as it is recorded that there were organs upon the rood-screens of Durham, Peterborough, York, and Winchester Cathedrals long before the Reformation. In Continental churches a few organs still exist in this position. The Cathedral of Bruges, and that of St. Gomarre at Lierre, are cases in point; though, singularly, in the latter church the organ is sunk into the screen in such a way as to be invisible from the nave of the church. The removal of organs from choir-screens has been greatly in favour of late years, but I trust to live to see them all replaced in their former position. It seems that King Charles I. inaugurated this movement by ordering the removal of the organ in York Minster because it prevented the great east window being seen from the nave. It was, however, subsequently replaced.

When the organ is placed upon the choir-screen, one of two things seem to suggest themselves: either the congregation should be excluded from the choir, or the singers should be placed in the organ-gallery. The present plan of mixing up the congregation and singers in the choir-stalls of the English cathedrals has many great objections. In the first place, it is not edifying to look down the throat of a man just opposite who is singing a solo, nor is it advisable to recognise too distinctly any individual singer in a church. One may have heard him sing music of a very different character under very different circumstances, which it is undesirable to associate with his present performance; and yet the mind cannot help making this association, to the entire destruction of all solemn thoughts and religious feelings. It is also a great advantage to every choir to have a conductor, and not to trust too implicitly to the organ. Where music in the style of Palestrina is sung unaccompanied, a conductor becomes absolutely necessary. Now a conductor is strangely out of place in the middle of a congregation.

The destruction of choir-screens, both here and on the Continent, is to be regretted. Not only are these screens great ornaments to churches, but they are of considerable use for musical purposes. The magnificent rood-screens at Münster and Bois-le-Duc were, when I first recollect them, used positively as choir-screens, and the effect was remarkably fine. Both have now unfortunately been removed. I am told that the screens at Tournay and Bruges are threatened with the same fate, chiefly because they are not Gothic. Some years back the choir of Norwich Cathedral sang from the screen, and I fancy there must be ancient authority for this usage. In France the rood-screen is called “*jube*,” and I cannot help associating this name with the first word of the Complin service—“*Jube, Domine, benedicere*.” Possibly the Complin service may have been sung from the rood-loft, and hence the name “*jube*,” as given to this feature of church architecture. In Germany the rood-screen is called by a different term in almost every church. At Münster it was called “*Aposteln-gang*,” I fancy from the statues of the Apostles who adorned it. At Halberstadt it is called “*Bischofstuhl*” or “*ambon*,” whether it

really served as a bishop's throne or no it is impossible to say. At Hildesheim it is called “*Letner*,” a word closely akin to our word “*lectern*,” probably because the Gospel was read from it. It should be noted that although the rood-screen has generally been destroyed in France, yet the Gospel is always read from the place where it formerly stood. In some old descriptions of churches I have found the word “*pulpitum*,” used to signify the rood-screen.

Another position for the choir is to the rear of the altar. It is certainly the most ancient of all positions, as may be seen by the arrangement of the basilican churches. It is an excellent position from every point of view, and remarkably convenient, especially in apsidal churches. The great difficulty, however, is the organ. In French churches, where this arrangement is not uncommon, there are generally two organs—one a small instrument for the choir, and the other placed in the nave of the church for voluntaries and congregational purposes. The disadvantage of this is, of course, its expense, as it necessitates two organs and two organists. I am aware that there is an invention by means of which the same organist can play both organs at once by the application of electricity. It would be very desirable that this invention should succeed, but owing to the expense, or some mechanical difficulties, it has not met with the success which one could wish. I trust, however, that it will not be lost sight of, for, if it can be made thoroughly practicable, it would solve many difficulties, and it may turn out to be of the greatest possible value, both from an architectural and musical point of view.

The choir of Ratisbon Cathedral, which is justly celebrated all over Europe for its efficiency, consists of two separate bodies of voices, one composed of clergy, theological students, &c., who are placed in the stalls in front of the altar, and sing the plain chant; and the other of professional singers, who sing the harmonised music, and are stationed in the apse, behind the high altar. The organ is immediately behind the *rearedos*; it is a small but singularly good instrument, as far as it goes. Above the stalls, on either side of the choir, are stone galleries bracketed out, which are reserved for the use of clergy of distinction who are unconnected with the cathedral. This seems to me to be a very excellent idea—one which might well be adopted in other places—because it obviates a difficulty. Strangers ought never to be admitted into the stalls of a cathedral under any condition whatever; yet it is desirable to have some place for foreign ecclesiastics visiting the church. While I was at Ratisbon I noticed that one of these galleries was occupied by an Armenian bishop and his attendants. I must here call attention to a somewhat remarkable but very successful experiment which was made at this cathedral some years back. The plan of the cathedral is remarkably symmetrical, and when it was restored, numerous positions for the professional choir and the organ were suggested. Both were removed from place to place to discover where they would be most effective. The organ, which is, as I have said, a small instrument, was found to be totally insufficient everywhere except when placed in the apse, where, owing to some extraordinary acoustic properties of the buildings it has the effect of a large and powerful instrument. It was also discovered that the same effect was produced by the choir, so that a body of some twenty voices was found to produce the effect of a very large choir; it was, however, found necessary to play and sing the music very much slower than it would be ordinarily taken; a false note or a breakdown would, of course, be multiplied fourfold, and what would be the result of a cypher on the organ I tremble to think. Such things, however, do not happen with the Ratisbon choir, and I do not think that anything could surpass the superb unaccompanied music of Palestrina, as rendered by this choir and in this cathedral—it seems to wind round and about the lofty columns, and in and out of the stately arches in a way that baffles all description. I went to the church over and over again before I could discover where these grand waves of harmony proceeded from. This is the only case I know of in which the choir and organ have been placed and arranged with a view exclusively to the acoustic properties of the building, and yet one would naturally have expected to find such a proceeding rather the rule than the exception. The arrangement of organ and choir behind the high altar is not uncommon in France, and wherever I have heard it, the musical effect is remarkably good.

In cruciform churches one of the transepts is an admirable position for the organ. A very fine and effective instrument has been erected in the south transept of Worcester Cathedral.

The aisles of a church are not a good situation for organs without they are like those in the German churches—remarkably lofty. Ancient organs in this position are to be found at St. Afa, Augsburg; at St. Stephen's, Vienna; at Nordlingen, in Suabia; at Ingolstadt, in Bavaria; and at the Cathedral of Erfurth. The organ-lofts in each of these cases are very charmingly designed; all these churches, however, possess an organ at the west end in addition to that situated in the aisles. There is a gallery at the west end of the north aisle of Winchester Cathedral which was probably formerly an organ-loft, though we know that the principal organ of the church stood on the rood-loft. Another very favourable ancient position for the organ was in a gallery bracketed out from the triforium of the nave. The ancient organs at Chartres, Freiburg, and Strasburg are in this position; and, in all pro-

bability, the so-called minstrels' gallery at Exeter was nothing more than an organ-loft. We know also that, in addition to four organs in different parts of the church, Durham Cathedral had an organ corbelled out from the triforium of the nave. Although it is a fairly good position for a moderate-sized organ, yet it has several drawbacks; the organ is generally too high up to be quite satisfactory, either for accompaniment or as a solo instrument. Undoubtedly an organ sounds better when raised above the level of the heads of the congregation; but some of its tone must be lost when it is raised some 50 feet or 60 feet above the pavement.

Old organs were very frequently placed over the choir stalls. That of the old Cathedral of St. Paul was in this situation, and the Cathedral of Milan and many Spanish and Italian churches are examples in point. Unless, however, the choir projects west of the transepts, so that the organ can stand under one of the arches of the crossing, there is scarcely sufficient space for a modern organ of large dimensions, and it has led to the very objectionable practice of cutting the organ in half, and placing one half on one side of the choir, and the other half on the opposite side, the two being connected by trackers underneath the floor. It is useful, however, sometimes to have a small organ over the stalls when there is a large organ in another part of the church. This is the case at Worcester Cathedral.

We sometimes, though very rarely, find old organs placed on the ground to the east of the stalls; and it is to be remarked that the only pre-Reformation organ-case existing in England, that of New Radnor Church, is in this position. Occasionally the organ is placed on a gallery at the back of the altar. Handel's organ at Whitechurch is in this situation; both organ-case and choir gallery were designed by Wren. In some of the Lutheran churches in Germany the organ is over the altar. It is so at St. Anne's, Augsburg; but there the altar is the intruder, as the fine old organ holds its original position at the west end of the church, and a modern altar is placed under it. I think it was at Ludwigsburg I saw a singular three-decker arrangement, not pulpit, reading-desk, and clerk's desk, as one sometimes sees in England, but an altar below a pulpit immediately above the altar, and an organ above the pulpit.

(To be continued.)

LEEDS ARCHITECTURAL ASSOCIATION.

A PAPER on "Art Foliage" was read by Mr. J. K. Colling at the meeting of the Leeds Architectural Association on Monday. He said:—

Few attempts had been made in modern times to give architectural foliage its proper character of art workmanship. We go on reproducing and copying the works of former ages, and appear to be quite satisfied if in doing this we are able to produce a tolerably faithful imitation of old work. Why should not nature be appealed to; why should not natural form be conventionalised and adapted instead of ancient forms revived. He confined himself here to architectural foliage carving, and did not claim for it a position above the subordinate one as an accessory to architectural ornament, and therefore subservient to the form of the work itself. When designing foliage, nature should be faithfully and constantly referred to; its endless beautiful forms should be drawn and stored up for future use. Yet these natural forms must in some degree be rendered differently; in other words, they must be conventionalised or altered sufficiently to make them applicable and suitable to the various purposes for which they were designed. No positive rules could be laid down for the manner of doing this. Every age had its own peculiarities, and every people their conventional mode of expression. Experience, too, had taught us that foliage and flowers could not be represented precisely as we saw them in nature. They must be modified according to the material in which they were wrought. For instance, carving in statuary, marble allowed a closer approach to nature than could be the case with coarse sandstone; while the pattern on wall-paper might be a more direct imitation than architectural carving. In carving, we had to study chiefly form and light and shade. In form, we had first to decide upon the most proper laying or setting out of the lines before clothing them with foliage. To avoid monotony it would be advisable to introduce animal form among the foliage, as was often done in mediæval work. The artist should not allow himself to be fettered by the forms in nature, but should work upon broad principles. In art, as in nature, there should be constant variety and change. No two designs in foliage should be precisely alike. Yet wherever Corinthian capitals were chosen for a building the same patterns—accurately taken from some well-known example—were used. This could not be true art. The designs seemed more like work turned out by machinery than by men. He urged artists and architects to strike out into new and independent combinations from nature. Great improvements had been made in carving within the last forty years, but we were still far behind the ancient schools in this class of work. There was a wide field in which we might go far beyond anything done by the Greeks or the Goths. Unfortunately, at present there was a distinct inclination to omit foliage from architectural ornament, or to confine it to a panel or

two with a sunflower. Good foliage carving need not necessarily be dear, and all architects might work together to render it less expensive and more attractive and varied.

The lecture was illustrated by means of numerous diagrams, in which Mr. Colling pointed out the combinations and arrangements of foliage ornaments.

THE CONSTRUCTION OF THEATRES.

A PAPER on "The Construction of Theatres" was read by Mr. Augustus W. Tanner, A.R.I.B.A., at a meeting of the Civil and Mechanical Engineers' Society on the 1st inst. The chair was taken by Mr. Twigg, C.E., President of the Society.

It had been said, Mr. Tanner observed, that theatres were the only important buildings of modern times designed wholly without reference to precedent. This being admitted, the construction of theatres was a subject specially suited for the joint consideration of architects and engineers. A few years ago it was remarked "that foreign theatres are of no possible consequence to Englishmen." An English theatre was nearly always built on a close and confined site. But the architect's difficulties here were increased by want of funds as well as by want of space. On the Continent the State assisted the work, and the site was commonly open and well selected. Audiences there, too, went to a theatre with very different impressions, and it would by no means follow that what was wanted abroad was therefore required here. Admitting this, however, he should, for the sake of touching upon certain general principles of construction, take a rapid glance at the ancient Greek and Roman theatres, and also at some of the principal modern theatres on the Continent. Having touched on points of construction by which the greatest number could be enabled to see the stage and hear well, he quoted M. Garnier, who, when about to erect the Opera House in Paris, having visited most of the theatres of note, found so many different and contradictory acoustic qualities and non-qualities that he came to the conclusion it was impossible to reconcile the numerous theories, and declared the science was yet in its infancy and the result uncertain. Mr. Tanner suggested rather that we lost sight of the science by persistent opposition to its principles. The Greeks knew the principles and built to suit them; we knew them too, but tried to adapt the principles to our buildings. The regulations of the Metropolitan Board of Works had caused a complete revolution in the construction of theatres. It was now more true than ever that the building of a theatre was a pure piece of practical arrangement which the greater portion of the world never saw and did not care to understand. If it was useless before, it was certainly of no use now for any one intrusted with the design of a theatre to spend time and money in running over the Continent to study examples. The artist elated with the importance of his commission must descend from flights of fancy to the study of rules and by-laws. With regard to safety from fire, so long ago as 1790 Saunders made some excellent remarks, which, however, had never been enforced by law. "Theatres," he wrote, "should be surrounded by a thick wall, all round stage and auditorium. Over the curtain an arch may be turned on which the wall may be continued up quite through the roof so as to prevent all connection of the timbers. The passages communicating with the boxes should all be arched, and have an easy access to spacious stone staircases that would in case of fire enable the audience to depart without the least hazard; and though it is necessary to confine the entrances to a few in number, yet there ought to be many large doors hung on the outside ready to be thrown open at the conclusion of the performance, and upon any sudden alarm. Partition walls should be carried quite through the roof in as many places of the building as opportunities afford, and no one would neglect to render it insulated where possible." Had more regard been paid to these words within the last century perhaps fires would have been less destructive, though after recent experiences one might begin to doubt whether any construction could really be devised to offer effectual resistance to the flames. Enlarging upon the suggestions of Saunders, Mr. Tanner described the principal points to be attended to in the internal arrangement, construction, and provision of means of egress for a theatre. A theatre badly built was the worst and most dangerous of all buildings, but except with regard to expense there could be no possible difficulty in making it perfectly safe even with kitchens and smoking-rooms on the premises. With regard to the proposed employment of perforated girders through which water might be poured, to the placing of tanks of water on the roof, and to the use of an iron curtain in the proscenium opening, he remarked subsequently that all our theatre builders agreed in thinking these things of little real service. Experience of the working of such things when the crisis came seemed to show that it was not by special appliances that the safety of the public was to be secured, but by generally sound construction. In illustration of his remarks on principles of construction, he gave a detailed account of the new Pandora Theatre, now being built from the plans of Mr. Thomas Verity, which, he said, would prove to be one of the most remarkable spectacular theatres of the day. The auditorium of this theatre measures

60 feet from the proscenium curtain to the front of the grand tier boxes, and is 60 feet in height from the stall floor to the ceiling. The transverse diameter between the fronts of the dress circle or balcony is 50 feet, and the total width across, between the backs of the circles, is 86 feet. The depth of the stage measures 54 feet, the width of the stage opening is 33 feet, and the height 35 feet. Within the auditorium, at the distance of 13 feet from the enclosing wall, and about 17 feet apart, are placed three tiers of cast-iron columns, and crossing these at every stage are wrought-iron cantilever girders of unique design, which bridge the space from the walls to the columns, and project beyond for the support of the circles to a distance of 12 feet 4½ inches in the centre of the auditorium, gradually lessening to a projection of 4 feet 2 inches from the columns or fulcrums next the proscenium wall. Mr. Tanner explained in detail the construction of these cantilevers, and the scientific way in which strength is added to them over the columns where lies the greatest strain. The construction of the upper portion of the stage was also fully described. The grid-iron floor, the scenery battens and all appurtenances, the wrought-iron roof trusses and roof over centre of stage, the inner walls, and half the roofs of the ballet and super rooms on the level of the gridiron floor are all supported on a vast structure of iron consisting of four heavy cast-iron stanchions, three stages in height. These stanchions are as it were placed in the four corners of a square, measuring 50 feet from north to south, and 37 feet 6 inches across. The long sides are spanned by two immense wrought-iron single-web girders, each weighing 15 tons, and the proscenium opening by a girder about 4 feet deep, weighing 7 tons. These girders had to be hoisted in the form of single plates and angle irons on to a timber staging 50 feet from the ground, and there rivetted and manufactured. The stanchions are enclosed in solid brickwork, and the girders are also protected by brick walling. The whole of the fireproof construction throughout every part of the building has been executed with Messrs. Dennett & Ingle's patent fire-resisting concrete, and the same firm were also the contractors for the constructive ironwork, which was all fixed within four months from the date of order. The large and deep plates and shaped webs for cantilevers had to be specially rolled. Mr. R. M. Ordish, C.E., designed this elaborate construction under the direction of the architect; and through the kindness of the latter gentleman, Mr. Tanner was enabled to illustrate this portion of his paper with a large number of detail drawings. For decorative coverings of parts of the interior Jackson's canvas plaster was to be employed, a fire-resisting material which had stood the test of thirty years' use, while the whole of the wood in the building would be thoroughly saturated with Astrop's cyanite, a new material rendering wood to a certain degree impervious to the effect of fire, inasmuch as though the wood might be consumed it would not support combustion. In further exemplification of the subject, Mr. Tanner gave an epitome of the methods adopted by Mr. C. J. Phipps in theatre building. Among other points advocated was the use of concrete instead of iron for dividing-doors between the several "risks" (to apply an insurance word) in the building. The best form for the auditorium, he was inclined to think, would be a development of that adopted in the *Théâtres Historique and Lyrique* in Paris—an elliptic with its major axis at right angles to the depth of the stage. By this disposition, the whole audience were brought nearer the stage and all might have an equally good view, and for sound this form was excellent.

In a discussion which followed, the chairman said what he wanted in a theatre was to hear, to see, to be comfortable, and to be safe.

Mr. Hebb remarked that the regulations with regard to theatre building issued after the passing of the Act of 1878 were of a tentative character. It was a question whether it should not be forbidden to erect theatres in immediate contiguity to houses. There were theatres in existence which were extremely dangerous in consequence of the approaches being through houses which did not belong to the theatre premises, and where, if a fire occurred, the escape of the audience would be completely cut off. At present the Board of Works had but little control over the selection of a site, and had been almost compelled to agree to the erection of theatres in positions in which they should not have been placed. If public opinion was ripe the Board would be ready to increase the stringency of their regulations.

BIRMINGHAM ARCHITECTURAL ASSOCIATION.

An ordinary meeting of this Association was held at Queen's College on Tuesday, January 30, the chair being occupied by Mr. W. H. Kendrick. Mr. J. Jos. Bateman was elected an honorary member. Mr. W. Henman, A.R.I.B.A., read a paper on "Home, sweet Home," and illustrated the subject by scientific experiments and blackboard sketches. A discussion followed, and a vote of thanks, proposed by Mr. F. E. F. Bailey, A.R.I.B.A., seconded by Mr. J. K. James, and supported by Messrs. Gething, Mantle, Scruton, and Cross (hon. sec.), was accorded to the author of the paper.

BUILDING REGULATIONS IN LEICESTER.

A MEMORIAL has been addressed by the Leicester architects to the Town Council in reference to the proposed building regulations. It says:—"The Leicester and Leicestershire Society of Architects having by the favour of the borough authorities lately obtained copies of the proposed new building regulations, and having considered the same so far as the limited time for consideration has permitted, beg to express their appreciation of the clear arrangement and generally excellent spirit of improvement in which the new rules are conceived and drawn up, but at the same time respectfully suggest the reconsideration of some rather important matters of detail shown in the revised copy sent herewith, which appear to be unnecessarily stringent, and likely in some cases to check rather than to regulate the building operations in the borough." The master builders of Leicester have also presented a memorial to the Council, in which they "humbly beg that the portion of the report which purposes to make certain clauses of the Acts of 1881 and 1868 compulsory, which have been hitherto permissive, do not receive your sanction, particularly the clause which makes it compulsory to erect 9-inch division walls in cottage property. Their experience is that the extra cost of such an arrangement will press heavily upon the class who occupy such tenements, and that the arguments in support of such arrangements were not logical or consistent with the facts of the case or the practice of those who advocated them." The memorials have been referred to the Highway Committee.

NEWCASTLE SOCIETY OF ANTIQUARIES.

THE seventieth annual meeting of the Newcastle-on-Tyne Society of Antiquaries was held last week in the Castle, Newcastle, the president (Earl Ravensworth) in the chair, when the following report was read:—"The Society has now arrived at an interesting period of its history. It is proposed, and indeed an agreement to carry out the proposition is drawn, and, with possibly some trifling alterations of detail, will be executed within the next few days, for the purchase of the Black Gate. The council has been induced to take this course for more reasons than one. The Museums Act not having been adopted in Newcastle, the preservation and exhibition of objects of interest depend entirely on the efforts of private societies. The building itself, in its best parts of the time of Henry III., the erector of Westminster Abbey, presents curious features; and, seeing that we know its precise cost, as we do that of the keep, it is of high importance in the history of English architecture. A museum fund will be applied towards the repairs of the tower and adapting it for the reception of such of our collections as require better light than that possible in the keep, but a liberal subscription will be necessary, as the extras and fittings will be expensive. Some discussion has arisen as to the proper summit of the gate. Probably it would, like the towers of the Town Wall, be provided with means for machicolation; but as we really have no evidence upon the point, and as the superstructure is Jacobean, we have all but determined to substitute for the present roof, which falls very well in with the general sky line, a pitched roof covered with flat tiles somewhat like those which form such a characteristic and pleasing feature in certain churches at York. While the non-adoption of the Museums Act in so large a town must be regretted, we are bound to state that the terms of the Corporation are liberal and acceptable. It is satisfactory to be informed that new light, or a refreshment of old light is to be poured upon the history of Newcastle. The new part of our transactions contains some particularly interesting papers, and the Society's "Northumbrian Minstrelsy," has received much attention. With respect to the Lapidarium, search is being made for all the inscriptions that have been found since the date of the last publication. Most of those discovered have been sketched, and wood engravings representing them are being prepared by Mr. Utting, under the supervision of Dr. Bruce and Mr. Blair. Measures also are being taken for the enumeration and perpetuation of the ancient buildings of Newcastle. The growth in number and worth of local topographical works is very encouraging. Mr. Philipson's excellent book on harness is of a general character, but it most appropriately proceeds from those Border lands where the owners had to find horses and armour. Drayton records their blazon as "the snaffle, spur, and spear." We have caused an interesting exploration of North Gosforth Chapel to be made, and were in hopes that the operations of the Corporation would have thrown some light on the course of the Roman Wall. But beyond the occurrence of Roman pottery no evidences as to the Roman period cropped up. The honorary secretaries, while intending to continue to take a lively interest in the Society, consider that their resignation and the appointment of successors are desirable.

The financial statement showed that there was a balance in hand from 1881 of 623*l.* 0*s.* 6*d.*; subscriptions, 117*l.* 12*s.*; collected at the Castle, 85*l.* 4*s.*; and other items made a total of 858*l.* 7*s.* The expenditure amounted to 334*l.* 11*s.* 5*d.*, and there is in hand a balance of 513*l.* 15*s.* 7*d.*

Mr. Hodgkin said the society had undertaken to become tenants of the Black Gate on the understanding that 1,000*l.*, more or less, be expended in restoring the building. The committee consulted with Mr. R. J. Johnson, who had prepared plans for altering the Black Gate and making it suitable for a museum; there could be three rooms, each 40 feet long by 20 feet broad. The committee had received a tender from Mr. Burton to do the work for 1,300*l.*, and he moved that the tender be accepted. The furniture, &c., would cost about 300*l.* more, making 1,600*l.*; and towards that the society had a sum of 1,000*l.* The balance of 500*l.* on the ordinary account of the society could not be appropriated to heating purposes.

The motion for the acceptance of the tender was agreed to, and the Black Gate Committee was reappointed.

THE ARTISTS' VOLUNTEER CORPS.

ON Saturday evening, at the Criterion, Lieut.-Colonel Sir Frederick Leighton, P.R.A., distributed the prizes to the successful members of the 20th Middlesex Rifle Volunteers. In the course of his remarks, he alluded to the recent changes in the staff of the regiment. He regretted the retirement of Major Busk, who had served many years, and who resigned on account of pressing and increasing business engagements. Captain Elmhirst, who had been acting adjutant for the last two years, had also retired from the service. Captain Haggard, late of the Royal Irish Rifles (86th Regiment), had been appointed his successor. Sir F. Leighton said he wished to contradict a rumour as to the financial condition of the corps. That condition was sound and satisfactory, inasmuch as they had a balance at their bankers. The amount of capitation grant earned from the Government was 1,365*l.* 10*s.*, the largest sum they had ever earned. There were 69 proficient officers and sergeants and 774 efficient. The recruits who had joined since November 1 numbered 94, the percentage of efficiency was 98.72, and the strength of the regiment 798, as against 771 last year. There had been a falling off in the number of marksmen. There were only 78 this year, while in 1881 there were 99. As to the shooting he must impress upon the members of the battalion the importance of firing their class early in the year, not delaying until the showery days of autumn. The late war in Egypt showed them how necessary it was for troops to shoot well. Armed, as was the battalion, with good rifles, and seeing that the members were young, intelligent, and well-educated men, there could be no excuse for indifferent shooting. The weather had been against them last year, and the range at Park had been closed for six weeks. Arrangements had now been made for separating the battalion shooting from the shooting done by the different companies. The prizes were then distributed, and the members afterwards dined together. Among the guests were the Duke of Teck and General Higginson.

GAS AS A HEATING AGENT.

A MEETING of the Manchester Section of the Society of Chemical Industry was held on Monday last, when a paper on "The Use of Gas as a Heating Agent compared with Solid and Liquid Fuel" was read by Mr. G. E. Davis, Government Inspector of Alkali Works. The author recommended the use of coke for house fires. If cooking could not be done well with this fuel, gas should be used sparingly. Manufacturers might also fire with coke, or if coal was still considered desirable a mechanical stoker should be employed. A ton of dry coke had the same heating nature as a ton of ordinary dry Lancashire coal when properly burned, and in many instances, owing to its freedom from volatile matters, it could be used in such a manner as to do far more work, weight for weight. Coke recommended itself to the householder as well as to the manufacturer, and if means were only found for its continual production in a suitable form for use in domestic grates a new era of fairly smokeless cities would quickly commence. It would be well for us to remember that when we burned coal at 10*s.* per ton we got 65 unit-tons of heat for one penny; while when coke was burned the number of unit-tons of heat for the same money was 84, reckoning coke at 7*s.* 6*d.* per ton. Heating in any ordinary way by gas, dwelling-rooms for instance, was entirely out of the question until gas was reduced far below its present price. Even at half that now charged gas-heating would be considerably dearer than coal; and from his own experiments, burning gas in the best manner and coal in the usual reckless mode we were all so fond of, the heating values would only be equal with gas at 10*d.* per 1,000 cubic feet. To look the matter fairly in the face, the lowest price at which gas was put into the mains was in London, where it was said to cost 13*d.* per 1,000 feet; at one of the works of the Manchester Corporation it cost 14*d.* per 1,000, so that coal-gas for purposes of the continuous warming of rooms, heating of steam boilers, &c., could not be expected to compete successfully with coal for a long time to come. Though gas-cooking had its advantages, the high price now charged for gas showed practically no pecuniary benefit, and it

was certain that the price of gas must be much reduced in order to tempt people to consume it. There was no reason why its price should not be reduced at once to 1*s.* 6*d.* per 1,000 cubic feet, and if the manufacture was not a monopoly it would have been below this price long since. All gas stoves should be provided with means for carrying the products of combustion into the outside air. We should no more allow the products of combustion to pass out into the atmosphere of our rooms than we would allow a coal fire to burn in our dwellings without a chimney. It was very well to hear of stoves which consumed their own smoke or condensed all their products, but in any ordinary method of combustion such things were next to impossible. Wherever there was gas burned there must be good ventilation to carry away the products, and when he had seen small bath-rooms and kitchens heated by gas, with gas for cooking, and also water-heaters in use in confined places without chimneys, he had never marvelled at the complaints of headaches from the occupants, but he had wondered that the so-called "accidents" had not been more frequent. Every gas stove, whether used for heating or cooking, should be connected with a chimney, or with the outside air, in order to carry away the sulphurous and carbonic acids. No stove should be allowed in any dwelling-house except under these conditions. It should be universally known that the chief product of the combustion of gas is carbonic acid, a non-supporter of combustion or life; and when present in very small quantities in the air we breathe had a decided effect upon the living organism. It was essential, then, that this gas be eliminated from our rooms as fast as it is formed. The other impurity arose from the presence of sulphur compounds in the gas, which could easily be removed at a moderate cost. These sulphur compounds burned into sulphuric acid, commonly called oil of vitriol, and as such found their way into the articles of furniture, binding of books, brasswork, &c.



Garlands Asylum, Carlisle.

SIR,—I observe a paragraph with the above heading in your issue of February 3, with a description of certain large additions which have recently been completed under the direction of Mr. Corry, architect and county surveyor, Carlisle, and stating that "the plans from the beginning of the asylum, some twenty-five years ago, have all been prepared by Mr. Corry."

Without in any way wishing to detract from the part that gentleman has had in carrying out the building, I feel it due to myself to state that the original design was prepared by myself, selected in an open competition, for which I was paid the first premium of 300*l.* This was the first asylum planned on the block system, and I received from my friend Mr. Samuel Gaskell, who was at that time the most active of the Lunacy Commissioners, valuable assistance and advice in the general disposition of the buildings so as to admit of a large future extension. The Lunacy Commissioners subsequently requested me to allow the plans, as illustrating a principle, to be published in their annual report. The Magistrates, unfortunately for me, reserved to themselves the right to retain the drawings and carry them out in their own way; and, availing themselves of this condition, I was obliged to submit to the hardship of losing a very valuable commission which I thought I had fairly won.

So many years have elapsed that the circumstances had quite passed from my recollection until reminded of them by the paragraph alluded to.

I am, sir, yours faithfully,
110 King Street, Manchester. THOS. WORTHINGTON.
Feb. 6, 1883.

NOTES ON NOVELTIES.

Vyle's Patent Lightning Conductor.—An increased interest is taken by the profession in lightning conductors. Owing to the improvements that have of late years been made in them by different manufacturers, coupled with (in most instances) a great reduction in price, there is scarcely a new villa residence with any approach to respectability now considered complete without one of these necessary safeguards. The attention to conductors has been increased considerably since the publication of the report of the committee appointed to investigate the subject. The report states that the mere presence of a lightning conductor against a building is not always sufficient to guard against the risks attendant upon an atmosphere highly charged with electricity, but that a certain amount of supervision is necessary to secure their perfect efficiency. For instance, the earth in which it is embedded may, after a time, become dry, when its action may become inoperative, and tests become necessary at intervals. Hitherto the great difficulty experienced by electrical engineers has been to carry an electric

current to the terminals of the copper rods or tapes, which are sometimes fixed in positions where they cannot well be reached. To remove this difficulty and expense, Messrs. Dixon, Corbitt & Spencer, of Commercial Road East, and Gateshead-on-Tyne, have recently introduced an improvement, the patent of Mr. Vyle, which appears to answer its purpose remarkably well, and nothing but gross negligence should now endanger security where one of their new conductors is fixed. The improvement consists in inserting a copper wire inside the cable, and passing from the bottom to the terminal through the core. At the top this wire is laid bare and soldered to the outer copper wires, over which the copper terminal is fixed. At the foot of the stack or building a small testing-box is fixed, inside which the strands are opened, and the wire in question again laid bare, and connected to terminal screws. The insulated wire is also connected to the earth terminals, and so forms two circuits. All that is required to conduct a test is to open the test-box and connect a Lechauché battery and bell to the terminal screws; and, if the conductor is perfect, the circuit will be completed to the top of the conductor and again to the earth, which is known by the bell ringing. The value of the invention was recently acknowledged at the Tynemouth Exhibition, by a silver medal being awarded to the firm. The "Easily tested" lightning conductor is the name applied to it by the makers, and it does not belie its appellation.

LEGAL.

Court of Session, Edinburgh.

(Before Lord KINNEAR.)

DUNNACHIE AND OTHERS v. YOUNG & SONS.

GLENBOIG FIRE-CLAY GOODS.

On the 5th inst. judgment was given in this case, which is important from its connection with the use of certain trade-marks.

The complainers—James Dunnachie, Star Fire-brick Works, Glenboig, near Coatbridge; and the Glenboig Fire-clay Company, Glenboig, asked the Court to interdict the respondents, John Young & Sons, sewage pipe and fire-brick manufacturers, Heathfield and Cardowan, Lanarkshire, from selling, shipping, or exporting any fire-clay goods, stamped with the word "Glenboig," other than fire-clay goods manufactured by the complainers. They said that the whole of the Glenboig seam was co-extensive with the Glenboig farm only; was of a superior quality and specially valuable in the market, and belonged to and was worked by them; and, also, that the respondents had recently been making and selling their goods under the name of Glenboig goods, fraudulently, and with the view and effect of deceiving purchasers and the public, and inducing them to believe that the goods were made of the complainers' or Glenboig clay. In answer, the respondents said that they owned and worked clay of the Glenboig seam, that the clay derived from this seam was identical in quality through its whole extent, extending beyond the Glenboig farm; that the goods made from it were known in the trade as Glenboig goods, by whomsoever made, and the term was not confined to goods made by the complainers. Also, they said, the fact that they made goods from the Glenboig seam and sold them as Glenboig goods had long been known by the trade and the public, and had, moreover, long been known and recognised and acquiesced in by the complainers themselves. It was, they added, in accordance with the usage and custom of trade, well known to and recognised by the complainers and respondents and all those having dealings in fire-clay goods, that all goods manufactured from a particular seam of clay should be so described, no matter by whom they were made.

The Lord Ordinary said that there were two things which the interdict was intended to strike at—first, the imitation of the trade-mark of both or either of the complainers; and, second, the use of the name "Glenboig" at all, not merely as a trade-mark in the proper sense—that was, as a distinctive mark impressed upon respondents' goods, or affixed as a distinctive word in catalogues, advertisements, or in any other way to designate goods manufactured and sold by them, and that irrespective altogether of the meaning that they may take to inform their customers or the public that they are not goods manufactured by either of the complainers. The second of these claims was pressed by the Solicitor-General, who stated that certain circulars and advertisements which the respondents had been in the habit of issuing for many years without complaint could not have been effectively challenged although they fell within the terms of the interdict now asked. His Lordship did not now understand it to be maintained that the complainers had acquired such an absolute and exclusive right in the use of the word Glenboig that they were entitled to prevent another manufacturer employing it as a distinctive of fire-clay goods which were not themselves marked with it, even though he did so in a way neither calculated nor intended to deceive. Nor was it intelligible that such an exclusive right to the use of a distinctive name should be vested at the same time in two independent and competing manufacturers. The question requiring consideration, therefore, appeared to his Lordship to be whether the complainers were entitled to interdict in the terms

asked against the use of the word "Glenboig" by the respondents as a trade-mark, or against his use of that word in combination with another word or words, because it was perfectly clear that the use of the word "Glenboig" by itself would be a direct invasion of the Glenboig Company's right. The two complainers are tenants of portions of a bed of clay lying under the lands of Glenboig, and each of them has works situated upon the lands. Their averment, and it was entirely borne out by the evidence, was that the clay on the Glenboig farm possessed many exceptional qualities, and was described as possessing to a larger extent than other fire-clays the power of resisting heat at high temperatures, and in particular that the goods made from it are free from the risk of cracking after being subjected to an extreme heat. This was a most valuable quality in fire-clay goods. And then the complainers went on to say that the goods manufactured by them had acquired a favourable reputation in districts where they were used, as Glenboig goods. Each of the complainers is the registered proprietor of a trade-mark which they impress upon the goods manufactured by them. The Glenboig Company's mark consisted of the word "Glenboig" alone, while Messrs. Dunnachie's mark is a device consisting of the words "Star Works, Glenboig," with a star and the initials "J. D." between these two letters. The complainers said, and they quite clearly proved, that these two words, "Glenboig" and "Glenboig Star," had established a reputation for excellence, and commanded a high price both in the home and foreign markets. There could be no doubt that complainers' goods were in great demand, and had a fair reputation both in this country and on the continent, and that reputation, which was proved to be well merited, was of great commercial value. There could be as little doubt that this high reputation was attributable not to any peculiarity or special excellence in the manufacture, but to the distinct qualities of the Glenboig clay. It was not disputed that the complainers are excellent manufacturers, and that they would not have acquired a reputation for their fire-clay goods had they not been well and carefully made; but at the same time there was nothing exceptional in their process, and if the same material had been wrought by another competent manufacturer his goods must have obtained the same currency and demand as those of the complainers. Without going into details, His Lordship was of opinion that the respondents, who are the lessees of a fire-clay field in the immediate neighbourhood of the complainers, began about eight years ago to work a seam identically good in quality to the seams worked by the complainers. It was, in his opinion, perfectly immaterial to consider whether there was uninterrupted continuity of strata between the mineral field worked by complainers and the mineral field worked by the respondents. For all practical purposes they were working the same seam, and His Lordship thought it had been proved that before the respondents reached that seam it was known among engineers and fire-clay manufacturers to extend beyond the limits of the area leased by the complainers, and that both within and beyond that area it was known by the name of Glenboig clay, and by no other name. Now it appeared to His Lordship that as soon as the respondents had reached Glenboig clay, and had begun to work it, they were entitled to take advantage, not of the complainers' reputation as manufacturers, but of the reputation of the valuable raw material which they had acquired, and accordingly it was hardly disputed in argument that they were justified in issuing circulars in 1874 stating that they were engaged sinking a pit to the fire-clay known as the Glenboig seam. From that time downwards they had constantly advertised in various forms that they were manufacturing bricks from the clay known as Glenboig. That had been done without challenge from any of the complainers. Assuming these proceedings to be within the respondents' rights, it was of course clear that they were not entitled to imitate the trade-mark of the complainers or in any other way to represent that the goods they sold were goods manufactured by the complainers. The complaint was that the respondents proposed to brand their bricks with the words "Young's Glenboig," and this was said to be a mere colourable imitation of the trade-marks of the complainers. But neither of the complainers, in His Lordship's opinion, was in a position to maintain that the use of the word "Glenboig," although accompanied by a distinct variation, was in itself an infringement of his trade-mark, because each of them as against the other had a right to the use of that word. They were competing against each other in the home and foreign markets, which conceded a right which in this action they both denied to the respondents. The only question, therefore, appeared to be whether the variation which had been adopted by the respondents was sufficiently distinctive. In His Lordship's opinion the brand "Young's Glenboig" was just as distinguishable from Mr. Hurl's "Glenboig" and Mr. Dunnachie's "Star Glenboig" as either of these was from the other. There had been a great deal of evidence on this point, but it had been entirely in accordance with the conclusion that His Lordship had arrived at, that the brand "Young's Glenboig" could deceive nobody. But it had been said that in Russia and Germany it would be different. If it were so it might be a question how far that which was otherwise an ordinary *bona-fide* trade-mark, used by a trader in this country, and unimpeachable here, could be prohibited and interdicted, merely because it was liable to lead to

misapprehension in particular markets. There was no authority, so far as he knew, for that proposition. The marks being names or words in the English language, they would be quite distinguishable wherever the words could be read and understood. On the whole, His Lordship was of opinion that the interim interdict formerly granted must be recalled, and the note of suspension refused, with expenses to the respondents.

ART WORKMANSHIP.

Reredos, Milford Church.—A reredos, executed in alabaster, various coloured marbles, and stone, has recently been erected in the chancel of Milford Church, near Lymington; and other works have also been carried out, consisting of new oak stalls and choir desks, oak ceiling, Poole tile paving, red Mansfield stone steps to sacarium, polished Irish red marble steps to altar platform, and encaustic tile paving to sacarium. The reredos and steps have been executed by Mr. W. Earp, of London; the paving in sacarium by Mr. Godwin, of Lugwardine; and the remainder by Mr. Tilley, a local builder, the whole being carried out from the designs by Messrs. John Colson, F.R.I.B.A., & Son, architects, of Winchester. The reredos and work in sacarium are the gift of a parishioner, the cost of the remainder being defrayed by private subscription through the vicar, the Right Rev. Bishop MacDougall. Figures of the four Evangelists, executed in glass mosaics, by Mr. Powell, of London, are inserted in the panels of the reredos.

ART SCHOOLS.

Chiswick.—On Tuesday evening there was a crowded conversation in the new Art Schools at Bedford Park, when the additions were opened. The schools were established about a year ago, but the accommodation was found to be inadequate for the numerous classes, all of which are well attended. The plans for the new rooms were prepared by Mr. E. S. Burchett, one of the directors of the school, and present several novel features. The upper room is lighted in an ingenious way from above, the roof being carried by curved iron girders, which are continued downwards and by a skilful arrangement form ties for the floor. There are no columns, and the entire area is available. This class-room is probably the best of its kind in London. At the meeting on Tuesday a short address was delivered by Mr. W. B. Richmond, in which he again repeated his advice that figure subjects should express sudden action instead of the rigid postures adopted by models. He also congratulated the school on the possession of an unrivalled collection of casts from the noblest works of Greek and Renaissance sculptors. The casts had been selected with admirable judgment by the directors of the school, and a study of them would insure that catholicity of taste which was so much needed in our times. Mr. Richmond said that in consequence of his resignation of the Slade professorship at Oxford he had a little more time at his disposal, which he would gladly utilise for the benefit of the students of the Chiswick School. The class-rooms contained many pictures, drawings, and etchings which were lent for the occasion.

CHURCH BUILDING AND RESTORATION.

Hatfield Heath.—The Church of Holy Trinity has been reopened after extension, in the course of which an aisle and transept has been added on the south side. Owing to the discovery of extensive dry rot in the wooden flooring of the church, new flooring has had to be put down. Mr. G. E. Pritchett, F.S.A., of Bishop Stortford and London, is the architect, and Messrs. Rattee & Kett, of Cambridge, are the builders.

Coggeshall.—A Wesleyan chapel has been opened in Meeting Street. On the adoption of plans by Mr. S. W. Horton, of East Grinstead, tenders were invited, and that of Messrs. M. A. Gardner & Son, amounting to 785*l.*, was accepted. The building is in the Gothic style of architecture, and will accommodate over 200 persons, its proportions being 50 feet by 27 feet.

Gayton.—The parish church has been reopened after restoration. The work has been carried out from the plans of Mr. Matthew Holding, architect, of Northampton, by Messrs. Edmund Roberts & Son, builders, of Weedon.

Byford.—The parish church of Byford has been reopened after undergoing restoration. The work has been carried out by Messrs. Beavan & Hodges, builders, of Hereford, under the direction of Mr. Lewis Powell, architect, Hereford.

Shirley.—St. James's Church has been reopened lately, after enlargement. The additions have been carried out by Messrs. Bragg Bros., builders, of Solihull, from the designs of Mr. John Cotton, of Birmingham.

Durham.—Alterations are being carried out at Washington Church to enlarge the building. The contractor for the work is Mr. Sanderson, of Durham. Messrs. Austin, Johnson, & Hicks, of Newcastle-on-Tyne, are the architects.

Clopton.—The foundation-stone of a new chancel to Clopton Church has been laid. The architect is Mr. Herbert Green, of Norwich, and the contractor, Mr. R. Tooley.

Houghton-le-Spring.—The foundation-stone of a new church, to serve as a chapel of ease to the parish church, has been laid. The building is being erected from the designs of Mr. Hodgson Fowler, of Durham, by Mr. Elstob and Mr. Tremble, contractors.

Nottingham.—A site for a Methodist New Connexion Church has been secured at the junction of Mansfield Road and Redcliffe Road, Nottingham, and Mr. A. H. Goodall, architect of that town, has received instructions to prepare drawings for a building to cost from 4,000*l.* to 5,000*l.*

SCHOOL BUILDINGS.

Dorchester.—The Grammar School at Dorchester has been opened. The building is in Upwey or Bincombe stone in random courses, chopped-in face, pointed in dark mortar; the dressings are of Doulton stone, and the roof is covered with tiles. The style is the early part of the seventeenth century, and in extent the buildings cover 570 superficial yards. The architect is Mr. George Crickmay, of Weymouth, and the work has been executed since July, 1881, by Messrs. Davis & Son, of Dorchester, within the amount of the original estimate of the architect, at a cost of about 5,000*l.*

Nottingham.—The People's College, Nottingham, has been opened as a higher grade Board School. The school consists of two buildings, one facing College Street, and the other block facing Ropewalk Street. One of these is designed for the boys, and the other for the girls and the junior scholars. The front elevation is in College Street. The architects were Messrs. Evans & Jolly, of Eldon Chambers, Wheeler Gate, Nottingham, under whom the alterations have been carried out. The tower which formed the staircase, and stood in the centre of the College Street front, has been taken down, all the internal walls have been taken out, and four class-rooms formed in each storey. Each class-room is arranged to hold sixty scholars, and the building now provides accommodation for 480 scholars.

Portsmouth.—New Board Schools have been opened in Binstead Road, Buckland. The buildings have been erected from the designs of the architect, Mr. A. H. Bone, to accommodate 915 children—boys, girls, and infants. The style is plain Gothic, the facings being of deep coloured red brick, relieved with Beer stone dressings from the Beer stone quarries in Devonshire. A caretaker's residence, detached from the schools, and large open playgrounds, are provided. The contractor was Mr. John Crook, of Northam, near Southampton, the cost being a little over 8,000*l.* The gasfitting and water supply was done by Mr. H. B. Kent, of High Street, Southampton. Mr. Walmesley was the clerk of works.

Birmingham.—The foundation-stone has been laid of St. Chad's Roman Catholic Schools. The building is designed in Gothic style, and is to accommodate 700 children. Mr. G. H. Cox is the architect, and Mr. Thos. Robotham the builder.

Birkenhead.—The foundation-stone of new schools in Mersey Road, Lower Tranmere, has been laid. The architects of the building are Messrs. T. C. Clarke & Alexander Bleakley, jun. The total cost, with land and fittings, will be about 4*l.* 2*s.* 6*d.* per child.

GENERAL.

The Dundee Art Exhibition this year has realised a sum of 6,723*l.* by sales of paintings, &c., being an increase of 1,309*l.* over previous years' sales.

A Ruskin Society is proposed to be established in Liverpool.

A Stained Glass Window has been erected in St. Augustine's Church, Wrangthorn, as a memorial of the late Mr. John Fraser, C.E.

Plans for a Roman Catholic church at Carlton have been prepared by Mr. Whitbread.

A School of Art is to be erected at Lincoln at an estimated cost of between 4,000*l.* and 5,000*l.*

The Archæological Section of the Birmingham and Midland Institute have secured the wainscotting, doors, chimney-piece, &c., of one of the rooms in the house of Mr. Hector, in the Old Square, Birmingham, wherein Dr. Johnson was a frequent guest. These relics are to be transferred to Aston Hall.

Sanday Pier, Kirkwall, is to be extended 230 feet seawards, and a tender of 3,250*l.* on the part of Messrs. Drever & Robertson, of Stromness, has been accepted for the work.

A proposition for the erection of model dwellings in the parish of St. Botolph Without is under consideration of the trustees of the parish charity funds.

A Marble Reredos, designed by Mr. J. P. St. Aubyn, has been erected in Tucking Mill parish church, Cornwall.

SUPPLEMENT

TO THE

ARCHITECT.

CONTRACTS, COMPETITIONS, AND TENDERS.

LONDON, FEBRUARY 10, 1883.

TENDERS, ETC.

*** As great disappointment is frequently expressed at the non-appearance of Contracts Open, Tenders, &c., it is particularly requested that information of this description be forwarded to the Office, 175 Strand, London, W.C., not later than 3 p.m. on Thursdays.*

*** Correspondents, when writing to notify an extension of time, or an alteration of the date of sending in Competitions or Contracts, are requested in their letter of advice to write at the head of the required change—
"Contract Supplement to THE ARCHITECT."*

COMPETITIONS OPEN.

HUNTLY.—Feb. 15.—Plans are required for Erection of a Library. Mr. Robert Sellar, Aldie House, Huntly.

NOTTINGHAM.—March 15.—Plans, Designs, and Estimates are invited by the Corporation for the Erection of Municipal Offices. Premiums to the extent of 600*l.* offered. Mr. S. G. Johnson, Town Clerk, Municipal Offices, Nottingham.

WALSALL.—March 1.—Plans and Specifications are invited for the Erection of Schools with Class-rooms and Outbuildings to accommodate 850 Children. Mr. G. Cotterell, Clerk to the School Board, Walsall.

CONTRACTS OPEN.

ASHTON-UNDER-LYNE.—Feb. 12.—For Building Eleven Houses and One Shop. Messrs. J. D. & J. Lindley, Architects, Ashton-under-Lyne.

BALSALL HEATH.—Feb. 21.—For Providing and Laying Sewers, Storm Water Drains, with Manholes, Ventilators, &c. Mr. Sam. Owen, Engineer, Public Office, Lime Grove, Mossely Road, Balsall Heath.

BEVERLEY.—Feb. 16.—For Enlargement of Dining Hall East Riding Asylum. Messrs. Smith & Brodrick, Architects, Cogan Chambers, Hull.

BIRKENHEAD.—Feb. 21.—For Construction of Retort House, Purifier House, &c. Mr. H. Ashtoa Hill, Engineer, Gasworks, Great Float, near Birkenhead.

BIRSTAL.—Feb. 12.—For Work in Laying-out White Swan Estate for Building on. Mr. W. Hanstock, Architect, Branch Road, Batley.

BOSTON.—Feb. 21.—For Construction of Engine, Boiler, and Accumulator Houses and Brick Chimney. Mr. W. H. Wheeler, C.E., Market Place, Boston, Lincolnshire.

BRENTFORD.—Feb. 20.—For Additions to Passenger Station. Plans at the Engineer's Office, Paddington Station.

BRIDLINGTON.—Feb. 19.—For Building Wesleyan Chapel, School, and Eight Class-rooms. Mr. J. Earnshaw, Architect, Wellington Road, Bridlington Quay.

BRIGHOUSE.—Feb. 20.—For Erection of Scotch Room, Engine House, Warehouse Staircase, Offices, and Premises. Messrs. G. Hepworth & Son, Architects, Brighouse.

CARMARTHEN.—Feb. 12.—For Building Board School, Quay Street. Mr. T. Walters, Solicitor, 1 St. Mary Street, Carmarthen.

CLONMEL.—Feb. 19.—For Building Two Mortuary Chapels, Gate Lodge, and Entrance Gates at the new Cemetery. Mr. Walter G. Doolin, B.E., Architect, 20 Ely Place, Dublin.

CORK.—Feb. 15.—For Erection of Buildings for the Exhibition, 1883. Mr. Robert Walker, C.E., Architect, 17 South Mall, Cork.

CUTHBORPE.—Feb. 20.—For Building Schools to accommodate 250 Children. Mr. John Gould, Architect, 15 Packer's Row, Chesterfield.

DALTON-IN-FURNESS.—Feb. 15.—For Rebuilding St. Mary's Church. Messrs. Paley & Austin, Architects, Church Street, Barrow-in-Furness.

DEPTFORD.—Feb. 15.—For Widening Superstructure of Deptford Creek Bridge and providing temporary Bridge Mr. J. E. Wakfield, Metropolitan Board of Works, Spring Gardens, S.W.

DOVER.—Mar. 5.—For Building Warehouse and Extension of existing Warehouse on Clarence Quay. Mr. Rowland Rees, Harbour Engineer, Dover.

DRUMMOND.—Feb. 13.—For Building an Orphanage. Messrs. Matthews & Lawrie, Architects, 2 Church Street, Inverness.

ELWORTH.—For Building Brick Warehouse, &c. (Four Storeys and Cellars.) Messrs. J. Pring & Son, Wire Works, Elworth, Sandbach.

FAWLEY.—Feb. 10.—For Building Room, Forming Playground, and other Works to Board School. Mr. D. Davy, Cadland, Southampton.

FLIMBY.—Feb. 10.—For Alterations and Additions to Vicarage. Mr. W. C. Jennings, Architect, 72 Main Street, Cockermouth.

FULFORD.—Feb. 14.—For Building Dwelling-house in Church Lane. Mr. Beaumont, Architect, Freshfield Cottage, Fishergate, York.

GATESHEAD.—Feb. 10.—For Rebuilding High Teams County Bridge. The County Surveyor, Shire Hall, Durham.

GLASGOW.—Feb. 16.—For Executing the Digger-work in connection with the New Municipal Buildings. Mr. Carrick, City Architect's Office, 74 Hutcheson Street, Glasgow.

GODSTONE.—For Building Two Cottage Residences and Stabling. Mr. W. E. McCarthy, Architect, 20 Cockspur Street, S.W.

GRANTOWN.—Feb. 10.—For Building Villa. Messrs. A. & W. Reid, Architects, Elgin.

GREAT YARMOUTH.—Feb. 12.—For Building Warehouse, Pickling Vats, and other Works. Mr. Charles G. Baker, Architect, St. George's Plain, Great Yarmouth.

HALIFAX.—Feb. 23.—For Building Mill, Engine-house, Boiler-house, and Chimney, Clay House Estate. Mr. Richard Horsfall, Architect, Post Office Buildings, Halifax.

HEREFORD.—Feb. 13.—For Alterations at Cattle Market Tavern, and other Works. Mr. J. Parker, City Surveyor, Hereford.

HERTFORD.—Feb. 19.—For Erection of Barrack Buildings and Quarters, comprising Twenty-two Residences. Messrs. Smith & Austin, C.E., Hertford, Herts.

HOLYWELL.—Feb. 20.—For Building School Chapel and Vagrants' Wards at the Workhouse. Mr. John Douglas, Architect, 6 Abbey Square, Chester.

HULL.—Feb. 13.—For Building New Bank at the corner of George Street and Smeaton Street, for the Managers of the Hull Savings Bank. Mr. Robert Clamp, Architect 5 Land of Green Ginger, Hull.

KENDAL.—Feb. 15.—For Boundary Walls, &c., for proposed Residence at George-over-Sands. Mr. Stephen Shaw, Architect, Kendal.

KING'S LYNN.—For Alterations and Additions to Bank Chambers. Mr. R. Hutchinson, Architect, Market Place, Huntingdon.

LIVERPOOL.—Feb. 19.—For Laying Cast Iron Socket Pipes (12 miles) and Appendages. Mr. Thomas Hawksley, 30 Great George Street, Westminster.

LONGBENTON.—Feb. 16.—For Additions and Alterations to Board Schools, Dudley, and Benton Square. Mr. John Johnstone, 6 Clayton Street West, Newcastle-on-Tyne.

LLANDILO.—March 1.—For Restoration of Llandilo Church Tower. Mr. L. Bishop, Llandilo.

LONG EATON.—Feb. 15.—For Building Eleven Houses in Bonsall Street, and Block of Workrooms in Westgate. Mr. J. Sheldon, Architect, Market Place, Long Eaton.

MARYBOROUGH.—Feb. 10.—For Building Methodist Church. Mr. F. Morley, Commercial Buildings, Dublin.

MIDLAND RAILWAY.—Feb. 29.—For Building Shops for Carriage and Wagon Department, Derby. Drawings, &c. at the Engineer's Office, Derby.

MILTON.—Feb. 13.—For Conversion of present Infectious Hospital into a General Infirmary. Mr. William Leonard Grant, Architect, Sittingbourne.

MOLD.—Feb. 12.—For Restoration of Nerquis Church Mr. John Oldrid Scott, Architect, Spring Gardens, S.W.

MORLEY.—Feb. 15.—For Building Two Villas, New Brighton. Mr. Thomas A. Buttery, Architect, Paragon Buildings, Queen Street, Morley.

OLDHAM.—Feb. 12.—For Building Fireproof Mill at Westwood. Mr. Joseph Stott, Architect, 26 Clegg Street-Oldham.

OLDHAM.—For Temporary Buildings for Fine Art and Industrial Exhibition. Mr. Thomas Mitchell, Architect, Priory Chambers, Oldham.

RUGELEY.—For Building School Church at Hazel Slade. Mr. W. A. Bonney, Architect, 26 Market Street, Rugeley.

SCHOLES.—Feb. 10.—For Building Meeting House. Mr. W. H. Thorp, Architect, St. Andrew's Chambers, Park Row, Leeds.

SHAW.—Feb. 12.—For Building Six Cottages and Two Dwelling-houses. Mr. James Mawson, 120 Rochdale Road, Shaw.

SHEFFIELD.—Feb. 21.—For Building Shop and Premises. High Street. Messrs. Wightman & Wightman, Architects, High Court Chambers, High Street, Sheffield.

SLEAFORD.—Feb. 19.—For Alterations and Additions to Premises, Southgate. Mr. J. B. Benstead, Architect, Sleaford.

SOUTH BREWHAM.—Mar. 5.—For Restoring and Reseating Parish Church. Mr. Henry Hall, Architect, 19 Doughty Street, Mecklenburgh Square.

SOVERBY BRIDGE.—Feb. 22.—For Building Four Houses and Shop. Mr. C. F. L. Horsfall, Architect, 1 Lord Street, Halifax.

STAFFORD.—Feb. 10.—For Alterations and Additions to Militia Stores for Conversion into Police Barracks. Mr. Robert Griffiths, County Surveyor, Stafford.

STALYBRIDGE.—Mar. 6.—For Construction of Passenger Station. Mr. Charles Sacré, C.E., London Road Station, Manchester.

STRATFORD-ON-AVON.—Feb. 24.—For Taking Down and Rebuilding Banking Premises and Manager's House, with Two Shops. Messrs. Harris, Martin & Harris, Architects, 119 Colmore Row, Birmingham.

TUNBRIDGE WELLS.—Feb. 15.—For Building Baptist Chapel. Messrs. Lander & Bedells, Architects, 6 John Street, Bedford Row, W.C.

WALTHAMSTOW.—Feb. 22.—For Building Board School for 590 Boys, Marsh Street. Mr. W. A. Longmore, Architect, 7 Great Alle Street, Whitechapel.

WINDERMERE.—Feb. 17.—For Building Block of Houses and Shops. Mr. Robert Walker, Architect, Kendal.

WORLE JUNCTION.—Feb. 20.—For Construction of Passenger Station. Mr. Francis Fox, Engineer, Temple Meads, Bristol.

WORMHILL.—Feb. 23.—For Building Board Schools and Master's House. Mr. Lomas, Upper End, Peak Forest Railway Station.

WORSLEY.—Feb. 24.—For Removal of Bridge over Stirrup Brook, and Erection of New Bridge. Mr. Radford, Bridge master, 1 Princess Street, Manchester.

TENDERS.

ACCRINGTON.

For Construction of Intercepting Sewer, Storm Overflows, &c., Accrington. Mr. E. KNOWLES, Borough Engineer.
Ramsbottom & Son per Schedule.

BRENTWOOD.

For Workshops and Offices for Industrial School, Brentwood, for the London School Board.
Robey £1,040 0 0
F. & F. J. Wood 1,038 0 0
Wood 1,010 0 0
Cox 959 0 0
Atherton & Latta 938 0 0
Shurmur 891 0 0

CARDIFF.

For Building Warehouse, adjoining the South Wales Brewery, Cardiff, for Mr. John Biggs. Mr. E. M. BRUCE VAUGHAN, A.I.B.A., Architect. Quantities supplied.
Bowers & Co. £994 10 0
Purnell 961 0 0
Jones Bros. 945 0 0
Fox 927 0 0
D. J. Davies 830 0 0
White 790 0 0
Elliott 764 9 4
D. Davies 760 0 0
Shepton 740 0 0
Symonds & Norton 660 0 0

DEPTFORD.

For the Erection of an Ambulance Station at Deptford Hospital, New Cross Road. Messrs. HENRY JARVIS & SON, Architects, 29 Trinity Square, S.E.
W. & H. Castle £2,854 0 0
A. & F. Smith 2,715 0 0
Hunt & Challis 2,670 0 0
Sawyer 2,500 0 0
Brass 2,456 0 0
Joselyne 2,456 0 0
Mills 2,397 0 0
Rowse 2,367 0 0
Martin & Goddard 2,356 0 0
Marsland 2,345 0 0
Shepherd 2,290 0 0
Downs 2,258 0 0
Holloway 2,250 0 0
Parker 2,251 0 0
Aldridge & Jenvey 2,224 0 0
Tarrant & Son 2,176 0 0
Sly 2,176 0 0
Lorden & Son 2,175 0 0
W. & F. Croaker 2,100 0 0
Loneragan Bros. 2,096 0 0
Ivory 2,035 0 0
WALL BROS. (accepted) 1,998 0 0
Smith 1,990 0 0
Wood 1,845 0 0

ELTON.

For the Erection of Purifier House at the Gas Works, Elton, for the Corporation of Bury. Mr. J. CARTWRIGHT, Borough Surveyor.
Hardman & Sons £2,244 0 0
Hall, Bury 2,087 0 0
Brierley, Bury 1,949 0 0
Dawson, Bury 1,948 0 0
Dennis, Bury 1,926 0 0
Comfort, Bury 1,885 0 0
BYRON, Bury (accepted) 1,893 0 0

ESSENDON.

For Rebuilding Church at Essendon, near Hatfield. Mr. WILLIAM WHITE, F.S.A., Architect, 30A Wimpole Street, W.
Gregory, Clapham Junction £3,744
Old materials 120
Hunt, Hoddesdon 3,785
Old materials 161
Macey & Sons, Strand 3,620
Old materials 70
Ekins & Son, Bengoe 3,700
Old materials 210
Foster, Bedford 3,591
Old materials 166
GIBBONS & Co., Buntingford (accepted) 3,387
Old materials 108
3,279 0 0

HALIFAX.

For Two Shops and Warehouse, Halifax. Mr. T. L. PATCHETT, Architect, Halifax. Quantities supplied.
Accepted Tenders.
Jenkinson, mason and bricklayer.
Messrs. Murgatroyd, carpenter and joiner.
Naylor, plumber and glazier.
Rushworth & Firth, plasterer and slater.
Total, £1,505 0s. 0d.
Highest tender £2,037 9s. 6d.
Lowest (accepted) £1,505 0s. 0d.

LIVERSEDGE.

For Extension of Mill Premises, Stanley Mill, Liversedge. Mr. WILLIAM ELLIS, Architect. Quantities by the Architect.
Horsfall & Wood, stonemason £728 0 0
Burnhill, carpenter 700 0 0
Thornton, slater 136 0 0
Lucas, plumber and glazier 100 0 0
Marsden & Co., ironfounder 85 0 0
Hirst, whitewash 15 0 0
Fifty-five tenders were sent in.

LONDON.

For Proposed Residence in Farm Street, Grosvenor Square, W. Messrs. GOLDIE, CHILDS, & GOLDIE, Architects.
Mr. W. H. Brayshaw, Surveyor.
Palmerter £10,200 0 0
Conder 9,989 0 0
Roberts 9,983 0 0
Nash 9,690 0 0

For Erection of Board Schools, Hogarth Lane, Chiswick, for the Chiswick School Board. Mr. GEORGE SAUNDERS, Architect. Quantities by Mr. T. W. Miller.
Wickham £6,233 0 0
Hunt 5,975 0 0
Smith 5,914 0 0
Bryant 5,690 0 0
Nye 5,490 0 0
Adamson & Sons 5,483 0 0
Whitman 5,420 0 0
Chamberlain Fros. 5,215 0 0
Blackburn 5,212 0 0
Kinglee 5,191 0 0
Oldrey 5,177 0 0
Dorey 4,950 0 0
Lucas & Son 4,829 0 0
Priestley & Gurney 4,637 0 0

For Works in Alterations of "The Rose" Public-house, Wimpole Street, Cavendish Square, for Mr. C. J. Schwarz. Mr. THOMAS DURRAN, Architect.
Birch £470 0 0
Phillips 398 0 0
Adams 369 0 0
Johnson 297 9 0

For Rebuilding "The Falcon" Tavern and Two Shops adjoining, for Mr. Taverer. Quantities supplied. Mr. H. I. NEWTON, Architect, 27 Great George Street, Westminster.

Burman & Sons £7,599 0 0
Allard 7,960 0 0
Axford 7,655 0 0
Taylor 7,877 0 0
Langmead & Way 7,330 0 0
Gibbs & Flew 7,300 0 0
Cook 7,233 0 0
Grimwood & Sons 6,693 0 0
Shurmur 6,673 0 0
Anley 6,642 0 0
Godden 6,591 0 0
Lamble 6,557 0 0
Beale 6,500 0 0
PICKERSGILL BROS. (accepted) 6,419 0 0

For Enlargement of Board School, Albany Road, Camberwell. Mr. E. R. ROBINSON, Architect.

Larter & Son £9,345 10 0
Chappell 8,957 14 0
Steel Bros. 8,370 0 0
Lathey Bros. 8,260 0 0
Hart 8,078 0 0
Hobson 7,983 0 0
Pritchard 7,831 0 0
Shurmur 7,745 0 0
Shepherd 7,498 0 0
Higgs & Hill 7,449 0 0

For New Factory for Messrs. Connolly Bros., Chilton Street, Somers Town. Messrs. J. SAVILLE & SON, Architects.

Titmas £2,333 0 0
Jackson & Todd 2,188 0 0
Kelley 2,149 0 0
Nightingale 2,121 0 0
Spencer 2,073 0 0
Anley 2,070 0 0
Royal 2,065 0 0
Shurmur 2,043 0 0
Beale 1,998 0 0
Langmead & Pay 1,995 0 0
Smith 1,995 0 0
Lamble 1,977 0 0

For Making up Roadway of Harrington Gardens, South Kensington. Mr. W. WEAVER, C.E., Surveyor.

Nicholls £608 0 0
Rogers & Dickins 580 0 0
Mears 573 0 0
NOWELL & ROSEN* 564 0 0
Surveyor's estimate 520 0 0
* Accepted, subject to confirmation of Vestry.

For Alterations to the Bancroft Arms, Mile End Road, for Mr. P. Garner. Mr. EDWARD BROWN, Architect, Danbury Street, Spitalfields.

Lancaster £383 0 0
Hawkins 371 0 0
Blacher & Ullmer 310 0 0
MAAR (accepted) 294 0 0

For Repairs to the Ivy House, St. John's Road, Hoxton, for Mr. G. Hyams. Mr. EDWARD BROWN, Architect, 18 Hanbury Street, Spitalfields.

MARR (accepted).
For Pewterer's Work to the Tottenham Distillery, Tottenham Court Road, for Mr. Hyams. Mr. EDWARD BROWN, Architect, 18 Hanbury Street, Spitalfields.
Watts & Co. £215 0 0
Heath 201 3 0
PADDON (accepted) 171 10 0

For Embanking and Building River Wall at the Vestry's Wharf, Lot's Road, Chelsea. Mr. WM. WEAVER, Surveyor.

Fedrette £896 18 9
Wilkinson Bros. 895 0 0
Mowlem & Co. 890 0 0
Cooke & Co. 880 0 0
Howell & Rosser 865 0 0
Bell 827 0 0
Munday & Sons 748 0 0
Hill & Co. 716 0 0
Rouse 680 10 0
THOMAS (accepted) 669 3 10
Surveyor's estimate 750 0 0
* Accepted, subject to confirmation of Vestry.

LONDON—continued.

For Alterations and Additions to No 5 Berkeley Square, W., for Mr. Elgar Green. Mr. EDMUND MARKS, Architect; Messrs. Osborne & Russell, Surveyors.
Hayward & Son £3,500 0 0
Thorn 3,469 0 0
Smith 3,449 0 0
Conder 2,949 0 0
Colls 2,884 0 0
Bywaters 2,844 0 0
Woodward 2,800 0 0
Brass 2,773 0 0

MATLOCK.

For Pavilion, &c., for the Matlock Bath Pavilion and Gardens Co., Limited. Mr. J. NUTTALL, Architect, Matlock Bridge. Quantities by Mr. F. S. Smith, Manchester and Liverpool.

	Contract No. 1	Contract No. 2
Moore's	£3,990 0 0	£2,013 0 0
Brown & Backhouse	4,570 0 0	1,658 0 0
W. H. & H. C. Brown	4,631 0 0	1,550 0 0
Farnsworth & Son	4,696 0 0	1,456 0 0
Knowles	4,417 0 0	1,465 0 0
Gabbutt	4,300 0 0	1,506 0 0
Statham	4,194 0 0	1,424 0 0
Bissett & Son	4,160 0 0	1,350 0 4
Askew	3,988 0 0	1,370 18 0
T. & W. Meadows	4,017 12 0	1,322 8 0
Bridge	3,930 0 0	1,380 0 0
Haughton	3,754 0 0	1,353 0 0
SHADWICK & Co., Rotherham (accepted)	3,826 5 0	1,298 15 0

	Total.	If plate glass is used.
Moore's	£6,093 0 0	£3,332 0 0
Brown & Backhouse	6,228 0 0	6,324 0 0
W. H. & H. C. Brown	6,181 0 0	6,299 0 0
Farnsworth & Son	6,062 0 0	6,182 15 6
Knowles	5,882 0 0	5,992 0 7
Gabbutt	5,806 0 0	5,916 0 0
Statham	5,618 0 0	5,718 0 0
Bissett & Son	5,450 0 0	5,570 0 0
Askew	5,358 18 4	5,474 15 4
T. & W. Meadows	5,340 0 0	5,456 0 0
Bridge	5,330 0 0	5,446 0 0
Haughton	5,107 0 0	5,239 0 0
SHADWICK & Co., Rotherham (accepted)	5,125 0 0	5,223 0 0

Pair of Villas for Mr. E. Slack. Mr. J. NUTTALL, Architect, Matlock Bridge. Quantities by Mr. F. S. Smith, Manchester and Liverpool.

Fox £1,100 0 0
Wilgoose 1,094 0 0
ASKEW (accepted) 1,079 0 0

NEWARK-ON-TRENT.

For Construction of Market, with Iron Roof, Newark-on-Trent. Mr. CHARLES BELL, F.R.I.B.A., Architect. Quantities by Mr. H. Lovegrove.

Bricklayers and Masons, &c.
Halsmith £1,873 0 0
Jolland & Chapman 1,738 0 0
Woolstone 1,710 0 0
Bulling 1,530 17 8
Crossley & Son 1,419 0 0
Smith & Lunn 1,400 0 0
Duke 1,395 0 0
BAINES (accepted) 1,390 0 0

Iron Roof, &c.
Young & Co., London 665 0 0
Rammage, Nottingham 524 0 0
Daunay, London 475 0 0
Wellington Foundry 448 6 10
Williams & Co., London 440 0 0
Bridge & Roofing Company, Darlston 425 0 0
Duke, Newark 420 15 0
Taylor & Parsons 414 16 6
Victoria Foundry, Newark 383 0 0

STONEHOUSE.

For Alterations and Additions to Emma Place Congregational Chapel. Mr. H. J. SNELL, Architect.

	A.	B.	C.
Harley, Plymouth	£1,250	£40	£980
Stanlake, Plymouth	1,064	51	670
Palk & Partridge, Plymouth	996	55	625
Finch & Son, Plymouth	986	24	590
Verren, Plymouth	929	70	571
Lethbridge & May, Plymouth	850	44	595
GOODYEAR, Stonehouse (accepted)	798	16	523
A. Chapel portion. B. Extra if in Pitch Pine. C. New Sunday Schools.			

WELLS.

For Construction of Sewerage and Outfall Works, Wells. Mr. E. ELLIS, C.E., Engineer, Exeter.

	Contract No. 1.
Simmonds	£1,986 13 0
Bell	1,920 0 0
Dickson	1,875 0 0
Merrick	1,811 18 10
Mereweather	1,775 0 0
Rositer	1,569 0 0
Ambrose & Son	1,406 8 6
Pollard	1,345 10 0
Jesby & Son*	1,224 0 0

* Accepted subject to approval of sureties.

	Contract No. 2.
Merrick	£2,220 0 0
Mereweather	2,173 0 0
Dickson	2,155 0 0
Simmonds	2,154 0 0
Ambrose & Son	2,082 0 0
Rositer	1,711 0 0
Jesby & Son*	1,639 0 0
Pollard	1,549 0 0

* Accepted subject to approval of sureties.
Gibson (both contracts in one amount) £3,540 0

ILKESTON.

For Building Two Houses in Wood Street, Ilkeston. Mr. G. HANLAM, Architect, 4 East Street, Ilkeston.	
Werron, Condon	£355 0 0
R. Chards, Ilkeston	33 0 0
Wheatley & Sons, Ilkeston	32 0 0
Flaw, Ilkeston	290 0 0
Simkens, Ilkeston	267 0 0

SOUTHPORT (LANCS.).

For Asphalt Shed, 2 Highway Yard. Quantities supplied by Mr. W. Crabtree, Borough Surveyor.	
Howarth, Biridale	£550 0 0
Wilkinson, Southport	520 0 0
Shaw, Southport	477 15 0
Alexander, Southport	477 0 0
Morris, Southport	473 0 0
Tew, Southport	467 0 0
Whitehead & Foster, Southport	465 18 7
Fairbridge and Hatch, Southport	445 0 0
No tender accepted at present.	

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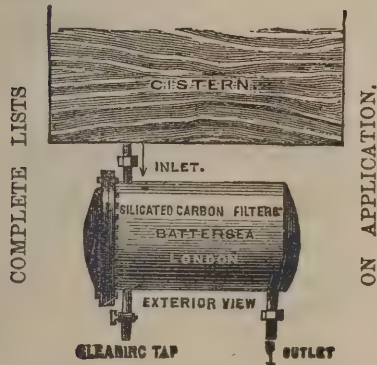
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Land at £5 10s. per foot frontage. Plans can be seen and
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FERTVAL, Berwick House, Marsh Street, Walthamstow.

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For Sewering Portion of the Lymm Local Board District, Construction of Light Iron Bridge at Statham Pool, &c.	
Dawson, Bury	£3,315 10 0
Cunliffe, Leigh	3,329 16 0
Hirst	3,463 3 0
BRAZENDALE, Lymm (accepted)	3,353 13 0

STOCKTON.

For Building Fire Station, West Row, Stockton.	
Lazonby	£1,660 0 0
Bowman	1,659 1 11
Ernsshaw	1,646 0 0
Davidson	1,500 0 0
Welsh	1,435 0 0
Johnson & Hanby	1,425 18 0
Henderson	1,379 0 0
Amirk	1,359 16 10
ATKINSON (accepted)	1,359 0 0

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PALK & PARTRIDGE (accepted)	648 0 0

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Murrell & Paver, Leeds	106 11 10
ALEXANDER, Leeds (accepted)	85 0 0
Surveyor's Estimate	121 7 6

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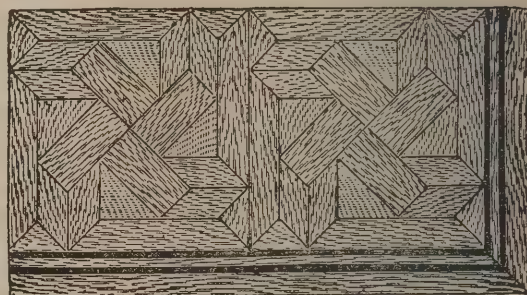
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ART IN THE HANDS OF THE PUBLIC.



SO many handy books are now being written, and handy discourses delivered, on the pleasant subject of art in the hands of the public, that almost everybody who is possessed of average intelligence must be beginning to understand it. We ought perhaps to add that so many pretty shops are displaying so many pretty wares to the same end, that the very passer-by, even if he be scarcely possessed of average intelligence, cannot help seeing reform in the air. We may say also that, as the necessary result of all this, there are so many houses all over the country amongst which the contents of such shops are being every day most prettily distributed, and whose masters, and especially mistresses, are every day exercising their minds in the direction of prettiness, that it seems as if there must already be enough of commonplace art in actual operation, and all in the most practical way, to make the typical English home already very different from what it used to be.

Mr. R. W. EDIS is one of those authorities who are able at any time to discourse pleasantly, and none the less pleasantly in his case because forcibly, upon the subject of household art in particular; and the report of a lecture of his which we had the satisfaction of printing a little time ago* was certainly very agreeable reading. That it was a more than ordinarily sensible discourse of its kind is evidenced, amongst other things, by his irreverent treatment of the "æsthetic" kind of "art in the house" which just now disturbs so many minds, and in a small way upsets so many tempers. The characteristics of this spurious art are, as Mr. EDIS puts the case, "washed-out and ugly colouring and ill-drawn and utterly inartistic ornament," "washed-out colours in curtains, carpets, and wall-coverings, and curious eccentricity of design in furniture;" and instead of such frivolous manifestations of affectation, what he would have is nothing more but nothing less than a "practical rendering in good taste and pleasant guise of all the absolute necessities and requirements of modern life," with a "decoration and colouring of our rooms harmonious and pleasant, and furniture sound in construction, comfortable in shape, and fitted for its special purpose"; all which is good philosophy.

One thing, however, that must not be forgotten in dealing in any degree philosophically with such a subject, or with any subject of common art or art for the many, is the fact that the mass of ordinarily intelligent people can never be reached by any artistic movement except through the instrumentality of some kind of affectation, or temporary "craze," as Mr. EDIS calls it, meaning really temporary insanity. This is, indeed, true of many other things besides art, if not of everything of a sentimental turn which concerns the multitude, or the people in that form which we are accustomed to call "the public at large." The higher orders of people can afford to be somewhat independent and singular in their preferences; in other words, a sense of their responsibility to their own importance compels them to do themselves the justice to think, or at any rate to choose, for themselves. Strange to say, the case is very much the same with the lower orders of people; there is a sort of instinct of resistance, if no more, by which they are led to despise what they cannot very well possess. But the great intervening masses of the middle class are found to run together in a drove, and "to follow the fashion," as the phrase goes, with a self-complacent obedience which is often more amusing than edifying to those who can look on dispassionately, and which moreover never fails to develop in one quarter or another a sufficient abandonment of mere common sense to produce a delightful whimsey, or efflorescence of eccentricity, marking the period with a genius of its own which the Philistines of the moment must be permitted to laugh at. The "æstheticism" of the passing day is a phenomenon of this kind, and those of us who consider ourselves to be more particularly the votaries of common sense have been taking the liberty of laughing at it consumedly. It is satisfac-

tory, therefore, to find such an authority as Mr. EDIS, who is not a Philistine, laughing with us; but at the same time there can be no doubt that, without the exaggeration, we should not have the movement at all; and so it comes about that those courageous spirits who seem to put themselves in a ridiculous attitude for the sake of the cause, are, unconsciously perhaps, but most conveniently, and almost meritoriously, sacrificing themselves upon the altar of real art.

It is, in other words, part of the price we pay in happy England for what we call our liberties—that is to say, for the privilege of being governed by our common selves rather than by uncommon, superior, and consequently unpalatable people—that in every great movement of social reform there is a sort of compromise all round of whatever is capable of compromise, so as to do all that can possibly be done in a hopeless effort to avoid offence, until at last something is left by way of residuum, which it is perhaps best to call plainly by the naughty word *humbug*, but which our "public at large" consent in sheer weariness to regard with enforced respect. The case of our pending reforms in artistic sentiment is no exception to this rule. Busy brains and busy fingers are labouring just now in a thousand studios and workshops, to give effect to the English desire and necessity for artistic progress; and our "public at large" take it all somewhat coldly, being themselves quite as busy in other ways; but when in the course of such events it happens sooner or later that by means of a little audacity, or perhaps a good deal, on the part of some particular group of "intense" adventurers, there is displayed before the eye of the multitude a demonstration of the right kind to tickle the fancy, then it is that a sort of consent is indirectly given to this for the sake of its piquancy, and the very exaggeration of the phenomenon becomes merit. Thus it is that the "washed-out colours" and the "ill-drawn ornament," of which Mr. EDIS very properly complains as a travesty of true artistic feeling, are in reality at the present moment no more than an especially emphatic protest against the crude primaries of JUBSON'S dyes, and the spurious finesse of Renaissance and fancy-Gothic forms. Not that the critic will permit himself on that account to bow the knee with the thoughtless many in acknowledgment of that which is not the merit it professes to be, or not merit at all; but he may at the least consent to acknowledge the necessity which human nature imposes upon the best of us, and so forbear to censure too seriously those eccentricities of genius which have a purpose to suit, and which serve it none the worse that they impart a little good humour into the service. Mr. SAMUEL WELLER was not the first philosopher to discover the great truth that "whatever is, is right," and those who see the affairs of this world with the same serene sagacity with which he was so signally gifted, will not be disposed to draw the line even at the æsthetes of to-day; we may laugh at them, and it is to be hoped we may both laugh and win, especially as they laugh so little and win perhaps still less; but we shall do none the worse if we recognise the fact that they really bear the standard of art, and bear it bravely, even if they be decorated in washed-out colours and ungainly ornaments for the sake of enforcing more quaintly the principles they represent.

Nevertheless there is something in common sense that must come to be acknowledged in the end; and there is something in the uncommon sense which, alas! finds its way a great deal too easily into English art, that must come to be discovered and exposed. Our æstheticism, in its broader developments, is no doubt foolish enough, and succumb it must in due time to the sense of better criticism; but to what will it give place? To the absolutely good at last? By no means; rather to some new eccentricity, as we all well know.

Quaintness seems to be for the present the most admired quality in all forms of English art. To be quaint is, after all, to be little better than waggish; and it would be a sufficiently suggestive title to apply to our art in the hands of the public at the present moment, so far as it is very much indeed in the mode, to say that it is a trifle waggish. It is easy to go on from this point to argue that waggish art is only a passing jest, and that every fit of laughter must come to an end in time. Perhaps when we cease to laugh at æstheticism we may be by natural reaction a little too serious. Perhaps the next phase of fashionable art may be too dull, or too priggish, or too sober in any one of many ways; and then we may think of the funny days of the æsthetics with a sigh of regret. It is a

* See page 75 ante, February 3, 1883.

humorous age, not to say a frivolous age, this of ours, and let us make the best of it. Epicureanism is not far wrong as regards art, if nothing else. Let us enjoy what we can while we have it, for that which is to come is nothing to us. Let the higher intellects run forward before the age, but even that let them do with prudence. For "the public at large" let us be content to take what we can get; if it be poor art, it is better to have poor art than none.

WATER-COLOUR PAINTING IN PARIS.

THE fifth annual exhibition of the Société d'Aquarellistes Français is now open at the galleries in the Rue de Sèze, and, in addition to water-colour paintings, there is a special collection of designs and etchings.

The Society has lost one of its prominent members by the death of GUSTAVE DORÉ. It was so unexpected that when the first part of the catalogue was printed off he was working in his studio, and it is only in the supplementary part that the conventional black border encloses his name. In the corridor are several of the drawings which he executed during the siege of Paris by order of the Provisional Government. They represent the works thrown up for the defence of the city, within the military zone, and are in ink, touched here and there with chalk. To the left on entering the gallery are eight of the fourteen drawings entered in the catalogue, according to the list sent in by GUSTAVE DORÉ himself, but of which six lie unfinished in the studio. In *Les Elfes* we have the bank where the wild thyme blows, o'er-canopied by luscious woodbine; to right and left tall and stately foxgloves, and a few richly-tinted blossoms of convolvuli. In the centre stands the Queen, who summons her sprites from east and west; an attendant nymph strikes on a cymbal. In mazy circles the fairies dance in the gray and silvery haze of moonbeams struggling through a screen of trees. *Titania*, and the *Chansons du soir*, are companion pictures, both equally illumined by a glow of golden light. In *Titania* the sun is nearing the horizon; its rays penetrating the foliage of a magnificent group of acacias tinge the surface of a mere with a pale hue of a golden green. On the overhanging branch of the tree the Fairy Queen despatches Cobweb, Peascod, and Mustard to kill cankers in the musk-rose buds and make war on vermin. Flights of fairies are seen cutting their way through the glowing air, while others gambol on faint primrose banks. The sunset glow melts to the mysterious greenish gold DORÉ so delighted to paint, and which he first studied for his Spanish midnight scenes. Against this lovely hue the outline of a castle is discernible. In the companion picture the branches of the tree in the foreground sweep to the water's edge. Fairies with their butterfly wings have alighted on the feathery foliage of the acacia, which is reflected on the glassy surface of the water.

It is a long journey from the court of OBERON, with the revels of fays and elves, to the heart of the City, but DORÉ's brush has cast a glamour over a dingy street leading to a huge brick warehouse, which appears more strange from its terracotta ornamentation. The view is taken from above. We look down on a narrow lane, along which a heavily-laden waggon is making the best of its way. A porter standing at an open door on the fourth storey watches a barrel swaying in mid-air, and hoisted to him by means of a crane which projects from above. Its progress is observed by a woman at a loft-door in the opposite store-house, shadowy in the glimmering light of a lamp supported by a bracket fixed at the angle of the house, and now burning, for the winter's night is dark. DORÉ believed there was picturesqueness to be found in a Thames Street warehouse, but especially he delighted in the docks. He has drawn St. Katharine's Docks piled with barrels; the crew of a boat in the foreground are landing, one of the men has thrown his frayed and faded serge coat over the gunwale. The hot midday sun strikes on it, and casts its shadow in a purple patch on the dull grey water. There is a hurrying to and fro on the quay, while the air is still and calm, for it is summer. In marked contrast is the glacier view in which no trace of human life is to be seen. We are on the steep side of an Alp. In the rear glaciers rise tier on tier till their furthest range is capped by clouds. Their melting surface supplies a cataract which leaps some hundred feet to a mossy plateau, and forms a stream which courses downwards between rocks covered with vegetation. Another view of the same stream is taken lower down the mountain

side, where the more genial climate has fostered a river vegetation. Velvety moss covers the earth surface, trees have sprouted in the interstices of the rocks, the stream widens and breaks in foam over the jagged stones which impede its course. Intensely vivid is the green of the foliage on tree and ground. One huge boulder of iron grey limestone, grim and dark, patched here and there with white lichen, is on the right. Sunlight from the background breaks through the trees and turns to silver the higher water, glinting among the trees on the upper rocks, but not reaching the lower foreground, which is in deep shadow. The head of a young girl, on whose wan countenance hunger and pinching care have set their seal, is the last work DORÉ contributed to the Exhibition.

The whole wall space at the end of the gallery is occupied by MM. DETAILLE and DE NEUVILLE's drawings of the battle of Champigny, which are studies for their magnificent panorama. M. DETAILLE's three pictures show scenes on the ground to the right of the railway station, where the heaviest fighting took place. In the first the sedgy plain, intersected by the road to Champigny, then deep in snow, is before us; several poor fellows sleep their last sleep in the foreground. An empty cart, a grey horse, Frères Chrétiens, who inquire of an officer their way; a dying man carried to the rear by two of their order, are in middle distance. Further to the front a group of staff officers watch the line of fire. The white great coats of their orderlies are blown about by the fierce wind. A shell has burst near them. In the second drawing a detachment is seen marching to the front, the bitter north wind driving right in their teeth. Some dead lie on the cross road near an ambulance cart, on which is displayed the red cross of St. John and a white flag. To the right a line of tirailleurs keep up a sharp fire at the enemy, who is out of sight. M. DE NEUVILLE's vigorous touch is manifest in the drawings, which depict the storming of the ruins of the railway-station. The enemy occupy the opposite side of the line and a square house amidst trees. The French are swarming up the rising ground. Young DE D—, who raised a regiment from his own tenantry, leads the charge. His death-cry, "En avant, Auvergne!" rang through the air as he fell shot through the heart. His brother-in-law, the Comte DE R—, then became leader. The blue caps of the Germans are seen through an arch. Their comrades pour a deadly fire from the square house on the French standing near some *caissons* on the right in the foreground. One poor fellow, himself wounded, staggers as he bears a dying comrade to the rear.

A drawing in which the end of the railway-station appears, riddled by shot and shell, shows the last charge. A telegraph-post, with a broken line attached, and a shattered shed, are in the middle; beyond, the red-tiled roofs of Champigny are dimly visible through the haze caused by the smoke of the heavy guns; further sweeps the wide plain, dotted by a few leafless trees.

In another of the series M. DE NEUVILLE depicts the dwelling of a forester, built against the corner of a park wall, and behind is the farmyard. A shell has rent a gap in the house; a small body of French are crossing the yard, and some are clambering over a palisade on the embankment which separates the farm from the outlying land, with the purpose of firing from its shelter on the flank of the Germans engaged in attacking the railway-station. The architectural lines of the building, the soft, yellowish tone of the house, the pale red of its roofs, and something *vaporeux* and undefinable in the atmosphere of the landscape beyond the park, combine to make this composition singular and attractive.

M. BASTIEN LE PAGE contributes three drawings besides some studies. His *Nuit tombante* is a clever rendering of nightfall in its effects on the buildings of a village, and especially on the square clock-tower of its church. The small studies, some of which are only a few inches in diameter, are excellent. One represents St. Peter's and the Castle of St. Angelo beneath a sky crimsoned by a setting sun which makes the surface of the Tiber blood-red. In another we have an effect of storm on sky and sea, a barque under closely reefed sails lying in the trough of a rolling wave, its deck swept by successive seas and drenched by pitiless rain.

M. VIBERT, contrary to custom, sends a life-size portrait of Dr. DANET, to whom France owes her preservation of the Palace of the Luxembourg from the pétroleurs of the Commune. General DE MONTFORT, in command at the time of his appointment by the Intendant Militaire, having been ordered to the front, Dr. DANET remained in charge, and for

his services was made Commandeur of the Legion d'Honneur. The strong individuality of the well-known doctor is finely expressed. The half-closed eyes with which he scrutinises a patient, the pleasant smile with which he has dispelled many an alarm, are characteristic of the man. The rosette on the coat alone relieves the sombre black which custom prescribes; but M. VIBERT has taken his *revanche* on the gorgeous scarlet of the Cardinal, who has fallen asleep while examining the letters contained in an open casket that stands on a green covered table. One delicately small billet is still "twixt finger and thumb." His Eminence smiles. Behind him, clad in flame colour, stands MEPHISTOPHELES himself, his red legs clear against the light of the fire blazing in the vast grate. He whispers, "Souviens toi du passé." Yes, his Eminence remembers. In a different style is *Les pigeons du harem*. The eunuch stands against the wall, looking contemptuously at the birds on the rim of a basin. Beneath his furred robe is a coat of white cloth, the broad belt is of embossed silver, his tall caftan is so purely white, the paper is left blank for the high lights. There is a lovely hue of rose on the porphyry vase, on which soft grey pigeons perch and coo to some white doves at its base. But with the exception of this flush of rose on the vase, and the green on the tessellated pavement, the picture is worked out in pale greys, soft yellows, and faint lilacs. In no such subdued tones, however, has M. VIBERT painted his *Executioner* whetting a sword. Green, crimson and orange are lavished on the costume of the Oriental, as well as on the background of the picture. M. VIBERT'S *Une Cause Célèbre* is full of humour. The scene is laid in a French court in the eighteenth century. A colombine and a pierrot have been captured by three sergents-de-ville during Carnival, as they were abstracting a couple of ducks from a poulterer's shop. But while the ancient advocate, after the manner of his profession, is asseverating his clients' innocence, the ducks emerge from the basket to the consternation of the prisoners.

M. LOUIS LELLOIR'S small sailor *Monsieur Jean* is seated astride on a square stool of grey velvet. Monsieur Jean clearly differs in argument from his unseen interlocutor. His little hand is clenched on his bare knee, the other, reversed on his blue serge jacket, has energy in its pose. The large blue eyes, the open nostril, the parted lips express firm will and high spirit, and suggest that Monsieur Jean will fight for "La Patrie" some day. The flesh is treated with a soft blending, and a firmness of touch almost unrivalled, and so careful is the detail we can see the flush of colour beneath the skin and count the hair of the eyelashes. The figure is dark on a white background: so is the portrait of M. FÉVRE, of the Comédie Française, as he appears in the character of *l'ami Fritz*, taking his ease at a table garnished by tankards, and seated in a wide straw chair, on one arm of which lies his pipe, ready charged. He wears a coat of soft, white cloth, an unbuttoned red waistcoat, an immense extent of linen, lilac breeches, and grey-blue hose. For clear, bright colour, and exquisite finish, this little portrait can hardly be surpassed. In a bolder style, with a brush full of wet colour, the *Molière* is painted. The dramatist, in flowing wig, lace cravat, and coat of tawny velvet, is writing at a green-covered table, laden by ponderous tomes. He pauses, and small wonder, for Poetry herself has flown to his chamber from the summit of Parnassus. She flings her lovely arms around the favoured of the Muses; with her taper fingers she guides his hand while she whispers thoughts which have made his name immortal. The silver-grey feathers of her great, outspread wings, and the dark cloud in which she has descended, form an excellent background, against which the undulating lines of her figure, swathed in rose and pink draperies, are well seen. The drawing is for the frontispiece of the *Théâtre de Molière*, the illustrations for which, by M. LELLOIR, are remarkable for composition and the exquisite delicacy of their drawing. Some of the original drawings were reproduced lately in *The Architect*.

L'Homme aux Cardinaux has not forgotten the subjects which attracted the attention of the English public at the Grosvenor Gallery. M. HEILBUTH again gives a scarlet-robed cardinal, who leans over the sculptured balustrade in his palace gardens, while his carriage awaits his pleasure at the extreme end of a stately avenue of ilex. But more interesting is the artist's rendering of summer atmosphere and pellucid water in *Bords de rivière*. Round the posts which support a

float on the still surface, which, grey and clear, reflects fleecy clouds, the blue of the summer sky, and the feathery foliage of the ash which border the opposite shore. The shallow water at the shelving bank, the dark shadow under the landing-stage, the play of light on the plants, tell of study in the open air. No less repose is found in *Dans le Verger*, in which is a woman lying on the grass near a lake by the side of her small son, and sheltered by flowering shrubs. There is one touch of intense colour in the crimson of the lady's hat, and it is found precisely where it was required, that is, on the grass beyond her. There is also a portrait or *étude* of a lady clad in pink and crimson, enjoying the cool of evening, seated on a stone bench at the end of the terraced walk in a garden rich with the hues of various flowers. The air is apparently heavy with the perfume of roses and carnations. She looks as though the surroundings suited her gentle nature.

One of the subjects selected by M. DE BEAUMONT has been often treated—a housemaid reading her master's or mistress's letters. She reclines in the arm-chair, with her feet on a stool. Her cotton gown, of pale pink, is gathered over a black petticoat; she has tucked her feather broom under her arm, and the bit of scarlet leather on the tuft of grey feathers counts for a great deal. This is a spirited drawing, bright and clear in tone, and clever in conception. There is a charming drawing of CUPID, with his hands behind his back and wings outspread, before whom a young girl kneels, the better to listen to his mischievous suggestions. The group is painted for a fan. M. DE BEAUMONT'S *Sorcellerie* somehow recalls the story of "La Belle Dame Sans Merci." The sorceress, clad in scarlet skirt and chemise, turns her back to us while she holds a good knight's sword over a cauldron, beneath which are blazing faggots, and she has drawn a mystic circle around a frog. She may be a dweller in Acheron, but her figure is faultless, her limbs rounded, and her breast and arms admirably modelled. A characteristic figure is that of the girl who, after examining her finely-chiselled features in a small mirror, is *contente d'être jolie*; and no less attractive is another girl in a pink skirt tightly wound round her limbs, who, seated on a stone bench, studies a bunch of wood flowers. In M. DE BEAUMONT'S drawings of this year we find freedom of touch, masterly style, a correct draughtsmanship denoting immense progress. The remaining water-colour drawings will be described in another article.

THE WELLINGTON STATUE.

N EARLY half a century has elapsed since the project was matured of erecting the colossal equestrian statue of the Duke of WELLINGTON, which is now being removed from the arch at Constitution Hill, and after so long a time its history may not be generally known. The origin of the statue we believe is due to Sir F. TRENCH, a gentleman of fashion, who amused himself with projecting works of various kinds. He was enabled in course of time to persuade many noblemen and gentlemen to co-operate with him. There was not much difficulty in finding funds for the purpose, and on June 16, 1838, a deputation of the sub-committee, including the Duke of RUTLAND, the Marquis of LONDONDERRY, the Earl of ABERDEEN, Marshal BERESFORD, and Lord HILL were able to wait upon the Duke of WELLINGTON, at Apsley House, in order to obtain his approval of the proposed memorial. The Duke of RUTLAND was spokesman, and he said that the QUEEN had been graciously pleased to express an interest in the project, and had (like her uncle, the late KING), given her consent to the erection of an equestrian statue upon the summit of the triumphal arch opposite Apsley House. From this it will be seen that the site was early chosen, and it may be added that HER MAJESTY subscribed 500 guineas, and Prince ALBERT 100 guineas towards the cost. It was announced on that occasion that the committee had selected Mr. MATTHEW COTES WYATT as the sculptor, and the DUKE was requested to communicate with him occasionally in order to insure perfection of execution, or, in other words, to give sittings—an operation which His Grace was weary of undergoing. The Duke of WELLINGTON in reply said that he could not find words to express the satisfaction and gratitude which he felt at the prospect of the erection of a memorial of his military services in that part of the metropolis. The last words deserve attention, for it was supposed that the origin of the statue was to be attributed to another cause besides admiration for the DUKE, and that was, sympathy with the sculptor. WYATT'S statue of

GEORGE III. in Cockspur Street was much admired by several City magnates, and they wished to give him a commission for the statue of the Duke of WELLINGTON, which was to be erected near the Mansion House. But the friends of Sir FRANCIS CHANTREY were a little more influential, and they succeeded by a single vote in securing the commission for him. The result is the statue opposite the Royal Exchange, which on CHANTREY'S death was completed by Mr. WEEKES. To compensate Mr. WYATT for his disappointment his patrons were believed to have devised the more lucrative commission of a West-end memorial, in which vestries and corporations would have no share. It was also asserted that not only was WYATT paid an enormous sum of money, but several cannon were presented to him to be converted into bronze. As regards money, WYATT gave no estimate of the probable cost of the group to the committee, and he may have received about 30,000*l.*, which included a part of the cost of fixing. But only one cannon was granted by the Ordnance Office and it was used for the DUKE'S head. It is true that after the battle of Waterloo sufficient captured cannon were assigned for a statue of WELLINGTON which was to be erected in Dublin. When a big obelisk of granite was preferred in that city, some of the cannon were utilised for the statue of NELSON, surmounting the column in Trafalgar Square, and others for the WELLINGTON statue in the City. The surplus metal, which weighed about three tons, and was of little use for military purposes, was transferred to WYATT, so that the contributions of material did not in all amount to more than four tons, or one-tenth of the weight of the group. The smallness of the quantity of Government metal is remarkable, when it is remembered that at the time the DUKE had regained his old popularity. The sculptor was also possessed of friends in the Palace. MATTHEW WYATT was a son of GEORGE THE THIRD'S architect, and when a boy he was favoured with the patronage of the KING. But it may be assumed that cannons were withheld from him because, in some of the departments, the project for erecting the statue was not approved. It was not an official work, although in the popular mind its existence was attributed to an official source.

In 1842 the modelling of the group was finished, and critics who were permitted to see the work in the studio were delighted with its appearance. One extract from a periodical will suggest the height, or rather depth, reached by professional criticism in those days:—

The whole design is complete, and no less than 27 feet in height, the largest monument of the kind that ever was modelled. Yet so exquisite are the proportions of man and horse, that the spectator hardly thinks of their magnitude till the comparison with some known object forces on his mind the conviction that they possess the elements of the sublime as well as of the beautiful. A great difficulty in equestrian statues is to give sufficient importance to the human figure, which physically contrasted with the splendid form of the animal, is apt to become subordinate in the general effect. This the artist has overcome, as he has other minor difficulties of composition, in a masterly manner. The Duke is in his martial cloak, admirably draped, and extending his right arm with the *bâton* of command. The limbs are massive, and finely disposed, and he holds his seat like a practised rider. The hat on his head (one of the minor difficulties to which we have alluded, as the actual shape is singularly inconsistent with grace) has been rendered not only agreeable, but highly impressive as a finish, by the skilful adaptation of the plume of feathers by which it is shaded and relieved. The likeness to the Duke is at once striking and elevated; no portrait could be more correct, no artistical conception of it more heroic.

If such be the merits of the chief object, what shall we say of the horse? We really want words to express our boundless admiration of it. In grand repose, every joint, muscle, and vein marked with anatomical accuracy, there is a softness and sweetness about the whole animal which indicates his blood and breeding; without the strain of a single line to divert the eye into the examination of parts, however true to nature in their minutest lineaments, and deserving of being separately studied. The jockey could not find a fault—the painter could not discover a blemish; and such were among the visitors who, when we were also present, gave their opinions upon this glorious production. The head alone is all fire—fire in perfect keeping with the repose and dignity of the body and limbs, though the horse “smelleth the battle afar off.” Except in the St. George, by the same hand, we have never seen anything like this head, neither in modern art nor in Elgin marbles. No description can convey an idea of it, nor, indeed, of the immortal group in which it so conspicuously shines.

The greatest admirer of the Duke of WELLINGTON would now hesitate to accept the foregoing criticism as expressing the

qualities of the group, and it says much for the good sense of the public that when the equestrian figure was seen in the streets it was almost universally condemned.

When the statue was cast the official difficulties began. The top of the arch had not been selected as the site by a member of the Government, but from the circumstances of the case it was necessary to appear in favour of that position. In May 1846 the subject was introduced in the House of Commons by Lord R. GROSVENOR, and it was asserted that the arch was too weak to support a group weighing 40 tons, and that the space on the top was too small unless, contrary to all precedents, the horse was placed standing across the arch. Sir ROBERT PEEL in reply, explained that the permission to use the arch had been granted by WILLIAM IV., and was confirmed by the QUEEN. The Government, he said, were willing to pay for a suitable pedestal, and to give a site for the group in Hyde Park near Apsley House; or in the open space between the United Service and Athenæum Clubs; or somewhere near the Duke of YORK'S Column; or near the Horse Guards, if the committee approved. But that approval, as the lawyers advised, could not be given, inasmuch as the arch was specified when subscriptions were sought. The discussion consequently led to no alteration of the site, although the opinion of the House was evidently opposed to utilising the arch for such a purpose.

As there was no disputing the lawyers' opinions, the group was on September 29 despatched from Mr. WYATT'S studio, escorted by two regiments of Guards and a party of sailors. On the next day, under the direction of an official from the Woolwich dockyard, it was raised to about the level of the arch, and on the third day it was moved horizontally and lowered into its place. When the hoarding was removed, there was little difference of opinion about the defects of the group, and probably no work of a sculptor gave opportunity for so many jokes. The question then was where to remove it. The law had been obeyed to the letter, and no litigious subscriber could take an action against the managing committee for breach of trust or other offence. It was even asserted at the time that the statue was not to remain on the arch for more than three weeks. There was a new Government, and Lord MORPETH, who wrote pretty verses and was supposed to possess taste, presided at the Office of Works. Without delay his lordship solicited the opinion of the Royal Academy, and it is needless to say that, with the exception of two or three members, all the Academicians recommended that the group should be removed from the arch. The Council of the Institute of British Architects characteristically volunteered advice (or rather applied to be allowed to give advice), although they were no more consulted than have been their successors in respect of the Piccadilly improvements which are now in progress.

But there was one difficulty which appears to have been overlooked. The Duke of WELLINGTON cared little about the defects of the figures of himself and his charger; he saw in them only an expression of good-will from his friends, and for their sakes he felt bound that the intentions of the subscribers should be respected. He made the retention of the group a personal question, and his wishes were almost omnipotent. It was inevitable that difficulties should arise in the Government offices. Sir ROBERT PEEL said his Government were willing to provide a statue and pay the expenses of erection, but Lord MORPETH was bound to respect economy, and all he could offer was that the statue would be received, if duly delivered, in Waterloo Place, but that the bill for the pedestal, fixing, and contingencies must be sent to the committee. The committee, on the other hand, declined to do more than place the statue on the ground at the foot of the arch, leaving its removal to those who were supposed to disregard the wishes of the Crown. There was a deadlock in consequence, in which great interests were involved, and the only escape from it was to have recourse to that policy of *laissez-faire* which never fails in this country. Like greater evils the defects of the group were endured, and they have become so familiar as to cease to be eyesores. The equestrian statue is at last to be removed, but the people who have been indifferent to the destruction of historic buildings are anxious to secure the preservation, in a prominent position, of a work that is only remarkable for the large quantity of metal that was wasted in its production. That it has admirers is evident when it is found that a committee consisting of distinguished persons are to seek an eligible site for the group.

PARIS NOTES.

AT the last meeting of the Commission of Historic Monuments, it was unanimously decided to petition the Minister of Public Instruction and Fine Arts against the continued occupation of the old papal palace at Avignon as a barracks. Numerous letters which have been received by the Commission unite in declaring that the presence of the troops in the palace is a permanent source of profanation and damage, both to the structure itself and the fine mural paintings and frescoes it contains.

The examinations for the admission of pupils to the Ecole des Beaux-Arts have been held during the past week. The competitors are bound to pass (1) in a written composition on various historical subjects; (2) in an anatomical drawing; (3) in an emblematic design; and (4) in the sketch of a living model. The successful pupils are alone allowed to follow the lectures and work in the studios of the school, and are furnished with a special card or diploma setting forth this right.

A sum of 800*l.* has just been voted by the French Race Committee for the acquisition of two works of art to be run for in Paris during the year 1884. The Commission charged with the choice of the designs have, as is usual in France, decided to proceed by way of a competition open to all artists resident in the country. The greatest latitude is allowed in the conception of the work, which may assume the form of a statue, group, vase, cup, &c., but it must be executed in some precious material. Designs must be sent in to the Secretary's office on or before July 15 next.

It has been decided to exhibit Doré's statue of Alexandre Dumas the Elder in this year's Salon, but for its execution in marble or bronze further funds are needed. The subscriptions have only reached about 57,000 francs, and at least another 30,000 francs will be required. M. Alexandre Dumas-fils offered to make up the difference, but the Société des Gens de Lettres and the Société des Auteurs Dramatiques, who are managing the affair, have declined the offer, and intend to appeal to the public for the balance.

Two legacies have lately been left for the encouragement of art in France. Madame Pigny, widow of the well-known architect, has bequeathed a capital sum of 50,000 francs to the Académie des Beaux-Arts, for investment at 4 per cent., to produce an income of 2,000 francs, which is to be handed each year to the winner of the second Grand Prix de Rome in Architecture; and a Madame Montvoisin has left a capital sum to the Ecole des Beaux-Arts, sufficient to found two annual prizes of 400 francs each, in favour of the first Grands Prix de Rome in Painting and Music, on condition that the recipients shall lay a wreath on her tomb in Montparnasse Cemetery.

Several important alterations and additions are being made at the Louvre. The spacious Salle des Etats, used under the Empire only once a year, on the occasion of the opening of the Chambers, is being turned into a picture gallery. The change is, however, attended with considerable difficulty, for the hall is at present lighted by side-windows, which will naturally be covered by the canvases to be hung, so that it will be necessary to remove the present roof and replace it by a skylight. When opened the new room will form a much-needed means of communication between the gallery that runs along the whole length of the river front of the palace and those containing the works of the French school.

Under the superintendence of a committee specially appointed for the purpose, a new process for cleaning and restoring pictures has just been tried on some of the Louvre paintings. The experiment has completely succeeded with Poussin's *Bergère d'Arcadie*, as also in the case of a painting by Borgognone, and it has consequently been decided to employ it for the restoration of other works by Poussin and of the same school, at present much disfigured by the injurious effects of the varnish with which they are covered.

A proposition relating to the construction of blocks of workmen's dwellings on the site of the old Montmartre Cemetery, and on the open space of the Champ de Mars, has just been laid before the Municipal Council. The projectors of the scheme offer to lay out and make all the streets traced by the City Architects, to erect on the frontages of these thoroughfares such buildings, warehouses, shops, &c., as may be best suited to the requirements of the quarter, and to construct in the rear, round the quadrangles or interior courts usual in most modern *maisons de rapport*, buildings entirely devoted to workmen's dwellings. In return, they demand from the City a concession of the ground and free supply of water and gas for street lighting and cleansing. These blocks, some of

which would be four and others six storeys in height, are to be divided into apartments consisting of a bedroom, kitchen and eating-room in one, and water-closet, a certain number in each building being further provided with another small bedroom for children.

In all the public squares and parks of Paris the gardeners are already commencing their operations for the season. Ordinarily work does not begin before the middle of March, but the mildness of the past winter and of the weather now prevailing has thus advanced it by at least three weeks. About 800 men are employed for this purpose.

The Paris Town Council have decided to establish a municipal museum of hygiene, which will be organised and maintained at the cost of the City, a sum of 16,000 francs having already been voted for the preliminary expenses in connection with its creation. For the reception of the new museum it is proposed to utilise the chapel of the Hôtel Dieu, with its annexes.

ANCIENT LIGHTS.

THE following remarks have been addressed by Professor Kerr to the Special Committee of the Institute of Architects on Light and Air:—

In response to the invitation to members who have had experience in questions of ancient lights to state opinions upon various points suggested, I have to offer the following observations—which I ought, perhaps, to have sent in much earlier—based upon what may now be called a long practical acquaintance with the subject.

With regard to the suggestion that a special *Technical Tribunal* should be instituted for the settlement and adjustment of disputes regarding ancient lights, it seems to me more feasible to advocate the establishment of such a Court for building, engineering, and architectural processes of all kinds. This, I think, is much wanted; having regard not only to the peculiar character of the business, but to the large amount of it which is always seeking proper settlement, and generally in vain. But the proposal to have a Court for nothing but ancient light cases would, I apprehend, meet with no attention from the authorities; the field being much too narrow. How to constitute a general Building Court is not now the point. But it may be confidently said in passing that architects or surveyors could only claim to be acceptable as assessors or reporters, and never as judges. This point, I think, was settled thirty years ago in the case of the Official Referees of the then Metropolitan Building Act, whose adjudications were so unsatisfactory as to bring about a sort of revolution.

That a system of notices of easement as regards new lights might very fairly be introduced, seems a reasonable suggestion. I do not see why every owner of a new building should not be required by law to advertise, and that in the most specific way, whatever claims he seeks to establish over the property of his neighbours; and if it be considered that this principle of compulsory advertisement cannot be carried into effect, then it seems certainly fair that a neighbour should be allowed by some form of protest to protect his property against the establishment of such claims.

The question of the rule of forty-five degrees appears to me to require more explanation than it receives. A little consideration will prove that there is no really scientific ground whatever for such a rule; and, much as any one might wish to see a rule of some sort recognised, I for myself cannot imagine how this one could be made anything like universal in practice. The only basis of an apparently solid character upon which the principle of the forty-five degrees can be supposed to rest is the circumstance that, amongst the building regulations of the Metropolis, there has long been a certain provision as regards new streets, to the effect that the general height of the houses (for there must be exceptions) shall not exceed the width of the street. This is primarily for the sake of ventilation; but it may be argued that we have consequently, if unconsciously, adopted the practice, in building new houses, of making the size of their windows suit the conditions of this regulation, and therefore that the protection of those windows may reasonably be based upon the same conditions. But the Master of the Rolls, in adopting to a certain extent this view of the matter in the often-quoted case of *Hackett v. Baiss* (in which I was concerned for the plaintiff), expressly pointed out that he did so only for the occasion, and because of the particular simplicity of the circumstances, namely, that the defendant was building a higher house than usual in a street of the very commonplace width of about thirty feet; and indeed his lordship, some time afterwards, when the rule of forty-five degrees, thus said to be established by him, had been repudiated in another Court, took an opportunity of again explaining that he could not possibly apply the principle as a rule. At the same time it may perhaps be frankly admitted by most architects that there is something in the look of the angle of forty-five degrees, if acknowledged to be an entirely empirical principle, which in very many circumstances, and possibly in most, seems to be acceptable practically as a limit

for neighbourly exaction and neighbourly concession in densely populated towns. But after all it will be found that even this carries us a very little way; and probably it is best to put the proposition thus, and rest content with it: that if the windows of our houses, shops, and offices, on all floors alike, were arbitrarily declared to be sufficiently lighted, neither more nor less, when inclosed at the angle of forty-five deg., not only in front, but all round the semicircle of the outlook, as few exceptions as possible being excepted, it would be easy enough for us to accommodate the windows to the rule, and to accustom ourselves to be so far satisfied. The difficulty, in a word, is to accommodate, not new windows to the rule, but the rule to old windows.

I am thus led to advert to a question which I have often asked, namely, whether the improvement of a plaintiff's windows could by any means be recognised by the Courts as an element in their decisions. It is not too much to assert that in almost every case this remedy could be easily and quite successfully applied. That is to say, if a plaintiff's window, being of a certain size, has admitted to the room what we may call a certain quantity of light, derived from a certain area-value of exposed sky, and if that area-value is, in the fair interest of the neighbouring property, diminished in a certain proportion, then the enlargement of the window in the same proportion will restore the value of the easement. For general light and direct light alike, it is plain that this must be so; but, of course, the legal difficulty is insurmountable so long as the plaintiff is held to be entitled, against all reasoning, to keep his window arbitrarily as it is. Another question, however, which I should like to ask with regard to the doctrine of this arbitrary right to the pound of flesh is this:—Seeing that an easement of light is a possession of property of vague character and indefinite limits, could not some general principle of equity be brought to bear upon it (if no better than the old fiction of the lost grant, which could not be otherwise than a perfectly vague and indefinite grant) whereby a court of justice might insist upon defining limits for the occasion, according to common sense, common fairness, and common neighbourliness, which are the essence of justice?

In order to help out this suggestion, I may perhaps be permitted to propose that the element of compensation in money should be more freely introduced than it is. If I understand the law aright, it is already within the power of the Court, when a prohibitory injunction is applied for and the case made out, to substitute money damages without any more ado. This being so, the door seems to me to be wide open for a judge to set his face resolutely against the oppression which is so common in ancient light cases, by simply making all ordinary injuries matter of compensation; and why defendants' counsel do not press this more than they do I cannot very well see. Not only so, but, as the costs are in the discretion of the Court, this again furnishes the judge with a powerful instrument for enforcing fair dealing if he will consent to prefer substantial justice to dogmatic law.

I need scarcely say that the improvement of windows plus money compensation becomes another form for judicial decision which might be of still greater service; and I may add what seems obvious—that in respect of compromised arrangements, as above suggested, I would ask the legal adjudicator in every case to avail himself of the assistance of a professional architect.

I will now beg leave to say something upon what I regard to be the proper province of the architect as an expert in the kind of business under review. My personal experience leads me, as the foregoing observations show, to the conclusion generally that there is little if any necessity for architects to seek an alteration of the theoretical law, even if this were attainable, which I believe it is not; but that it is rather their duty to promote a better understanding upon the practical issues, so that the policy or custom of the Courts may be directed, as I believe it may, towards the frustration of a species of very hard dealing which it is at present much too easy to attempt, and much too difficult to defeat; and which, if the judges could be fully informed of the facts in a practical way, would be by them denounced as all architects denounce it, instead of being apparently justified and encouraged.

The investigation of a case of alleged damage to ancient lights is a process of two parts. First comes this question, What are the particular facts? Secondly this, What is the application of the law to those particular facts? It has to be remembered, therefore, that if the facts are wrongly stated, the result of an application of the law must be expected to be wrong also. Now, the correct statement of the facts is, speaking generally, the province of architects; and whenever the conclusion arrived at by a court of law is oppressive or mistaken, this, I am prepared to say, is always due to the facts being wrongly laid before the Court by the architects employed as witnesses.

What the Court wants an architect to say in almost all cases is simply whether an admitted interference with the amount of light enjoyed as an admitted easement by a certain window occasions a material detriment to the comfort and convenience of the apartment lighted by the window; and all who have had sufficient experience will agree that this is a question for scientific demonstration alone. That is to say, direct evidence is not to be relied upon in these cases as it commonly is. Indeed, when direct evidence of this particular kind comes to be inquired into, it turns out to be

after all only evidence of opinion, and not in any way the testimony of fact which it is expected to be. In other words, there are so many subtle scientific considerations involved in the cause, that the effect is beyond the estimation of casual or inexperienced observers; and when the plaintiff or his servant says, "I cannot see my goods nearly so well as I used to do," "I have to light the gas half an hour earlier than formerly," or even (as in one notable case when the plaintiff went into Court with a green shade over his eyes), "I have sacrificed my sight in writing at my table," the truth may be that he has fully as much light nevertheless as people generally are satisfied with, and very possibly that the lighting can be proved beyond all scientific doubt to be diminished, if at all, immaterially. The observation, experiment, and reasoning, therefore, of professional scientific experts come to be much more reliable; and if some judges have been known to disparage such evidence, this has been owing to the bad quality of what they have seen of it.

By this bad quality of evidence I mean its want of sound scientific reasoning. Most architects are content to make oath that the light in question is in their opinion—having indicated the value of this opinion by stating the number of years they have been in business and the nature of the appointments they hold—either not diminished at all (when they are for the defendant), or so much diminished as to render it quite useless (when they are for the plaintiff); and if they are subjected to cross-examination they have little else to say by way of assigning a reason except that their opinion is founded on their professional skill, and that they adhere to it firmly. The consequence is that the judge has often to say, almost in disdain, "Here we have the usual conflict of scientific evidence; and, without imputing intentional misrepresentation to either side (and so on), all I can do is"—in effect to jump to any conclusion he sees open to him, perhaps to rely upon the fallacious representations of a model, or, what is worse, to conclude that the occupants of the house must be the best witnesses to the materiality of the injury that has been done.

At one time an inspection by the judge used to be frequently made, and this was of much service to the cause of justice; but the proceeding generally seems to be considered to be at variance with judicial principle, as it makes the Court a witness in the cause; and again, although no doubt it is right to hold that, in all building cases, without seeing there can be no understanding, yet, even when the judge has qualified himself by personal inspection to understand all he can, it must be acknowledged that the opinion he may form is only after all that of a person who is not acquainted practically with the business in hand. The necessity for architectural aid is therefore only the more clearly manifest, and it is in fact generally supplied by the attendance of a "shower" on each side; but it has always seemed to me that a third and independent architect ought to be present.

Sometimes an inspection by a jury is claimed; and this affords, no doubt, a certain protection against flagrant injustice; but it is not every case of ancient lights that can be confidently left in the hands of a jury; and, moreover, it is easy for a plaintiff to enter the cause in a Court where a jury will not be allowed.

When the Court, with the consent of both parties, calls for a report by an architect, the first reflection that arises in one's mind is that this course surely could have been adopted before the law-costs had been incurred; but otherwise it cannot be denied that a reference of this nature is the best course that can be taken, if the referee be well selected; and it therefore occurs to me to ask whether a defendant might not be allowed at the outset, by a custom of the Courts, in some approved form, to challenge a reference, so that, if it be refused, he may submit this fact to the Court at the end as a reason for throwing the unnecessary costs upon even a successful plaintiff.

But what is of most importance to the interests of justice is that architects should qualify themselves to deal with the question of damage to light by scientific calculation. If such qualifications were properly cultivated, not only would the facilities for settling disputes privately be greatly increased, but, in case of direct difference of conviction narrowed to the utmost by men so fully able to render a reason for their opinions, a Court of Law would be much more likely to arrive at a just conclusion after hearing the rival views thus properly accounted for.

As regards the mode of ascertaining scientifically the amount of obscuration involved in any case, I have not changed the opinion I put forward many years ago, that a superficial diagram of sky surface, with the old and new sky lines geometrically projected thereon, and the value of intervening area mathematically calculated, is the only sound basis on which to form a correct judgment. (It may be well to explain that the tables for the measurement and valuation of sky area originally given in my book on "Ancient Lights," although correct in principle were far too vague, and have long been superseded by others which I subsequently prepared more minutely. The accuracy of these was disputed by Mr. Homersham Cox, Q.C., in his treatise on the subject; but Mr. E. W. Tarn, an architect well known for his advanced mathematical work, was good enough to go thoroughly into the matter, and he confirmed my calculations, carrying the results into still greater decimal minuteness. See the "Transactions," 1869-70, page 160.) But, however minutely, or however accurately, we may apply in this way the measurement and valuation of sky area, it is plain that this goes no further

than to determine what percentage of the original sky-value is obstructed; and the chief points at issue still remain; namely, first—What proportion, in ordinary circumstances, is the measure of material damage? and secondly—Are there any particular circumstances in this case which affect the question of measure; and, if so, to what extent do they affect it? I will assume that there would soon be no insurmountable difference of opinion upon the mode of geometrical admeasurement; perhaps, also, there might be an agreement upon some general rules of material percentage; but the last point—the application of special circumstances to the result—would, no doubt, still involve in many cases a great deal of difficulty.

At present the Courts of Law are usually prepared to receive favourably enough the evidence afforded by the geometrical admeasurement of an obstruction; but, when the percentage is thus arrived at, they have been so entirely unable to turn it to account, that counsel often consider it dangerous to introduce or even suggest such evidence. A convenient substitute is found in the apparently simpler shape of diagrams of vertical section, which show at what angle of altitude the old summit stood, and what is the increased angle of the new; but this process, even when elaborated to the utmost, is only an imperfect equivalent for the diagram of surface projection above alluded to, and when a judge relies upon it he requires to exercise the greatest caution. Indeed, in the hands of witnesses who produce such drawings without a thorough knowledge of the subject, they threaten to become only additional instruments of imposition; and there have been many instances in which evidence of this kind, speciously presented, has created an erroneous impression which nothing could afterwards remove.

The late Mr. Bell (District Surveyor of St. George's, Hanover Square), who was a very shrewd authority on the subject, used to maintain that the projection and measurement of angles in this way ought to be done, not outwards or externally from the window towards the sky, but inwards or internally from the sky into the room. I have frequently found this plan serviceable, but more especially when the issue turned upon the use of the room for work rather than upon its general lighting for mere occupation. In the one case the question is how to work under direct light at this or that convenient spot within the room; in the other case it is how much light is to be delivered through the window for the illumination of the room as a whole. The distinction is an important one; but it is obviously one for expert application alone.

The only other observation which I will take leave to offer is upon a very important point, namely, the indescribable variety of issues as regards the details of the particular circumstances, in claims and defences alike. It is not the simple question of right or wrong that comes up so much as the multifarious pretences and fictions that have to be dealt with, advanced by owners and surveyors quite as speciously as by lawyers, and maintained even more obstinately, requiring often an amount of administrative skill and tact in the cause of justice which it is not so easy for any architect to supply, but which cannot be supplied by any one else. In fact, in this, as in everything, it is experience, and not theory, that wins even the best case. In preferring to confine the inquiry so much as I have done to what is called the practice of the Courts and the administration of expert evidence, I do so because of what I consider to be the state of the law. The common law (of easements) may be clear enough; and the statute law (the Prescription Act of William IV.) may be equally so; but the efficient law of ancient lights is all case-law, and inasmuch as I may certainly say, as a practical man, that false issues abound everywhere, enveloped in the densest clouds of fallacious evidence and forensic mystification, it does not seem to me to be an over bold allegation to make, that the cases which we hear so often quoted are useless as a guide to architects, and worse than useless to the public, their clients. I believe there are few lawyers, if any, who will refuse to endorse this opinion. I therefore respectfully advise the Institute to leave the law alone, and agitate for nothing more than a proper adjustment of the practice and custom of the tribunals to the present conditions of building property.

GLASGOW ARCHITECTURAL ASSOCIATION.

THE third of the series of lectures was delivered on Tuesday evening by Mr. David Barclay, F.R.I.B.A., the subject being "Architects' Specifications." The lecturer impressed upon the members the desirability of giving more attention to this most important subject, as the too common practice of contracts being entered into based on schedules of quantities drawn up from mere notes, in dependence on after measurements, is in some respects not so satisfactory as the more minute details given when lump sums were required. Clients in many cases were themselves to blame for this in not giving sufficient time between the approval of sketch plans and the issuing of the schedules. Mr. Barclay then read an example, taken from one of his own works, which entered most thoroughly and clearly into all the varied requirements of that particular case. At the conclusion the lecturer invited questions from members, and, having answered several, he was awarded a vote of thanks.

SOCIETY OF ANTIQUARIES OF SCOTLAND.

A MONTHLY meeting of the Scottish Society of Antiquaries was held on Monday in Edinburgh. The Secretary announced that the Council had appointed the Rev. J. Collingwood Bruce, Newcastle, as the Rhind Lecturer for the ensuing session, the lectures beginning in October, and the subject, "The Roman Occupation of Britain." Mr. Cochran-Patrick, M.P., Vice-President, had, the Secretary intimated, sent a drawing of a cross-barred "yett" which he had met with at Dunlop. The first paper was a notice by Principal Tulloch, D.D., of some ancient vessels of silver belonging to the College of St. Mary at St. Andrews. The vessels, which were exhibited to the meeting, consisted of two chalices, the one $5\frac{1}{4}$ inches and the other $7\frac{1}{2}$ inches high, and each bearing inscriptions. The second paper was a notice by Mr. J. M. Dick Peddie, architect, of a crucifix of bronze, enamelled, found in the churchyard of Ceres, Fife. After giving an elaborate account of the characteristics of style and workmanship which distinguished the Byzantine, Rhenish, and Limoges schools of enamelled work, and comparing the peculiarities of this example with these, Mr. Peddie came to the conclusion that it may probably be an early specimen of the work of the Rhenish School, although it was not altogether beyond the bounds of possibility, if we knew more of the early Christian work of Scotland, that it might have been made there.

Dr. Anderson agreed with Mr. Peddie's conclusions, and remarked that the specimen was one of such interest and importance in a scientific point of view that he hoped it would be given to the national collection.

A paper on Holy Wells in Scotland was read by Mr. J. Russell Walker, architect, and it was illustrated by carefully executed drawings of the Rood Well at Stenton, Haddingtonshire; St. Peter's Well at Houston, Renfrewshire; St. Ninian's Well at Stirling; St. Catherine's Well, Liberton; St. Michael's Well, Linlithgow; St. Margaret's Well, formerly at Restalrig, now in the Queen's Park; the curious Holy Well at St. Andrews; and St. Mungo's Well in the crypt of the Cathedral at Glasgow. The dedications of nearly all the known Holy Wells in Scotland were traced, and instances adduced of the survival of the faith in their healing virtues down to the most recent times. One of the most curious of these was witnessed by the author at St. Anthony's Well a few months ago.

Mr. J. Romilly Allen described a sculptured stone at St. Madoes, Perthshire, with some notes on the interlaced ornamentation so characteristic of the Celtic monuments.

The next paper was an account by Mr. A. H. Millar of the discovery of two cinerary urns at Tayfield, Newport, near Dundee, in August last.

Mr. William Traill, in presenting to the museum some relics found in subterranean buildings at St. Tredwell's Chapel, Westray, gave a short description of the excavations made in the mould on which the chapel stands.

EDUCATION IN ART.

THE following communication from the Headmaster, Mr. A. G. Webster, was read at the annual meeting of the Lincoln School of Art:—

The two sides of artistic attainment—the power of drawing what is seen, and the power of original production—stand on a very different footing in their relation to the powers and the requirements of the mass of the people. To expect the power of original production, in a sense that would be worth anything, from any but a small minority of mankind, would be out of the question, even with the most perfect system of artistic instruction. Few men, either writers or artistes, have really original ideas; the majority among them who succeed to a respectable extent merely repeat previous ideas in a slightly modified form, with more or less of their own manner of execution; and even manner of execution is copied from others, consciously or unconsciously. Many works so produced may be very agreeable in themselves, and give legitimate pleasure, but they have no permanent value, and do not last beyond their own day. The power to produce even these, however, requires the same degree of technical instruction as is required to make a great and original artist; the training must be given to all who feel moved to seek it, the genius will show itself where it exists; training cannot evoke it, but can only furnish it with the power of expression. Even those, however, who can produce independent works, which are not characterised by originality of genius and of manner, are a minority in regard to the mass of mankind; at all events, this kind of power even is not acquired without almost entire devotion of time and energy to it, which cannot be given except by those who intend to live by it, or who are of independent means.

To the majority outside of these lines a training in art has another kind of value. It is a means of education, of calling out faculties of the body and mind which would otherwise lie dormant, of opening sources of pleasure in an intelligent appreciation of works of art—people who do not understand art practically almost

always admire bad things—and of giving, by means of the power of drawing, a more accurate perception of the forms of objects, and a capacity for representing and describing them in a manner far more direct and more universally intelligible than any written description can be. This practical value of drawing has been borne witness to by not a few employers of labour, who have given it as their experience that a workman who could draw and could properly understand a drawing was always more capable, more useful, and better able to carry out his instructions than one who could not. The practical value of drawing may be recognised, even apart from its operation on the understanding, in its power of promoting greater delicacy of manipulation in operations quite apart from that of drawing in itself. One of the best amateur artists of the day, as is well-known, is an eminent surgeon, who has declared that he first took up etching because it was a recreation which would have the effect of rendering his hand more delicate for his important professional work. One of the best remarks in regard to this result of training in drawing was one given by a lady who was a candidate for a School-Board election, and was asked, somewhat indignantly, by one of her working-class constituents, what was the use of teaching drawing in the Board Schools to girls who were going into service, for instance, and why their education was not confined to things that would be useful to them in their future life? The reply given was that there was no more common complaint against female servants than about their clumsiness in handling fragile things, such as glass and china, and their continual breakage of such articles in consequence; and that a training like drawing would probably do more to render the hands more safe, careful, and sensitive in touch than any other influence that could be named. Of course, it might have been said in addition that a knowledge of drawing would give a domestic servant even greater advantages than that, in providing her with a more interesting and sensible occupation for her leisure time than reading “Penny Dreadfuls.”

It is now recognised that learning to draw does not mean merely learning to copy on one flat surface the marks on another flat surface; in other words, making a drawing from another drawing, but that drawing means the power of representing on a flat plane any object or group of objects that is placed before the draughtsman, and that no one can be said really to draw who does not understand how to represent the outlines of any object, however complicated, by lines on a sheet of paper, put in, not by the lucky help of a natural quickness of the eye, which may at times enable a pupil to draw what looks right by a happy chance, but in accordance with a definite and scientific knowledge of the relation of appearance to reality, and of the method of representing this relation on paper. That is the one-half of the now recognised truth about artistic instruction, and the other and equally important half of it lies in the recognition of the fact that no study of nature at second-hand, from a “first,” “second,” or “third” drawing-book, can give real training in the knowledge of what nature really is, and of the beauty, delicacy, and infinite variety of natural forms; that nature must be studied seriously and zealously from her own realities, and not from copy-books; and hence that to draw one sprig or flower correctly from nature is more to the purpose, and teaches more, than to draw a whole landscape from a flat copy executed by another hand. The latter process neither teaches drawing nor teaches a knowledge of nature; it only teaches a trick of hand which can be mechanically repeated. The study of a fine landscape-painting by means of copying it has, of course, as far as it goes, the same sort of value in relation to the superior landscape-painter’s art which it has in relation to nature: it gives the student an insight into the manipulation of colours, and teaches him how the greater painter produced his effects, just as the study of nature herself teaches him how nature produces her effects, and how to reproduce them. But the modern system recognises that even the greatest landscape-painters’ work is only a translation from nature, not to be studied with a view of understanding nature herself, but with a view of understanding the painter and his method, and perhaps of learning from his work something about the way of studying nature, and the means by which some of her effects may be reproduced, and gaining some new hints to be turned to account in the student’s own studies from nature.

Probably the reform would be accelerated not a little if it were once fairly recognised that there is a practical value in the power of drawing for men who are in trade and commerce, and that it is not a mere elegant accomplishment for ladies and gentlemen. In public schools the mistake is that drawing is only voluntary. Few schoolboys are likely to do anything voluntarily in the way of work; and as drawing taught on the scientific method really is work and not mere trifling with brush or pencil, it may be surmised that only a very strong turn for drawing on the part of the pupil, or the direct orders from home on the part of the parents, lead to the filling up of the drawing-class. Among University men of the present day, from which class most or all of the masters at our large schools are recruited, there still linger the remains of the old superstition, that drawing should be an “extra,” somewhat like dancing; an elegant accomplishment, not to be put on a level with classics and history and other serious studies. The next generation of schoolmasters will probably know better themselves; to those of the present

generation it may be urged that drawing is a most important element in mental and bodily training, and that up to a certain point, that is to say, as far as concerns the practical handling of the pencil and the power of copying an object when seen, and of drawing in correct perspective anything which it is desired to represent—so far as this, drawing can be almost as certainly taught generally as writing, and ought to be so, as a part of every man’s education. The question of artistic feeling in the higher sense is a different one. It only exists at all in a portion, perhaps a minority, of boys; though a preliminary training in practical drawing might not infrequently bring out evidence of latent artistic taste, where it would never have shown itself or been suspected had not the capability for the expression of it first been imparted. The true solution of the problem for general schools would be a compulsory class, supplemented by a voluntary one. The elements of drawing, scientifically taught, should be as much a compulsory subject as grammar or writing; and when once this is established we should not have the curious spectacle, which we have sometimes seen, of great publishing firms, which would on no account publish bad and ungrammatically-written books, being quite willing, nevertheless, to publish books containing illustrations violating the first rudiments of the grammar of drawing and perspective, and seeing nothing to be ashamed of in this; and after the course of a few generations of compulsory teaching of drawing, people will read about the people who could not draw in the present day as we do now about barons and knights who could not write their own names.

WOOD CHIMNEY-PIECES AND OVER-MANTELS AT MESSRS. WELLS & CO, LIMITED.

It has often been remarked that the keen competition of the present day has a demoralising effect upon manufacturers, who to meet it are too often disposed to reduce the quality of their goods, in any manner that appears possible to them, so long as in outward appearance they can be made to retain somewhat of their former attributes. That this is correct in many instances we have from time to time ample demonstration; but, on the other hand, this same competition has given an incentive to the progress of art productions during the last few years that has perhaps not been observable to so great an extent in any period of our history. There are few articles in which this change has been so rapid as in domestic furniture and the *entourage* of the fireplace, while the desire to furnish the different rooms in even small middle-class houses may be instanced as showing an improved taste on the part of a large portion of the public.

Amongst the firms who have come prominently forward to elevate the taste of the masses in the latter class of furnishings may be mentioned Messrs. Wells & Co., Limited, of the Commercial Ironworks, Shoreditch, and 26 Queen Victoria Street, City. Only a few years since the profession and trade were in a manner startled by the handsome and extensive pile of buildings erected by this enterprising firm in Shoreditch, in which show-rooms were furnished with such a collection of grates, chimney-pieces, and articles of a kindred character, that were scarcely approached by any house in the metropolis. But although this large business establishment has no doubt answered the purposes for which it was erected, the East End of London was found to be rather too far from the great business centres to draw those persons in sufficient numbers who were likely to become purchasers of such high-class productions, and a few months since Messrs. Wells & Co. determined to add to their already extensive premises by opening a branch establishment in the City. No. 26 Queen Victoria Street was taken with that object, and for the guidance of those who may be desirous of visiting this *depôt* we may mention that, although the frontage is but small, and may be passed by an unobservant visitor, the interior is large, and is replete with an extensive and costly stock.

At the present time the firm are soliciting the visits of the profession and trade to an exhibition of wood chimney-pieces, over-mantels, &c., which are worthy of a careful inspection. The growing demand for these “furnishings” has led to this step, and, in the many examples they have brought together there is not one to which exception can be taken as to its design, which, following in the main the style of “Early English” and “Adams,” comprise one or two appertaining to the Chippendale, and others of æsthetic character. The woods of which they are composed are oaks, walnuts, and mahoganies, others being ebonised, and some of these picked out with gold. They range from those of the simplest character—and of mantel-pieces only—to others containing choice carvings and elegantly-arranged over-mantels. To attempt to describe any of them individually would be disappointing probably to the reader, as without illustrations it would fail to present a correct impression. Tiles are but sparingly introduced, and this we consider an advantage; but backings of embossed leathers and stamped velvets are utilized in the over-mantels with marked effect, panels of plate-glass with bevelled edges of various sizes adding much to the general effect of others. The carvings, wherever introduced, are sharp, clear, and well

executed, and the well-known festoon of flowers—so favourite a feature with “Adams”—is introduced in some, though it is not made too obtrusive a feature. We may observe that each of the chimney-pieces is embellished with grate, kerb tile-hearth, &c., which materially add to the general effect, and amongst the latter there are several very notable features. Thus a handsome ebonised mantel and over-mantel, of Chippendale character, contains a dog-grate, handsomely mounted with brass, the sides of the opening being composed of hand-painted tiles, representing in conventional treatment two figures—Sweet Idleness and Fair Industry.

Another suite represents an ebonized mantel and over-mantel relieved with gold, with an inlay of carved walnut panels under the mantel-shelf. An appropriate grate and a tile hearth, composed of only three slabs (which facilitates the laying and reduces the cost) in which a low toned green is prominent, interspersed with hand-painted flowers and sides to match, is one of the most attractive in the display.

A novel feature in connection with this exhibition are kerbs made of different woods, mounted with brass, and amongst those exhibited is one composed of real ebony. Presuming that this arrangement can be effectually carried out in practice, that is to say, if the wood can be relied upon not to warp with the heat of the fire—and we understand every precaution has been taken in their manufacture to guard against such a catastrophe—this innovation will, so to speak, prove the connecting link to the introduction of a suite of fire-place appendages formed of the same material.

Beyond what we have named the City show-rooms of Messrs. Wells & Co. contain a large assortment of grates of a cheaper class, kitchen ranges in all their varieties and architectural ironwork generally, and there are also some specimens of wrought-iron gates and palisading of their own manufacture of a commendable character. An extensive collection of gas fittings suitable for every description of house are also on show, as well as other specimens of brasswork, including balusters, newel posts, &c.

And here we may remark that there is a decided advantage to be gained in patronising Messrs. Wells & Co., in one particular at least. Although extensive manufacturers themselves, they do not profess to be makers of all the goods they display, but they make such selections from the productions of other makers as to render their stock diversified in style, design, &c., giving the buyer an opportunity of choice that he cannot expect to obtain from the collection of one manufacturer only. There are many that will deem this a privilege, and if they visit Messrs. Wells's City show-rooms within the next few weeks, they will be gratified with the display of wooden chimney-pieces, &c., which the firm have brought together for their inspection.

SMOKE ABATEMENT.

A MEETING of the Smoke Abatement Committee was held on Monday at Grosvenor House, for the consideration more particularly of the injury done by the smoke nuisance at Westminster to the Abbey. In the absence from town of the Duke of Westminster, the chair was taken by Mr. Ernest Hart, and in opening the proceedings, he drew attention to the extensive destruction of the surface of Westminster Abbey, which in some of its most important parts was approaching a ruinous state. The mischief was so serious as to call for the interposition of the Government. The authorities in charge of the Abbey were fully alive to this, and were taking steps adequate to the gravity of the circumstances. At one of the meetings of this institution, Mr. Shaw-Lefevre had stated that the cost of keeping in repair the surface of the Houses of Parliament was 2,500*l.* annually. The extent of the evil was increased by the nuisance arising from the excessive emission of smoke in the Lambeth district, and from the refusal or omission of the magistrates to inflict the penalties imposed by the Smoke Nuisance (Metropolis) Acts of 1853 and 1858, which expressly included potteries. When proceedings had been taken against the owners of such works and convictions obtained, magistrates had imposed merely nominal penalties of 2*s.* 6*d.* or 10*s.*, whereas, according to the Acts, the minimum penalty was 2*l.*, the maximum being 5*l.* for a first offence. Mr. Arnoux then explained the principles of construction of Minton's smokeless pottery oven or kiln, which was extensively used on the Continent and in Staffordshire, and which, as the report of the Smoke Abatement Committee (1882) showed, effected a saving of 40 per cent. in the fuel used. It was suitable for all kinds of pottery work. Mr. Hearne said the Westminster Board of Works were fully sensible of the gravity of the nuisance caused by the potteries in the neighbourhood, and had drawn up a memorial on the subject, which was to be presented to the Home Secretary. Mr. Ernest Hart said he was glad to learn from the last speaker that public opinion in Westminster was with the Board of Works. This institution had also prepared a memorial which had the support of the Duke of Westminster, the Duke of Northumberland, Lord Mount-Temple, Dr. Lyon Playfair, Mr. Hussey Vivian, Sir Frederick Pollock, and others, and which would be presented to the Home Secretary. Lord Algernon Percy, M.P., said that Mr. W. H. Smith, who was prevented from being present, would, as he himself should, support a movement to abate the nuisance of smoke, which was a public

and not a merely local question. Sir F. Pollock supported the adoption of the memorial. Captain Douglas Galton, having thanked the deputation from the Westminster Board of Works for their attendance, remarked that it was only by the action of the local authorities that the smoke nuisance in London could be diminished. Dr. Siemens said there could be no doubt, not only that furnaces suitable either for pottery firing, iron puddling, or other manufacturing processes could be constructed to prevent a nuisance from the smoke, but that such furnaces had been long in use and with a substantial saving and benefit to the manufacturer. The Chairman stated that the honorary secretary, Mr. W. R. E. Coles, as he held a public office, had thought it would not be right to attend a meeting in which individual cases were necessarily referred to, and after some other business the proceedings terminated.

EDINBURGH ARCHITECTURAL ASSOCIATION.

AT the meeting of this Association, which was held on the 7th inst., Mr. MacGibbon being chairman, Mr. Andrew Dewar read a short paper on “Architectural Sky Lines,” in which he expressed as his opinion that greater attention should be devoted by architects in their treatment of roofs and chimney-stalks. Mr. MacGibbon offered some remarks on Dunblane Cathedral, in the course of which he referred to the peculiarities of the edifice in construction and design. This paper was illustrated by a series of careful drawings prepared by Mr. Robert Watson. A paper entitled “Notes on Rubbings from Iona,” which had been prepared by Mr. Thomas Leadbetter, late of Edinburgh, now of London, was communicated by the President. Votes of thanks were awarded to the speakers and Mr. Leadbetter.

HUDDERSFIELD FINE ART AND INDUSTRIAL EXHIBITION.

DURING the coming summer a fine art and industrial exhibition will be held at Huddersfield in connection with the opening of the new technical school. In the year 1840 a Mechanics' Institute was founded at Huddersfield, and the Committee almost immediately directed their attention to the formation of classes for instruction in designing, chemistry, and a little later dyeing, weaving, and mechanical engineering. In addition to these there were science, art, and elementary classes. The institution made steady progress, and it was found necessary in 1843, 1849, and 1861 to make successive removals to larger and more commodious buildings. About four years ago the Huddersfield Chamber of Commerce considered the advisability of establishing a technical school exclusively, but seeing that the work had been carried on successfully by the Mechanics' Institute Committee in conjunction with other departments of study, it was resolved to form a joint committee from the two bodies to take in hand the erection and furnishing of a much larger building adapted to all the requirements of the present work of the Institute, and especially providing for the development of the technical department. This has now been done, and the formal opening will take place in June next, when it is expected that a member of the Royal Family will honour the borough by a visit. For the promotion of the fine art and industrial exhibition which will inaugurate the opening a large and influential committee has been appointed. A fund of 2,000*l.* for guaranteeing the expenses was asked for, but the amount actually subscribed now stands at 6,500*l.*

LLANDAFF CATHEDRAL.

A PAPER by the Rev. E. A. Fishbourne, on the “Cathedral Close at Llandaff,” was read at the last meeting of the Cardiff Naturalists' Society. The paper dealt chiefly with the probable aspect and condition of the Cathedral and its neighbourhood in early days. The chapter at Llandaff existed in its present form before the time of Henry VIII. The Cathedral was wanting in those picturesque conditions which lent so much interest to other cathedrals. It had a chapter-house, because that was the place in which most of the business was transacted, but that was added in a very plain manner; there were no cloisters, Llandaff being too poor for that. There was one thing which must have been pre-eminently picturesque about Llandaff, and that was the beautiful slope which divided the Upper from the Lower Close. There were at the time no houses except that of Mr. Waldron near, and part of the present house had no doubt existed for several centuries. Reference was made to the great campanile or tower, which rose just midway along the verge of the slope, and within which Great Peter, a bell of five tons in weight, hung, which at present was suspended in Winchester Cathedral, and for which the bishop gave five other bells. It was said that under a field then called Llanyrach was situated the house of the archdeacon, which must have been quite a castle, being 144 feet long and 60 feet broad. Many interesting facts with regard to the prebendal house were noticed by Mr. Fishbourne, who disclaimed all pretensions to bringing any new facts to light, and should have been glad if he had been able, by reference to the old records at the Cathedral to point out the precise spots in which the prebendal houses stood

NOTES AND COMMENTS.

PUBLIC authorities in this country find little difficulty in setting aside arrangements which have been made with architects, and the latest example of this policy is the competition for the new Museum in Dublin. It was guaranteed by the Government that one of the five architects who were most successful in the first competition should be entrusted with the execution of the building. But if the reports of the interview which took place on Monday between the Lord-Lieutenant and a deputation are to be accepted as correct, there is to be a new competition, and in addition to the Museum there will be a National Library, or two buildings instead of one, as originally proposed. The five competitors whose plans are now before the authorities will thus be set aside. They will have to be compensated, but nothing can atone for the wrong that has been done to them. It may be said that the conditions of competitions are often altered, and the case of the Glasgow Municipal Buildings is adduced as evidence. But the Glasgow Council did not promise in the original conditions that the author of the selected design was to carry out the building. This was done in Dublin; but it is evident that a Government guarantee is valueless against a political move. If the authorities believe that they are likely to pacificate Ireland by means of a new competition, they are mistaken. They have succumbed to clamour, and what is the gain? Having achieved a victory another is anticipated for, as a Dublin paper, which is owned by one of the deputation, says, "If the Museum were to be built of diamonds, and its control and management vested in the South Kensington officials, its value to the Irish nation would be the selling price of the building materials and nothing more."

It is remarkable that at the present time, when the necessity of drawing and design are so apparent, complaints are heard about the financial difficulties of art schools. In Manchester the debt amounts to a large sum. In Sheffield if the debts are low the condition of the school is defective. Mr. MUNDELLA, on Monday evening, said he sent an officer of the Department to report upon the Sheffield school. He was informed that the school was doing excellent and creditable work, but it was not well furnished or comfortable. Mr. MUNDELLA said he should like to see the building cleaned from top to bottom, heated and ventilated, and casts and other examples supplied. In order to overcome the apathy of the rich manufacturers of Sheffield, he offered 50*l.* if nine gentlemen would each give a similar sum. Only three accepted the challenge at the meeting.

THE railway bridge over the Thames at Blackfriars is to be widened, and it is understood that the additions will be on the western side. Already the bridge is too close to the new Blackfriars Bridge, and in no other city would so plain a structure be allowed to exist in so prominent a position. But if the railway is brought about 15 feet closer to the bridge the appearance of the place will be destroyed. The company have always very large and hideous placards of canvas on the girders which in some positions obscure the view of St. Paul's from people on the bridge; but if they are used on the additional girders, as they are sure to be, much else which is worth seeing will become invisible. There is a fatality about the London, Chatham and Dover Railway, for wherever it goes people may say farewell to the picturesque. We had no better street scene in London than Ludgate Hill, but there was an end to it when the railway bridge and those surprising cantilevers which hang from the girders were thrown across the street. In the country it is the same, as may be seen if the Ramsgate sands of to-day are compared with the view represented in Mr. FRITH's picture.

It was announced last week in a literary journal that henceforth the Royal Academicians had agreed to limit the number of works to be exhibited by each member to four. But the statement has been contradicted officially. There is a notion abroad that the Academicians take full advantage of their privilege. Some do, but on the whole the number of works seldom reaches four for each member. Last year seventy members—Academicians and Associates—contributed in all 204 works; an average of less than three a piece. One member contributed eight works, two seven, one six, seven

five, sixteen four, twelve three, sixteen two, nine one, and six naught; so that only eleven members, of whom three were sculptors, contributed more than four works.

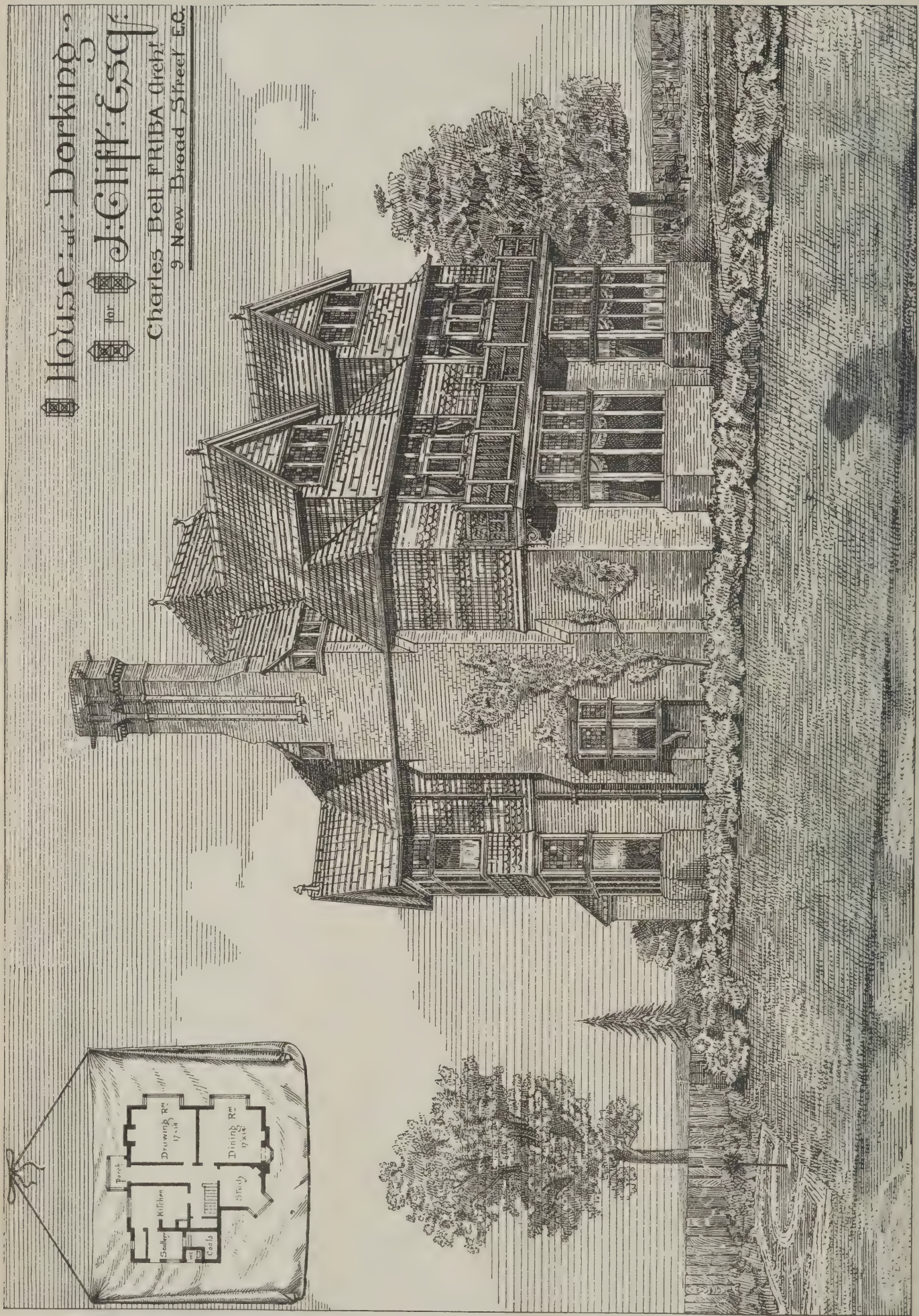
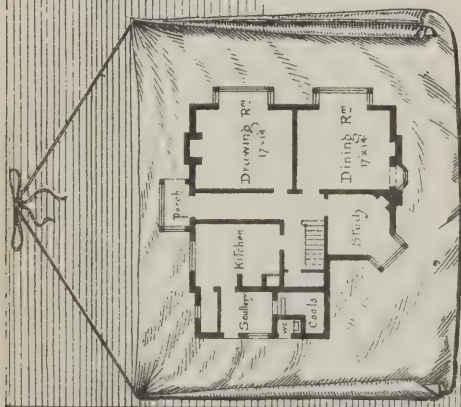
MR. POWELL, the President of the Scottish Society of Painters in Water-Colours, suggests the necessity in the National Gallery for a separate gallery for the water-colour pictures and drawings belonging to the nation, which are now so unfortunately treated for lack of suitable rooms. This hiding of masterpieces of water-colour art is the more to be lamented, because no other country has such treasures in a medium in which we pride ourselves on being pre-eminent. A scheme that would give our water-colour pictures a place where they could be well and easily seen would do much to enlarge a love for that beautiful branch of art which is associated with the names of our most celebrated British landscape artists, and would doubtless induce valuable donations which would eventually give a prominence to our National Water-Colour Gallery among the galleries of the world. The public may be assured that the comparative neglect of water-colour painting in Trafalgar Square is not due to the director of the gallery. Mr. BURTON is one of the ablest of water-colour artists—but the National Gallery is a Government institution, and, like others, is bound by old-fashioned regulations.

THE Committee of the Society for the Protection of Ancient Buildings have heard that the Ponte Vecchio in Florence is shortly to be pulled down, on the ground that it is unsafe, and in danger of being carried away by the Arno. Mr. MORRIS accordingly pleads for its preservation on account of the unrivalled historical interest and artistic beauty of the bridge, with its three graceful arches crowned by a picturesque group of houses, over which is carried the long passage connecting the Pitti and Uffizi Palaces. Not only the arches of the bridge, but portions of some of the houses are still preserved exactly as designed by TADDEO GADDI, and built in A.D. 1362—an object of the greatest beauty, both when seen close at hand and as one of the chief features in the glorious distant view from San Miniato. No doubt some careful engineering work is required to save the bridge, the foundations of which have been seriously undermined by the scour of the stream; but it certainly would not be beyond the skill of modern engineers to underpin and secure the failing piers.

THE exhibition of the works of the late HABLOT K. BROWNE, which is now open at the gallery of the Liverpool Art Club, reveals the power he possessed in oil and water-colour painting, although it was not appreciated by the public. Some of his etchings to stories made it plain that his best work was not necessarily the representation of the grotesque, or of exceptional specimens of humanity. "Phiz" was equal to the production of tragic and impassioned scenes if opportunities were given to him. There are works of this kind at Liverpool. One painting shows two Fenian Kings, who have pierced one another with their spears, and their horses are masterless. The background is in harmony with the event. The subject of another painting is taken from BOCCACCIO, and shows the vision of ANASTASIS, who saw a woman pursued by dogs in revenge for her cruelty. Mr. BROWNE was skilful in drawing horses, as is evident from illustrations of LEVER's romances, and at Liverpool there are several examples. One is the Phorca, the wild black horse of the Irish legends; a second is a wearied horse that has galloped home from the battlefield. Another phase of his art was the delight in children, and it is exemplified in many drawings. The exhibition is deservedly the most popular of those which have been organised by the Art Club.

THE new buildings for the Calcutta International Exhibition, 1883, adjoining the Imperial Museum, are now being erected under the superintendence of Col. the Hon. S. T. TREVOR, Royal Engineers. The general and executive committees include the Governors of the Presidencies of India, the foreign Consuls, and the Princes and Rajahs of Bengal. Lord RIPON has recently sent a cable message to Earl KIMBERLEY requesting that all due publicity may be given to the Exhibition. Invitations have been sent throughout India to all the Rajahs and Princes, inviting them to contribute to the Indian display, which is to be on a grand scale. The machinery department is expected to attract much interest. The Exhibition will be opened on December 4.

House at Dorking.
for J. Giff: Esq.
Charles Bell FRIBA Archt.
9 New Broad Street E.C.





THE MERCHANTS OF FLANDERS DEPOSITING THE

[WALL
BY M. G.

17th 1883.



CHARTERS AT ST MICHAELS ABBEY, ANTWERP.

TING.)

UFFENS.



VIEW OF PADDOCK
SHEWING AD
ARTHUR CAWS

The main illustration is a perspective view of a large, multi-story stone building. On the left, a prominent tower with a conical roof and a small spire is visible. The main body of the building has a steeply pitched roof and a large, ornate chimney. The walls are made of rough-hewn stone. A stone wall runs along the front of the building, with a gate on the left. A path leads from the foreground to the gate. The foreground is a grassy area with some trees and shrubs. In the upper right corner, there is an inset diagram showing the 'Ground Plan' of the building. The plan is a complex of rooms and courtyards. Labeled rooms include: Kitchen, Store Room, Stable Yard, Cook's Room, Hall, Dining Room, Parlor, and several smaller rooms. A central courtyard is labeled 'Cour. Yard'. The plan is titled 'Ground Plan' and includes a scale bar at the bottom.

6 1883.
ARCHITECT.

Sprague & Co 22, Martins Lane, Cannon St EC



ILLUSTRATIONS.

FLEMISH MERCHANTS AT ST. MICHAEL'S ABBEY, ANTWERP.

WALL-PAINTINGS by M. GUFFENS are found in many of the public buildings of Belgium, and one of the principal, *The Entry of Philip the Bold*, has already been illustrated in *The Architect*. The work we copy this week shows the Deans and Merchants of Flanders depositing their charters and privileges in the Archives of St. Michael's Abbey, Antwerp. Just as in other works by M. GUFFENS, strength is gained by the upright lines of columns, furniture, and paneling, as well as by the rigid lines of the drapery. Having so extensive an experience in mural painting, the artist is aware, not only of the differences between decorative works and ordinary easel pictures, but of the qualities which produce the most effective results.

VIEW OF PADDOCKHURST, SUSSEX.

THE principal additions to this house consist of the large *salon* (an interior view of which we hope soon to illustrate), the *porte-cochère*, with the rooms immediately behind same, and the kitchens. In the perspective these form the principal objects, and they entirely alter the appearance of the building from this point of view. But it will be seen from the plan that these are comparatively small additions compared to the whole building.

The mansion was designed and erected about twenty years ago by Mr. ANTHONY SALVIN, F.S.A., and the additions are now being made for Mr. ROBERT WHITEHEAD. The builders are MESSRS. TROLLOPE & SONS, and the architect Mr. ARTHUR CAWSTON, of 9 Spring Gardens, S.W.

SHOPS AND OFFICES, NO. 57 BASINGHALL STREET, E.C.

THESE premises, which are just completed, occupy an area of 1,660 feet, and have a frontage to Basinghall Street of 34 feet. The upper part is fitted up for offices, and the ground-floor and basement for warerooms or shops. The building, which is externally of a Flemish character, has been erected from the designs of Mr. RICHARD M. ROE, A.R.I.B.A., of 140 Leadenhall Street, E.C., at a cost of 4,000*l.* LASCELLES' red concrete has been used for the dressings, the spaces between being rendered with Portland cement in one coat, finished smooth with a view to being eventually painted white. Red concrete has also been extensively introduced internally, the stairs, chimney-pieces, and dados being of this material. Each room in the building is separately ventilated by a tube 8 inches square, connected with the exhaust-ventilator on the roof, fresh air being admitted by an inlet of the same size passing at the back of the stove in each case.

The contractor is Mr. J. GROVER, of New North Road. The carving is the work of MESSRS. DAYMOND & SON.

VILLA AT DORKING.

THE house shown in the illustration was lately erected from the designs of Mr. CHARLES BELL, F.R.I.B.A. Although sufficiently commodious, the cost has been only about 1,050*l.*

THE NEW LAW COURTS.

A COMMITTEE of the Senior and Junior Bar practising in the Chancery Division have been recently considering whether, in the light of the experience gained by a month's actual use, any and what improvements are desirable and practicable in the new Law Courts assigned to that Division. The result is that a memorial was forwarded on Saturday last to the Lord Chancellor, which during the previous three days had been signed by all the Queen's Counsel usually practising in the several Courts of the Chancery Division, and by a very large number of the juniors. The memorial suggests certain alterations in these Courts which the memorialists consider advisable, and which they believe will better adapt them for the transaction of business, and will conduce to the comfort and convenience of all who have to use them. The most important of these alterations are the substitution of narrow tables covered with cloth, and continuous seats similar to those in the old Lincoln's-inn Courts, for the sloping desks and separate seats at present arranged for counsel; the adoption of means for facilitating communication between counsel and those instructing them; the removal of the heavy inner doors, the swinging of which, with the accompanying admission of noise from the resounding corridor, is at present the source of so much annoyance, and the substitution for them of curtains, so as to constitute a small lobby between each Court and the corridor, thereby making it less difficult for Judges and counsel to hear and be heard; and an alteration of the backs of the Courts, in order to allow persons to pass from one side to another without going out into the corridor.

THE POSITION OF ORGANS IN CHURCHES.

Concluded from page 98.)

IT is now customary to place the organ in a chamber at the side of the chancel. I find that this arrangement is almost universally condemned by musicians, and especially by organists. A correspondence upon the subject has recently taken place in the *Musical Standard*, and the veto was strongly against these structures. A very eminent organist lately told me that it was about as bad a position as could possibly be found for an organ, and for his part he would as soon see the organ placed out on the opposite side of the street. I will here relate the objections to organ-chambers which I have heard advanced. (I am not now giving you my own opinion, but that of those who are far more able to judge of the matter.) It is advanced that an organ, like all other musical instruments, requires to be placed in an open and isolated position, and that it should never be enclosed or surrounded, except by its own case. We know that when a good pianist wants his instrument to sound well, he draws it away from the wall, and opens the top, so that there shall be nothing to intervene between the instrument and his audience. And it is even more important that an organ should be unencumbered by surrounding objects than a piano, because the organ consists of at least two parts or subdivisions, the most important of which is called "the great organ," and the less important "the swell organ." Now the characteristics of "the great organ" should be power, grandeur, and distinctness of tone; and the "swell" should be more subdued, sweet, and gentle, with a contrivance for producing variety as to *piano* and *forte*. The contrast between the various portions of an organ form one of its greatest merits as an instrument, and these contrasts are effected by certain mechanical means. The "great organ," for instance, demands a clear space to give forth its majestic tone; the "swell" requires to be enclosed, but to be able, when wanted, to break away from this enclosure, and give forth a fine *crescendo*. This is effected by a contrivance somewhat resembling Venetian blinds. If there is a choir organ it should be clear, delicate, and very sweet in tone. Now, when the whole thing is shut up in a box—and an organ-chamber is really little else—much of this wonderful contrast is gone, because the very conditions demanded by the instrument are unfulfilled. But some people may say, "Oh, I like the subdued tone of the organ, and cannot bear to hear it when it is loud." An unfortunate organist wrote in the *Musical Standard* a few days back, that he was absolutely forbidden by the clergyman to play anything but soft voluntaries on the instrument, and was ordered not to play Bach's fugues, because the same clerical authority considered them "undevoational!" Now, to such people as this what I should say is, "Why on earth go to the expense of a powerful organ, when for 8*l.* you can get a harmonium which will be better suited to your taste, or want of taste!" It is surely folly to pay for grandeur of tone and power, and then shut them up in a box where they cannot be heard. Yet this is very frequently done. I have often heard really good organs crammed into organ-chambers, which have, from their unfortunate position, had little more effect than a harmonium. Sometimes, to make matters worse, the organ-chamber will be enclosed by low arches, and screens of wood or stone—all forming a carefully-constructed sound-trap or gag. The fact is, that when an organ is placed in an organ-chamber the "great organ" is reduced to becoming a "swell organ," without the power of producing *diminuendo* or *crescendo*. As a rule, also, organ-chambers are far too small to hold an efficient instrument, and the various parts have to be crowded together, and this is always bad. Mr. E. Turpin, the eminent organist, writing in the *Musical Standard*, gives 20 feet by 20 feet by 20 feet as the smallest sounding space for a church organ; yet how few organ-chambers are of these dimensions. Another defect in organ-chambers is the fact that they are nearly always damp. Now, damp is sure ruin to an organ. Then, also, an organ is difficult to get at when blocked up in a chamber. It is most important that every part of an organ should be easy of access, otherwise it may be absolutely necessary to take down nearly the whole of an organ to remedy some trivial defect, which an organist himself could easily rectify if he could obtain access to the part of the instrument where the defect lies. The great organ at Bois-le-Duc is admirably arranged in this respect, being furnished with a staircase and galleries inside.

From an artistic point of view much has been lost by the organ-chamber, which is nearly always an ugly adjunct to a church. Directly organs are relegated to the chamber they no longer come under the attention of the architect, and that singularly beautiful article of church furniture, the organ-case, is abandoned. But as long as the organ occupies an important position in the building, the case must be carefully designed; and when one sees how magnificently the Medieval and Renaissance men treated that architectural feature, one cannot help wondering why it so rarely receives any attention at the present time. There are, I am glad to say, some few exceptions, and fine cases have been erected at Worcester, Hoar Cross, and Manchester, and have been designed for St. Margaret's, Westminster, and St. Martin's, Brighton. It is, however, very strange that, as a rule, the only portion of an

organ which it is attempted to decorate are the pipes. This is certainly a work of supererogation, because the pipes of an organ are sufficiently handsome in their natural condition; whereas the deal posts and matchboarding which generally do duty for a case would certainly be none the worse for what our Yankee cousins call "a lick of paint." If people are very rich and anxious to spend money upon an organ, they should have the pipes embossed. One paints iron to prevent rust, but it seems repugnant to one's feelings to paint tin. I do not, however, propose to detain you by remarks upon the artistic treatment of organ-cases, because this subject is dealt with in a very complete manner by Mr. A. G. Hill, who, in his work upon the organ about to be published, has illustrated and described all the most important examples at present existing in Germany, Holland, Belgium, France, England, and some few even in Italy and Spain. Most of these are reproduced from Mr. Hill's own sketches. By rare good luck Mr. Hill has also become possessed of many curious engravings of old organ-cases now destroyed. To the artistic value of the work he has been able to add much practical information gathered from personal experience as a partner in the well-known firm of Hill & Sons, which is, I believe, the oldest firm of organ-builders in England.

I now come to the question, What is the best position for an organ in a church? And in consulting several eminent organists I have nearly always received the following reply to the question:—"Either some central position, as much isolated as possible, or a western gallery." Now the objection to a western gallery is that, although it is admirable for sound, people, and especially the clergy, are opposed to having the choir so far removed from the altar. But I venture to think that the central position might be managed. It certainly suggests a choir-screen of some kind or another; and why should not the choir-screen be constructed in the form of a solid arch or bridge crossing the eastern bay of the nave? This need not occupy any space upon the ground floor of the church, because the nave benches might be continued under it to its eastern extremity, or the choir might be carried on to its western extremity. If the first plan were adopted, the organist would sit in the gallery above the arch; but if the latter were carried out, he would play from the west end of the choir-stalls, under the arch. I have ventured to show how this arrangement might be carried out. It may be objected that this scheme gives very great prominence to the organ. But I would ask, Why should not an organ occupy a very prominent position in a church? It generally costs more than all the rest of the church furniture put together. It is, as I have shown, becoming every day a more and more important adjunct to divine worship. It is capable of the highest artistic treatment and architectural development. Why, then, should it not be brought boldly forward and placed in a situation worthy of the king of instruments? In the Middle Ages the organ was regarded with the most extraordinary reverence, and we find St. Peter Damian, in his exquisite hymn, enumerates the tones of the organ amongst the joys of heaven. Now it so thoroughly describes what an earthly choir ought to be that I venture to quote it:—

Novas semper harmonias,
Vox meloda concepat;
Et in jubilum prolata
Mulcent aures organa.

(Lovely voices make a concert,
Ever new and ever clear;
And in never-ending festal
Organs soothe the ravished ear.)

Mr. F. E. EALES then read the following communication from Mr. H. H. Statham.

Mr. STATHAM wrote: In regard to cathedrals, I think the formerly usual position of the organ, on the screen between the nave and choir, was the best both for architectural effect and for the effect of the instrument, as long as the organ was of moderate size, and as long as the choir was practically the church, or when the choir and nave were not used simultaneously for worship. I do not think that position of the organ was at all detrimental to architectural effect—rather the contrary. There is now, however, a growing feeling in favour of uniting the choir and nave, or having only a light open screen between, which necessitates the removal of the organ from that position; and the greatly-increased size of modern organs would render it impossible to plant the whole of the organ on the choir-screen in any case. Under these circumstances, I think a cathedral organ is best placed with the lighter portion bracketed out from one wall of the choir, and the heavier portion placed in the choir aisles, behind a screen; but the pipes must be concentrated, not scattered about as if they were playing at hide-and-seek in the choir aisles, as they are in one cathedral I could name; that takes away all the unity of effect of the instrument. The organ itself would sound better all built up in one case in the transept, but that is too far from the choir to blend with them or keep them properly in time. The best of all arrangements for a cathedral would be a small organ in the choir to accompany the choristers and a large nave organ, either at one side or at the west end, to lead congregational singing: and with the present means of electric action the two could be brought under the control of the same player. For parish churches, I think there is no

question that the best position for the choir in reference to the congregation, is the usual one, standing sideways and divided for antiphonal singing. The old west-end position of the choir placed them *behind* the congregation whom they were to lead, which was unsuitable, and to place them facing the congregation at the east end, though the best position musically, would be at variance with the idea of the simultaneous worship by choir and congregation, as well as placing them with their backs to the officiating priest. That being taken as settled, there is at present no place for the organ except in the chancel aisle or organ-chamber, which, as generally constructed, is simply fatal to the effect of the organ. The organ *must* be near the singers, however, and the bad effect of the organ-chamber may be lessened by making it much higher than is usually done, and by sinking the floor so as to get the bellows and the lower part of the pedal pipes below the floor, and the wind-chest on a level with the floor. The pipes will then have more space over them, and the sound will develop and get away better. In the usual low organ-chamber we generally hear a great noise close to the organ, a large proportion of which does not get into the church at all. I consider, however, that all the difficulty arises from the faulty plan of our churches, and that reform should begin here. The adoption of the long chancel in which the choir are placed is not only impractical, as being the worst possible for the effect of the choir, but is, even from the point of view of orthodox precedent, without any reason for its existence. The long choir came into use in the latter days of the Mediæval church, when the clerical body and their subordinate functionaries became very numerous, and required the lengthened choir to accommodate them all. They chanted the service, but they were shut off within a choir and behind a screen, *not* as chorister, but as *clergy*. In the present day there is no such large body of clergy connected with any church; the choir, whether paid or amateur, is a lay choir, and is properly part of the congregation, whose service of praise it is supposed to lead. But the choristers, who are no longer clergy, are packed into a long narrow chancel, where they cannot be properly heard, necessitating also a most ineffective position for the organ, merely because such a position was once considered correct at a time when the clergy were themselves the choir. I cannot see that, even on the most orthodox High Church view of the matter, there is any reason for this arrangement. Let church builders return to the basilica plan, which was for centuries the accepted church plan, and which is exactly suited for our modern service—the plan with the short chancel for the clergy and the altar, and the nave for the congregation; let them place the choir in the front portion of the nave (only seated sideways), forming, as they should, part of the congregation, and place the organ in a shallow transept adjoining them, and we should hear no more about the difficulties of placing the organ, &c. The whole difficulty arises from retaining, for a lay choir, on a mistaken idea of precedent, a form of plan intended originally to accommodate a numerous clerical body which no longer exists.

The President, Mr. E. G. HAYES, in opening a discussion, remarked that Mr. Brewer had treated the subject in a most exhaustive manner. The whole question seemed to him to be chiefly one of sentiment and ritual. From an organist's point of view the position for an organ indicated by Mr. Brewer's sketch was probably one of the best, notwithstanding that Mr. Brewer had passed so much praise on the position of the organ in the apse at Ratisbon, where a small instrument was as effective as a large one. In the construction of an organ-chamber the great thing to aim at, he supposed, was height, with walls made of resonant materials, giving as far as possible a curved form to the walls and roof. Mr. Brewer, he thought, objected to the plan of dividing an organ; but this arrangement of the organ at All Saints, Margaret Street, seemed to work well.

Mr. J. A. GOTCH, who proposed a vote of thanks to Mr. Brewer, said that however fascinating the drawing appeared, he should be sorry to see all churches with the organ over the choir screen. It seemed to him that an unbroken vista from east to west was far more awe-inspiring than arrangements which cut it in two. It was, however, perhaps a matter of taste, and the organist would naturally not object to such a position, though it obstructed the vista. The west end certainly seemed to carry with it the sanction of antiquity, and from æsthetic reasons he desired to raise his voice against placing the organ in the centre of the church. The question was one, however, for experts to decide upon. In some remarks on the singing—which not unfrequently was far from first-rate—Mr. Gotch advocated female voices and professional singers, which he preferred to boys' voices unless they were exceedingly well-trained. In congregational singing there was the objection that persons joined in under the impression that they were singing. It was annoying to listen to the person next you doing what he supposed was singing tenor.

Mr. W. A. PITE seconded the vote of thanks, and remarked that he had visited Ratisbon last summer. The music and singing, he said, were simply superb.

Mr. F. FARROW agreed in the desirability of introducing female voices, but thought that boys' voices could not be dispensed with were it only for the sake of contrast, and to give full effect to the choral singing. Mr. Brewer had anticipated greater difficulties in the future by reason of the gradually-increasing size

of organs. Not only would provision have to be made for enormous organs, but the clergy, who showed a great disposition to combine instrumental music with the organ, would insist on provision being made also for this. As to the position of an organ he was inclined to agree with Mr. Statham's proposal to place it in a shallow transept.

Mr. H. W. PRATT thought that as architects they were more concerned with the position of organs in parish churches than in cathedrals. In Nonconformist churches there would not be so much difficulty as in churches of the Establishment. If the chancel were made wider the organ could be placed on one side. It was much to be regretted that they should have to look forward to greater prominence being given to organs, or to an increase in their size, for he considered a great deal more money was already spent on them for the size of the building than was necessary. Moderation should be used in this respect, and, while the organ must be placed somewhere in the church, it should not be made a god of.

The PRESIDENT then put the vote to the meeting, and it was carried unanimously.

Mr. BREWER, in replying, said, with regard to the scheme which had not found favour in their eyes, he had simply worked it out because it had been suggested to him whether an organ could be put in that central position. His notion was to see how the suggestion would work, and how to make it as little an obstruction as possible. He did not know that it would be the best position as regarded church requirements, but from a musical point of view he considered it would be a good position. He agreed with Mr. Statham's views except as to placing the organ in a transept. A large organ often occupied a space of 20 feet by 20 feet and 40 feet high, which would necessitate a large and lofty transept; in addition to which the side walls should never touch the organ, as the organ was then enclosed on three sides, and the only part of the organ that could speak out would be the front; none of the pipes further back could. This was one reason for suggesting the placing of the organ on the screen, so that both back and front of organ would be clear of walls. With regard to the objection made against congregational singing, Mr. Brewer said that from the earliest times there were two kinds of singing—choir and congregational singing. Anyone who referred to the old plain chant would find the hymns and psalms were so simple that they could be picked up at once. The antiphons and anthems were exceedingly difficult, and while the congregation were expected to join in hymns they certainly were not expected to join in the anthems. It had been suggested that the placing of the organ on the chancel screen prevented the congregation in the nave hearing the voices of the clergy. He had, however, on one occasion, when shut in the nave of Westminster Abbey, heard most distinctly every word uttered by the clergyman. With regard to an open vista from east to west, the idea, however fine, had never suggested itself to mediæval architects, who, on the contrary, cut up the churches, so that the observer had to use his eyes a little to see all that was to be seen. The question of female voices was hardly an architectural question. They were good for solos, but the choruses sung by boys were infinitely finer than Italian opera. As to dividing an organ, he considered it was an unwise plan, for it added enormously to the expense of the instrument, and, secondly, the two parts must be connected by trackers passing underneath the floor of the church. It was important that every part of the organ should be accessible, whereas if a cipher took place it was quite possible that the whole of the floor would have to be taken up. The organ when divided would, moreover, be subject to a different set of draughts, and consequently get out of tune quicker, besides which they ciphered a great deal worse than other organs, and the action was extremely heavy except where the pneumatic action was applied. The pneumatic action sounded extremely well, and did well at such places as the Albert Hall, where you had the services of a large staff of men ready to rush about and put things right, but he had no hesitation in saying that every pneumatic organ would cipher in the weather they had that day. With regard to the use of an orchestra with an organ, brass instruments could be imitated perfectly on the organ, and need not be provided for; it would only be necessary to think of stringed instruments, the effect of which could not be produced on an organ.

THE CHURCH OF ST. CRUX, YORK.

AT the last quarterly meeting of the City Council of York, the Town Clerk laid before the committee the following communication, which he had received from the rector of St. Crux, viz.: "61, Monkgate, York, January 5, 1883. Dear Sir,—We, the undersigned, being certain that the fabric of St. Crux (west end) is showing further signs of a collapse, and knowing that a considerable time must elapse before the necessary preliminaries for the proposed restoration can be carried out, therefore beg you to bring the matter at once before the Council, so that some steps may be taken for the safety of the public." (Signed by the rector and churchwardens and eight parishioners of St. Crux.) It was resolved: "That the City Surveyor do inspect and report upon the

condition of that portion of St. Crux Church mentioned in the above communication." The City Surveyor reported that, as requested by the committee, he had inspected St. Crux Church during the past week. He was of opinion that the pillars, arches, and clerestory walls at the sides of the nave were more out of perpendicular than when he inspected the fabric about a year ago, but he could not perceive that any alteration had taken place in the tower since that time. He further observed that whilst in his opinion there was no immediate danger of the falling of the church, yet, considering its present condition as a whole, it was very desirable that the church authorities should take steps to pull down the building, or make such alterations thereto as they might desire, so that a misfortune might be prevented. It was resolved: "That a copy of the above report be forwarded to the rector and churchwardens of the parish of St. Crux, and that they be required forthwith to take all necessary steps to secure the fabric of the church."

MESSRS. DOULTON'S EXHIBITION OF CERAMIC GRATES AND STOVES.

THERE is to be seen at the present time, at No. 9 Conduit Street, Regent Street, such a collection of glazed ware, fire-places, and stoves, the productions of Messrs. Doulton, that it has hitherto been impossible for the eye to examine, for the reason that they are, so to speak, an innovation in fire-place decoration, and represent the first and only set as yet introduced upon so large a scale to public gaze. After the now celebrated Doulton Ware became popular, by which the firm secured probably an imperishable name, other art productions emanated from their *ateliers* in quick succession, and it is but a very few years since that the finely-glazed radiating close stoves made their appearance. The novelty was not in the fire-receptacle itself, for fire-clay has been used for a long period in this direction, but in the ornamental outer casing, which exchanged the black, and often dirty-looking, iron exterior for a cheerful looking coloured surface of pottery-ware, clean and pleasant to the touch. That the "new departure" was one in the right direction has been proved by the large quantities that have been sold. This has spurred the firm to further exertions, the outcome of which was seen at the late Smoke Abatement Exhibition at South Kensington, but it has been reserved for the present Exhibition in Conduit Street to impart to us the feasibility of introducing open grates of glazed ware, possessing the best features of our present style of iron grates, and at prices that may be said to compete with the latter, when brought into competition with any having pretensions to beauty or artistic worth.

Next in order to the close stoves come those of similar character with open fires, and in these the only iron work is the bars, which are loose, that is to say, they take off for cleaning purposes, merely dropping into sockets made to receive them. These in most instances are in self colours, rich browns and malachite greens being the most popular, and a pretty little example is shown of a small stove fitted for burning gas with asbestos clinkers, though it is almost unnecessary to add that any of them can be so utilised if required. The designs of these stoves are all of an artistic character and follow the prevailing fashion, many of them being decidedly æsthetic in character. They are so constructed that with the assistance of air ducts, a constant circulation of heated air is kept up over the exterior of the fire back, which abstracts the heat previously absorbed by the burning fuel.

The greatest interest will, however, be taken in the open grates, for judging from what Messrs. Doulton and Co. have brought together for our notice, it is for the introduction of this class of grate that the gauntlet has been thrown down by the firm, and the manufacturers of our ordinary grates will find they have powerful competitors to deal with. Although composed of seven different pieces they are easily fixed, and when complete differ little in outline from an iron grate; but there the similarity ends, and although tiles enter so extensively at the present day in the *ensemble* of our grates, clay offers such advantages in the elaboration of design that the superiority in the general *contour* will be acknowledged by the majority. The fire is in all placed upon the hearth, with this exception, that a slab of fluted fire clay forms the base, which allows sufficient air to be admitted underneath, as well as through the iron bars in front, to promote combustion, and the position in which the fuel is disposed insures the greatest amount of heat to be diffused over the apartment, and the least quantity to escape up the chimney. From the great thickness of the clay there is little chance of the material chipping when set, and it may be safely asserted that they are as durable as iron ones, besides their other advantages. As a whole the designs of these grates are elaborate in detail. Some are in tracery, others raised or in relief, self colours predominating, though a combination of rich brown and malachite green are here and there observable. It is, however, at the option of the purchaser to have the design in parti-colours if preferred.

The introduction of the ceramic grates necessitates that of the accessories *en suite*; accordingly we have hearths of tiles in unison, and kerbs to match. So far as chimney-pieces are concerned, wood appears to be the most in character, though some

charming examples are exhibited in which a combination of that and Doulton ware appears to advantage. There are others, again, in which the chimney-pieces are composed entirely of terra-cotta, accompanied by a pier-glass in terra-cotta frame; but although we may admire the artistic work expended upon them we are not bound to give our adhesion to the idea, which, in our opinion, has a cold and somewhat cheerless look.

To complete the *ensemble*, Messrs. Doulton have supplemented their Exhibition with a variety of plaques and panels of high artistic worth in wall decorations, while *garniture de cheminée* of Doulton ware adds materially to the general effect. If we are to venture an opinion on the new fire-places we must admit there is much to recommend them. The warm cheerful appearance is one of their best attributes, the absence of all harshness and stiffness in the designs is equally meritorious, the novelty of the introduction will commend itself to those in search of changes; and the fact that they can be adapted to all the features of ventilation and smoke-consumption as easily as an iron grate, appears to leave nothing to place them in a disadvantageous position. The Exhibition will, we understand, remain open until the end of the month.

THE MANCHESTER SCHOOL OF ART.

THE annual meeting of the Manchester School of Art was held on Monday evening. Mr. F. W. Grafton, M.P., presided. The report stated that the number of students on the books in 1878-79 was 420, in 1879-80 was 377, in 1880-81 was 346, and in 1881-82 was 421. The years 1878-81 were a transition period, the students being in a somewhat disorganised state, partly in anticipation of removing into the new premises, and partly in the course of actual removal. The attendance of former years is now, however, fully re-established, and at the present time a greater number of students may be found actually at work in the school than at any time in its previous history. There is, however, ample accommodation for greater numbers, and probably no other school of art has buildings so complete in all respects and so well adapted for study.

There is now an accumulation of deficiency of income amounting to about 750*l.*, which it would be a great gain to the school to see extinguished. On the Building Fund there is still a balance of about 2,400*l.* owing, and on both these sums interest has had to be paid to the bank. The amount of grant earned by the school was in 1878, 138*l.*; 1879, 250*l.*; 1880, 241*l.*; 1881, 252*l.*; 1882, 275*l.* This grant, moreover, can only be earned by students who have been under the tuition of a master holding certain Government certificates. Many excellent works produced in the school were inadmissible to the national competition by reason of a rule of the Department, that the whole of such work must be executed in the school in the presence of a master. The Council are of opinion that so long as the actual design is arranged and its main features put on paper in the school the mere repetition of parts, filling up with colour or shading of the rest of the production, is a mechanical operation which might well be done elsewhere, and the time now spent in the school in such mechanical work might be more profitably employed. It is with regret that the Council have to announce the resignation of Mr. Muckley, who, after holding the position of head-master for twenty-one years, proposes to retire at the close of the present term. The Council desire to recognise the long and valuable services rendered by Mr. Muckley to the school, and they cordially wish that he may, in the wider sphere on which he is entering, meet with all the success to which his skill and talent entitle him. The Council have already taken steps to secure the appointment of a successor to Mr. Muckley, but the requirement of the Department that the teachers of any art school claiming the usual "payments on results" of the students' works must hold certain certificates of the Science and Art Department (otherwise the grant is not allowed), very much confines the circle of applicants for the head-mastership. However competent a man may be as an art teacher, if he is not qualified as a certificated art master, the Council are precluded from appointing him unless they are prepared to forego the important part of income derived from "results."

A report from Mr. Muckley was read in which he said:—The fact of this neighbourhood always having been so very utilitarian in its character, there appears to me to have been but little chance for the cultivation of an art instinct among the population, and without this faculty at the root mere teaching cannot produce great results. With the masses art is neither understood nor cared for, and the chief work of a teacher for a long time to come, I am convinced, should be mostly confined to an endeavour to create an art fibre, so to speak, in those with whom he may come in contact as pupils; the sowing of art seeds carefully and well, so that the next generation may get the benefit of the work; and should he be fortunate enough to see, now and then, a solitary plant spring up in health from his sowing, he must be satisfied, for he will get no more. It has been assumed that designers for ornamental art might be produced in Manchester as in other places. This is assuredly a mistake, as there are no materials by which they may be educated, no sources from which they may derive ideas; in short, no food on which they could feed. Nor, indeed,

has there ever been anything of the kind, with the exception of such objects as have been seen in a passing exhibition, and these exhibitions have not been frequent enough nor of sufficient duration to produce lasting effects. Of nothing, nothing comes, and without museums of objects of decorative art permanently placed, and easy of access, you will have no good ornamental designers.

The Chairman said the school had entered upon a new epoch of its history, and it was important that they should start free from the debt which arose chiefly from the inadequate accommodation of the old school.

Mr. T. Worthington, in moving a vote of thanks to Mr. Muckley, and the assistant masters and teachers, said it was impossible for them not to feel extreme regret at the retirement of the head master after so long a connection with the school. At the time of Mr. Muckley's appointment the school was in a most unsatisfactory state, almost in a state of demoralisation. He need not say that the school had very greatly changed since that time. He was quite sure that there was not a single member of the Committee who did not wish Mr. Muckley the greatest success in the work he was about to enter upon.

A vase, as a testimonial, was afterwards presented to Mr. Muckley on behalf of the students by Mr. R. F. Ridley, who spoke of the ability displayed by Mr. Muckley in conducting the school, and the regret which the students felt in losing his valuable services. Mr. Muckley thanked the students for their regard, and wished them continued and increasing success in the pursuit of their studies.

The Mayor moved the re-election of the officers and council, with thanks for their past services.

The Bishop of Salford, in seconding the motion, said that not only for the sake of commerce but for the sake of all classes of the community was it important that art should be cultivated. Literature, science, and the various professions which engaged the time and thoughts of men had no doubt a very important effect upon their character, but it was also perfectly certain that the effect of art upon the population was very much to refine and purify their tastes, and therefore to give them higher and nobler aspirations. They had heard from Mr. Muckley an extremely able and interesting address, in which the lights and shades had been extremely marked. It was somewhat discouraging when he heard him speak of how small had been the response on certain occasions to the vigorous efforts which he himself had made. It was a little discouraging to hear that Manchester, with its enormous population of mechanics and others engaged in the utilitarian occupations of life, did not respond more than they had done to the appeals to engage in the pursuit of art studies. It seemed to him that a school like that, placed in the very centre of the population, ought to do something more than receive within its walls those who might be able to attend the classes. He should like to see, if it were possible, the School of Art exercising a wider influence, stretching forth its wings, and, if it could not gather in the mechanics, bring in at least the boys and girls growing up in the higher schools, the grammar schools and colleges in and around Manchester and the various parts of Lancashire. It seemed to him that a school like that should be able to influence the schools and colleges of the whole county.

The resolution was adopted.

The Chairman, before distributing the prizes, addressed the students. He strongly advocated their having in future more definiteness of purpose in the direction of their studies. Hitherto there had been little encouragement in the formation of special classes, but the council of that institution intended to give every facility for the development of whatever special talent might exist in their midst. One very important consideration in reference to these matters was who was to provide the needful funds, and he confessed that his experience of the funds having to be obtained by voluntary action was very unsatisfactory. If they could not be supplied by voluntary means, he supposed they must come out of the rates, on the same principle that free libraries were supported from the rates.

THE ASHBURNHAM MANUSCRIPTS.

A CORRESPONDENT of the *Times* says that the splendid collection of manuscripts brought together by the late Earl of Ashburnham has been offered to the nation, and the trustees of the British Museum are in treaty for its purchase. Lord Ashburnham is unwilling that the collections which his father formed, and with which his father's name will always be associated, should be broken up. But the printed books and the manuscripts of the library may be fairly separated, and accordingly the latter are now offered *en bloc* to the national library.

The Ashburnham manuscripts consist of four divisions, or we may even say of four separate libraries. The first is the great collection formed by Professor Libri, which Lord Ashburnham purchased in 1848, a collection rich in codices of most ancient date, in illuminated manuscripts, mediæval literature, particularly that of Italy, and in most extensive correspondence of scientific and literary men. Next come the manuscripts brought together by the French collector Barrois, the strength of which lies in their invaluable early texts of French poetry and romances. The third

portion is the Stowe Library, which passed from the Duke of Buckingham to Lord Ashburnham in 1849. Here we have a rich store of material for English history, ancient charters, monastic registers, State papers, heralds' visitation books, and antiquarian collections. Irish history and literature are also well represented, for this portion of the Ashburnham Library includes the numerous and valuable codices which belonged to the Celtic scholar, Dr. Charles O'Connor. To the three great divisions which have been named is to be added the portion called the Appendix, a modest title which ill describes the numerous and well-chosen manuscripts which the late Earl acquired from time to time at various sales and from many persons and places. The exquisitely illuminated books, the rich bindings, and the long row of Chaucers, Wycliffes, Occleves, and other early English manuscripts, the historical papers, charters, and registers of this part of the library prove what patience, good judgment, a ready purse, and the reputation of a great connoisseur can achieve. Altogether the Ashburnham collection amounts to something under 4,000 volumes; and considering the almost priceless nature of certain individual volumes, and the varied and high literary value of the different classes, it is no exaggeration to say that, as a private library of manuscripts, it stands unrivalled.

Among the most ancient manuscripts of the library, the one which is probably best known by repute is the Pentateuch of the Libri collection. Of at least as early a date as the seventh century, this codex is one of that small number of volumes which have descended to us to show what the artist's brush could do in those early ages. Executed probably in Italy, it contains nearly a score of large coloured illustrations, of the greatest value to students of the history of painting and of costume. Of even greater interest, however, to the palæographer, are the still more ancient Latin manuscripts, of which there are not a few. One of these, a portion of a Psalter, may be assigned to as remote a period as the fourth century, and would probably stand comparison with the oldest codices which even the Vatican Library could produce.

In the literal *embarras de richesses* in which an examination of the catalogues of this wonderful collection involves us, it is difficult to select volumes for special notice without feeling that we are doing a wrong to others of equal value which our space compels us to pass over in silence. To take things almost at random, we may turn to the catalogue of the Stowe Collection, a thoroughly English one, and jot down a few of its chief treasures. First stands a volume which is justly called matchless, containing upwards of forty Anglo-Saxon charters, dating from the close of the seventh century to the period of the Conquest. The stimulus which the study of our early history and language has received of late years renders the preservation of these ancient relics of national importance. Of kindred interest and value is the ancient register of Hyde Abbey, Winchester, written in the eleventh century, and adorned with drawings by an Anglo-Saxon artist.

The illuminated manuscripts are of immense value. The schools of England, France, Italy, Flanders, and Germany are represented, the first three by numerous examples, and all by one or more manuscripts of the very first order of excellence. Of English manuscripts the first to attract attention is a Psalter of the fourteenth century, ornamented with miniatures and borders drawn with extreme delicacy and coloured with the most exact harmony. But this is eclipsed by a Book of Hours—a perfect marvel of the finest workmanship of the beginning of the fifteenth century, which probably stands alone among the productions of our native artists of the period. Nothing can surpass the richness of the designs of the borders or the minute working of the details of the miniatures. There is no manuscript in our national collection which can compare with this beautiful volume, and the few well-known illuminated manuscripts of the same time which are in private hands are of inferior merit. No doubt it was executed for some member of the Royal Family, and it afterwards came into possession of Elizabeth of York, and from her descended to Mary Queen of Scots.

The French school is well represented by a delicately illuminated Psalter of the middle of the fourteenth century, ornamented in the style which is conspicuous in the manuscript executed for that great collector Charles V.; by a Boethius, of the fifteenth century, illustrated with miniatures of the finest execution; by several volumes of the same period filled with miniatures in colours or camaieu-gris; and by a Livre d'Heures of the time of Francis I., in which is a series of paintings of the most perfect finish.

Of the Flemish school of Van Eyck, of the latter half of the fifteenth century, is a Book of Hours, enriched with miniatures delicately drawn in outline, and shaded with Indian ink. For the excellent disposition of the draperies and for softness and variety of expression these drawings take a high rank as works of art, and can scarcely be sufficiently praised. Of quite a different style and interest is a little volume which may be noticed in this place. It contains a series of illustrations, in Indian ink, of the Passion of Our Lord, drawn in the year 1598 by Rubens, then a young man of two-and-twenty. This little book will probably attract a good deal of attention in the future, on account of its connection with a great name as much as for its artistic value. A remarkable manuscript is a Psalter of the beginning of the fourteenth century,

executed in South Germany and filled with large miniatures and profuse ornamentation. The influence which Italian art exercised over the German miniaturists who worked on this volume is most conspicuous, and the fact that there are so few extant specimens of the German school of illumination of this period gives a singular importance to this handsome manuscript.

Of the Italian school there are several beautiful volumes; but we must be content with noticing two only of exceptional interest. First, a Book of Hours, written in the beautiful handwriting of the famous scribe Sinibaldo of Florence, in 1485, probably for Lorenzo de' Medici. The miniatures of this volume are remarkable for the small scale on which they are drawn and for the finish of the painting; while the borders are some of the richest examples of the fine star patterns which give so much grace to Italian manuscripts of this period. The second manuscript is one of those rare volumes which render famous any collection to which they may happen to belong. Known as the Albani Missal, after its former owners, it was purchased in Rome in 1838 by the late Mr. James Dennistoun. It is a manuscript of offices, and was executed apparently for Alemanno Salviati, gonfaloniere of Florence and brother-in-law of Lorenzo de' Medici, and given by him to one of his relatives of the house of Baroncelli. The calendar at the beginning is ornamented with most exquisite medallions in the best Florentine style, and the borders and initials throughout the volume are in no way inferior. But the glory of the book consists in five full-page miniatures, each the work of a master. The first is by the hand of Amico Aspertini, of Bologna, the pupil of Francia, and is signed by him. The next is attributed, with apparently good reason, to Lorenzo da Credi; and the third and fourth, though unassigned, are of the highest excellence. The fifth crowns the book with a St. Sebastian, a composition full of tenderness and grace, which at once proclaims itself to the delighted gaze as the work of Perugino, and renders needless the inscription, "Petrus Prusinus pinxit," which is to be read at the foot of the painting. The sum demanded for the collection of manuscripts *en bloc* is 160,000*l.*, and for the library 150,000*l.*

THE PAISLEY MUNICIPAL BUILDINGS SCHEME.

A MEETING of the Paisley Town Council was held on Tuesday, when it was reported that Messrs. Barclay, architects, Glasgow, had prepared plans for the proposed new municipal buildings, and placed them in the hands of Mr. Robert Scott, secretary of the Institute of Measurers in Glasgow. Mr. Scott has estimated that the total cost of the buildings, with spire, would be 19,850*l.*, to which should be added the price proposed to be paid for the site, extending to 840 square yards, 7,000*l.*, making, with 3,150*l.* for furniture and contingencies, in all 30,000*l.* The sum at present at credit of surplus revenue was 13,653*l.*; surplus for current year, 3,420*l.*; price of steeple site and interest to last balance, 1,827*l.*; or, with 100*l.* of interest thereon for this and next year, a total sum of 19,000*l.*—leaving 11,000*l.* to be borrowed. From a careful estimate of the rents to be obtained from shops and offices to be provided in the proposed buildings, they were satisfied that after deducting rates and repairs there would be available for payment of interest not less than 550*l.* per annum, which would be more than sufficient for that purpose. It was also anticipated that after the application of the accumulation of surplus revenue the annual surplus would not be less than 1,000*l.*, which with the other moneys should wipe off the borrowed money in less than ten years. It was agreed to withdraw the burgh's offer of 10,000*l.* to the Commissioners of County and Municipal Buildings, Paisley, for the two-thirds of the County Buildings of which the burgh was at present the tenant of one-third. It was also remitted to the Town Council in committee to consider the matter of providing new buildings, and to report.



Christ Church Cathedral, Dublin.

SIR,—In your account of the restoration of the above cathedral in your journal of the 3rd inst., you give an abstract from the book published by Messrs. Sutton Sharpe & Co., in which the late Mr. E. Street, R.A., said: "The risk and difficulty, and consequent anxiety, in undertaking such works were very great, &c., and the work was done *throughout*, thanks to the energy and skill of the clerk of the works (Mr. Doolin) and the builders (Messrs. Cockburn), without a sign of a crack or settlement."

I have no doubt the name of the clerk of the works mentioned will surprise not a few as much as myself, after I have superintended the restoration of the largest and most important part of that cathedral. If needed to verify my statement I could appeal to

the noble patron, Mr. Roe, or Canon Seymour, who knows every day's proceedings from the commencement to the end. Besides, in my capacity as clerk of the works I had the honour of conducting over the cathedral H.R.H. the Duke of Connaught, on different occasions His Grace the Duke of Marlborough, His Grace the Duke of Leinster, and, amongst other most eminent men the Right Hon. W. E. Gladstone, to whom the late Mr. Street himself introduced me as his clerk of the works.

I am, Sir, your obedient servant,
159 Stamford Street, Waterloo Road. WM. CONRAD.
February 12, 1883.

P.S.—I beg of you to give the above as prominent a position as the statement had which requires correction, feeling as I do all the more grieved from the smart I endure by the loss of a most important appointment during the last few weeks from similar misrepresentation about other important work.

The Bradford Chimney Disaster.

SIR,—The verdict of the jury which sat to inquire into the calamity above-named exceeds in vacuousness the average of "lame and impotent conclusions" by which coroners' juries are distinguished. It says, in effect, that "nobody is to blame; it is all an accident; everybody had done his best. So, set the mills to work again, and let us say no more about it!"

Such an occurrence cannot legitimately be called an "accident"—which means an unusual casualty, generally the result of an unexpected conjunction of circumstances. There was no such conjunction in this case. A chimney of this kind, more perhaps than most structures, must have substantial *reasons for standing*, or it will surely fall; that is, unless adequate means are used and proper conditions observed to *make* a chimney stand, of course it must come down. This is too obvious almost to need expression. If these means and conditions were neglected, the fall was no accident, but a *certainty*. The logical conclusion of the Coroner's verdict is, that chimneys of such height and such dimensions cannot be built at all, if due regard be paid to public safety; because, if this is a case where Mr. Nobody was to blame, it can only be because the direful result was inevitable. It is from this point of view, secondly to its humanitarian aspects, that the question interests the building fraternity. The problem whether any given building will stand or fall is not dependent upon chance occurrences; with sufficient materials of good quality scientifically used, all buildings last, if properly cared for, until worn out by time. The chimney now in question, so far from having been worn out by time, was not twenty years old; but it has collapsed—disastrously. This is not an accident, for other chimneys in the neighbourhood (one of them much higher, and some in much more exposed situations) were subject to the same conditions, and sustained no injury. The wind blew as strongly on them as on it; it has blown as strongly both before and since without producing any similar results. The wind, therefore, and "accident" may be dismissed from the inquiry. The Newlands Mills chimney must have fallen because of some *defect* either in its construction, or in its subsequent treatment, of which the fall is the cumulative result. We may deny without qualification the suggestion that such a structure cannot be built with safety: there are a goodly number in existence quite as large, and some much larger, which stand quite intact, and of which no apprehension need arise. There must be reasons, therefore, for what has occurred; it was the duty of the jury to have found them out, and to give expression to their logic, instead of using so many vague and meaningless phrases.

The evidence shows first, that the site was unsuitable, owing to the fact that the coal had been got out beneath it; but in certain districts, if there are to be any buildings at all, they must occasionally stand over depleted coal pits, and Bradford is one of these. But the evidence further shows that proper means were not taken to remedy the well-known weakness of the foundation: it is merely "packed" from below. As it was originally intended to carry, on a contracted area, a weight which would have exceeded 5,000 tons, it was almost impossible to form an adequate foundation under this chimney after the coal had been "won" without building it up from the pit's floor (or lower) either with walling or cement concrete, because there were no means to insure solidity throughout the packing; and, indeed, the process of such solidification in a space only a few feet high, and many yards below the ground surface would be exceedingly difficult. On examination the packing has been declared to be satisfactory; but the signs of failure cannot reasonably be looked for, after so great a lapse of time; and it is by no means certain that the examination was complete.

Thirdly, the structure appears from the evidence of Mr. William Moulson (head of the firm of John Moulson & Son, the contractors for the work) to have been devised in the oddest way. The late Sir Henry Ripley, Bart., the proprietor (then Mr. Ripley), sent for the contractor and asked him his price for a chimney 300 feet high, and so much in diameter, &c., &c. In reply the contractor makes his calculations then and there: one may imagine the stumpy bit of pencil, the scrap of waste paper, the uncouth figures, and probably the proprietor standing by and bantering,

every now and then, to restrain the aspirations of the contractor. The price stated on the spot was then and there accepted. It was less than 1,000*l.* for a chimney a hundred yards high—a totally inadequate price. No drawings were made until afterwards, and it seems doubtful whether a specification was ever written! After the contract was decided upon, an architect was appointed, who appears to have gone through the formality of making drawings of some sort, in agreement with the terms of the contract, and not in accordance with his own views—a curious inversion of practice. Also, a clerk of works was appointed. But these officials, with mysterious complacency, took their instructions from their wealthy client; but both of them raised sundry objections (they are all *dead* now, master, architect, and clerk) but were fatuously informed that it would have to be as the Great Mogul ordered it. Indeed, the Mogul was so great and so opinionated that, had he ordered the chimney to be placed bottom uppermost, it must be done; and, twenty years ago, no authority in the town dared to interfere with him.

Well, to hasten on, for your space is precious. We find, in the fourth place, that the wallstones used on the outside were only of an ordinary width on bed, 6 or 7 inches—namely, a width quite insufficient to bond in the width of the backing. This can only be accounted for by the absence of a specification, and the fact that the work was let, as we have already seen, on terms to gratify the parsimony of an egotistic millionaire. The character of the backing has been attacked by some witnesses; but, beyond the fact that it was of rubble instead of brick (a fact which was beyond the contractor's control), it has not conclusively been proved to be defective. A grave question, and probably the gist of the matter, is included in the relative static conditions of the casing, the backing, and the brick lining. It is not certain that some part of the burden of the superstructure did not impinge on the firebrick lining, either structurally or by subsequent displacement, and the expansion and contraction of that lining from alternate accesses of heat and cooling must have had a wrecking effect on the chimney as a substantial structure. Firebricks exposed to the fierce heat of *thirteen* boiler flues cannot last long; but I cannot recall to mind that part of the evidence, if any, which described its condition. But it is painfully clear that all structural questions were settled by "rule-of-thumb," according to the bidding of the great purse-bearer, without reference to any scientific method or authority.

In the fifth place, when it was many yards high the chimney heeled over; and another unscientific individual, called a "steeple-jack," took charge of the whole affair, and (unlike the scientific advisers) was allowed to do just as he liked with it. This gentleman (also since dead) had cut and strengthened many brick chimneys, and, for all he knew, a stone one was just the same thing! In doing the work he had undertaken, he broke (all?) the bondstones, and left the chimney a mass of stone and brickwork, without internal coherence, standing on a defective foundation*—a terror to contemplate, when one comes to understand it.

The chimney, shorn of a great portion of its intended height, but "decorated" with panels and sinkings designed by its owner, and executed against the judgment of his professional and practical advisers, was finished, and stood without much apparent change some eighteen years or so. It is in evidence that alterations were made to the inlets of the flues, to *increase* their size—a most reckless proceeding. But it is said that people of an indescribable character "rush in where angels fear to tread!" The outer casing lately began to bulge in places; stones, &c., fell out. Horses were removed from adjacent stables, and apprehensions were freely and frequently expressed—but the factory hands went in and out much as usual. The chimney fell and killed fifty-five persons, besides injuring others. The witnesses who *saw* the chimney fall relate that it appeared to subside rather than to go over—a curious instance of optical delusion—because the distance to which the top of the fallen structure reached shows that it went clean over, and that the centre of motion or pivot was not far above the ground. Besides this, we know that the subsidence described was absolutely impossible, because it could not sink into the earth, for any distance appreciable to the unaided eye, unless the earth opened to receive it, which it did not. No doubt the foreshortening in the perspective at certain points of view, and the excitement of witnessing such a spectacle, caused the misapprehension. It is reasonable to assume that some subsidence had taken place, in which water in the coal-pits may have played an insidious part. But this is a problem which requires more evidence than has yet been given to the public.

But one question requires to be asked and answered at once: it is, whether such erections should be permitted under such circumstances? Ought a self-complacent mill-owner to be allowed to risk the lives of his servants by building instruments capable of destroying them wholesale, just according to his own whim, or according to the blind instincts of his sordid longings for "economy?" The man is dead; let us not forget the Latin maxim; but let not such a thing be possible in the future. The town authorities, of course, disclaim responsibility; surely there are enough of these public authorities, and surely they are costly enough. Have they not

* It is worth while to inquire whether the operations of Sir G. G. Scott at St. Albans Abbey had the same effect, as regards the bondstones.

sufficient powers? Over pigsties, and privies they are supreme, and in respect to ashpits are said to be very irritating; but a building capable of destroying hundreds in a few minutes (for providentially the fall "happened" during breakfast-time, when the majority of the hands were away!) is allowed to be put up without check or guidance. It is not so, I am told, in France or in Germany. But England is a "free country" (for the rich), and (the poor) pay the penalty of her freedom!

The evidence, voluminous enough in some regards, has not been without reticences: the reason for it is only too plain. Such an inquiry ought not to have been held in such a place as Bradford, or before a Bradford jury. The local interests of the parties chiefly concerned are there paramount, and their power and influence almost unlimited. There could be no other result than the verbose vacuities of the verdict already given. Who could say anything to blame such nice rich people? Obviously, it would not do. Accordingly, we find that the foreman of the jury was brother and late partner of one of the witnesses who examined the chimney only a few days before it fell; and the only *volunteer* witness complains of the treatment accorded to him at the inquiry. The proceedings (decorated with good dinners, probably?) wind up with a nauseating *feu de joie* of personal compliments between the coroner, the lawyers, and the government official, who hopes to have the pleasure some day again to meet all the other good fellows "on more agreeable business." Is the public to be satisfied with such proceedings as these? Meanwhile, fifty-five unfortunates, many of them very young, have died a cruel, a premature death. Let us not forget this!—not, indeed, to resent or avenge their death, for that also would be cruel, but to be enabled to say, if possible, that such a thing cannot happen again.

I am, dear Sir, yours obediently
February 10, 1883. A COUNTRY ARCHITECT.

ARCHÆOLOGY.

Archæological Discoveries in Mexico.—Important archæological discoveries have recently been made at Mitla, a village in Mexico, which is situate between twenty and thirty miles from Oajaca, in the table-land of Mixtecan. Extensive remains of ancient palaces and tombs have been revealed, and it is stated that they are exceptionally remarkable from the columns supporting the roof, a style of architecture peculiar to the district of Mexico in which they have been found. These ruins have been explored and photographed by Herr Emil Herbruger, although he was not permitted to excavate the sites. In a description of the ruins, Herr Herbruger states that the great hall contains six columns, and is 37 mètres long by 7 broad. Each column is $3\frac{1}{2}$ mètres in height, and is of solid stone. The hall, which is entered by three doorways, was used as an ante-chamber for the Royal Guards. The tombs are all of equal size and T-shaped. The walls are embellished with stone mosaics. The vault floor is one metre below the surface, and at the entrance stands a monolith column. The tombs extend in order from the column, each being five mètres long by one and a-half broad; there are also several columns, each two mètres high and one and a-half in diameter. For some time Herr Herbruger and his Indian attendants used the tombs as sleeping apartments, but subsequently the Indians refused to sleep in the tombs, on the ground that they were haunted. The explorer intends to publish a work descriptive of these discoveries, with photographic illustrations.

Primeval Celtic Map Stones.—In many parts of Switzerland are often found smooth, flat stones, evidently hand-polished, and covered with dots, lines, circles, and half-circles. The origin and use of these stones, known among country people as *Schalensteine*, has long been a moot point among the learned. Some have thought they were charms, others that they were meant to commemorate the dead, or that the signs on them were undecipherable hieroglyphics; but it has been reserved for Herr Rödiger, of Bellach, in Solothurn, to throw a new light on these mysterious relics of the past and suggest a theory concerning them which seems to meet all the necessities of the case. The *Schalensteine*, he says, are neither more nor less than topographical charts, as a comparison of them with any modern map of the districts in which they are found will show. The engraved dots correspond with existing towns and villages, the lines with roads. Even the fords and mountain passes are indicated. Herr Rödiger has examined many of these stones from various parts of the country, and he possesses a collection, picked up in Solothurn, which form together a map of the entire canton. Another significant circumstance is that the *Schalensteine* are mostly found at intervals of about two hours (say, six miles) from each other, and at spots where several roads meet. The former Herr Rödiger calls "headstones" (*Hauptsteine*), the latter he denominates "by-stones" (*Nebensteine*). If he be right in his hypothesis, the places where these stones are met with possessed considerable populations long before the dawn of history; even the villages shown on the *Schalensteine* must be far older than the Christian era. Herr Rödiger considers the Swiss map stones to be of the same origin as the similar stones which are found in Germany, Scandinavia, India, and further Asia, and

sees in them another proof of the high antiquity and common origin of the Indo-Germanic races, and the existence among the latter, in an indefinitely remote age, of civilised habits, organised trade, and more culture than is generally supposed.

LEGAL.

Liverpool Assizes.—February 10.

(Before Mr. Justice KAY and a Special Jury.)

HESKETH v. ROLLWAGEN.

ARCHITECT'S FEES.

In this case the plaintiff, Mr. William Hesketh, architect, Liverpool, sought to recover from the defendant, a waiter at the Alexandra Hotel, Dale Street, money due as commission for professional work done. The defence was that the work had not been carried out according to the instructions given. The action was brought to recover between 200*l.* and 300*l.* for work done by the plaintiff in the capacity of an architect. The defendant became interested with a man named Copestake about July last, in some land at Heswell, which is midway between West Kirby and Parkgate, and upon this property they contemplated the erection of an hotel. The plaintiff was applied to by Copestake, who took him to the defendant, and it was explained that, as there was no hotel in the neighbourhood of Heswell, it might be a good speculation to build one. It was necessary to first procure a license, the magistrates by a recent Act having power to grant a conditional license on plans being submitted to them. It appeared, however, that there was a rival aspirant for hotel keeping in the village, a man named Bainbridge having purchased some house property, which he proposed to alter so as to adapt it to the business of an hotel. The defendant, being of opinion that this would not satisfy the magistrates, instructed the plaintiff to prepare his plans, the commission agreed on being $2\frac{1}{2}$ per cent. on the cost of the building if the plans were not carried out, and 5 per cent. if they were. The application for a provisional license came before the magistrates on August 31, but as the plans did not show stabling accommodation the consideration of the subject was postponed till the following licensing sessions. The plaintiff was thereupon instructed to provide the plans, and did so. He also prepared an estimate of the cost of the building, putting it down at from 8,000*l.* to 10,000*l.*, the stabling being for about sixty horses. The plans were again submitted on September 28, and the provisional license was granted, and confirmed on October 7. The defendant then instructed the plaintiff to have the plans, tracings, and specifications completed by November 16, but between that date and the end of the month the defendant seemed to have changed his mind, and affected to be surprised at the plaintiff's estimate of the cost of a new hotel, and refused to pay a penny for all his labours. The plaintiff stated that no limit was given as to the cost of the hotel, the defendant on the other hand saying that a few thousands were not material, he having friends to help him; and Mr. Bainbridge deposed to the defendant paying him 150*l.* to buy off his opposition to the erection of the hotel as designed by the plaintiff, in respect to certain restrictions on land required for the scheme.—The defence was that the plans exceeded in cost the instructions given, and that the plaintiff was expressly informed of the extent to which the defendant would go, namely, about 3,000*l.*—The jury awarded the plaintiff 200*l.*

CHURCH BUILDING AND RESTORATION.

Temple Normanton.—A new church has been opened. The building has been designed in semi-Norman style of the time when the Knights Templars held the manor of Normanton. Messrs. Rollinson & Sons, of Chesterfield, are the architects. The contractors for the work were Mr. James Hoole and Mr. David Brown, both of Hasland.

Laindon.—The parish church has been reopened after restoration, which has been carried out from the plans of Mr. F. Chancellor, architect, of Chelmsford, by Mr. Letch, of Braintree.

Lymington.—Works of improvement have been carried out in the chancel of Milford Church, from the designs of Messrs. John Colson & Son, architects, of Winchester.

Gateshead.—A Wesleyan Chapel has been opened at Low Fell. The building will seat 500 persons, and has been erected at a cost of 2,800*l.* from the designs of Mr. J. J. Lish, architect, of Newcastle-on-Tyne. The contractors were Messrs. Greason & Stockdale, of Gateshead.

Wesleyan Chapels.—According to the report of the Wesleyan Chapel Committee, 369 cases have been sanctioned during the past year, representing 250,431*l.* The estimated cost of the chapels was 150,616*l.*; ministers' houses, 12,941*l.*; school-rooms, 15,834*l.*; in addition to alterations, organs, &c. Of the proposed new chapels, 62, to accommodate 13,595 hearers, are to be erected in places where previously there were no Wesleyan Methodist

chapels; and 60, estimated to provide accommodation for 21,666 hearers, are to supersede former erections reported as having provided 11,771 sittings. The total additional accommodation provided in proposed new chapels is 23,490 sittings, being 4,923 more than the number provided by the new erections sanctioned last year. The chapel enlargements will provide for 2,072 additional hearers. The temporary debt sanctioned on the new chapels is 28,076*l.*, being rather more than 18 per cent. on the outlay.

SCHOOL BUILDINGS.

Glasgow.—Two public schools just completed by the Glasgow School Board were opened on Saturday last, at John Street, Bridgeton, and Dennistoun. The site of John Street School extends to 3,989 square yards, the whole of which is available for building. Mr. William Landless, architect, by the plans prepared, has utilised the ground as follows, viz.: School buildings, 1,012 square yards; playground and offices, 2,977 square yards—total, 3,989 square yards. The total accommodation provided is for 1,149 scholars, allowing 8 square feet for infants, and 10 square feet for the older scholars. This school and the one at Dennistoun are the first schools that have been built in the city according to the most recent requirements of the Scotch Education Department. Offers for the principal artificers' work were accepted on June 17, 1881, to the amount of 9,561*l.* 3*s.* 5½*d.* Mr. Landless, architect, has added to this amount, for furniture, architect's fees, &c., the sum of 1,200*l.* The cost of the buildings will be equal to 9*l.* 7*s.* 3¾*d.* per scholar. The site for the school cost, including legal expenses, the sum of 7,047*l.* 9*s.* 11*d.* The total cost of the site and buildings is 17,808*l.* 13*s.* 4½*d.*, which is equal to 15*s.* 9*s.* 11¾*d.* per scholar.

Glasgow.—The site for Dennistoun School extends to 4,529 square yards, of which 3,300 yards are building ground. Messrs. James Salmon & Son, architects, by the plans prepared, have utilised the building ground as follows, viz.:—School buildings, 1,000 square yards; playground and offices, 2,300 square yards—total, 3,300 square yards. The total accommodation provided is for 1,050 scholars—allowing 8 square feet for infants and 10 square feet for the older scholars. Offers for the principal artificers' work were accepted on September 26, 1881, to the amount of 8,391*l.* 8*s.* 0¾*d.* Messrs. James Salmon & Son have added to this amount, for furniture, architects' fees, &c., the sum of 1,901*l.* 6*s.* The cost of buildings will be equal to 9*l.* 16*s.* 0¾*d.* per scholar. The site for the school cost, including legal expenses, the sum of 3,888*l.* 14*s.* 3*d.* The total cost of the site and buildings is 14,181*l.* 8*s.* 3¾*d.*, which is equal to 13*l.* 10*s.* 1¼*d.* per scholar.

NEW BUILDINGS.

Building in Birmingham.—The following is the Building Surveyor's return of new buildings erected in Birmingham during the year 1882:—Churches 2, chapels 0, schools 6, warehouses 64, miscellaneous 62, alterations 163, dwelling-houses 601, shops 65; total 963. There is a remarkable decrease in the number of last year's buildings, as compared with 1,594 buildings erected or plans approved in 1881, 1,659 in 1880, 1,625 in 1879, 1,660 in 1878, and 3,053 in 1877. The schools are as follows:—Foundry Road Board Schools, Loxton Street Board Schools, Stratford Road Baptist Church Schools, Infant Schools, Shadwell Street, Dudley Road Schools, Free Grammar School, Camp Hill. Among the "miscellaneous" are:—Coffee-house, corner of Corporation Street and Cherry Street; the restaurant, Corporation Street; new Stork Hotel, Corporation Street; new Parish Offices, corner of Edmund Street and Newhall Street; new Eye Hospital, corner of Edmund Street and Church Street; Lincoln's Inn, Corporation Street; Branch Dispensary, Monument Road; artisans' dwellings, corner of Miller Street and Aston Brook Street; Arcade, Dale End.

GENERAL.

Sir F. Leighton, P.R.A., has allowed his painting, *Phryne at Eleusis*, to be exhibited at the Royal Scottish Academy exhibition, which opens to-day.

Mr. W. D. McKay was on Saturday last elected an Academician of the Royal Scottish Academy.

The Bray Lantern, invented by Messrs. George Bray & Co., of Leeds, has been adopted by the Trustees for the lighting of Glasgow harbour.

Messrs. McKissock & Rowan, of Glasgow, have prepared plans for a new parish church at Girvan. Attached will be a hall for meetings, with sittings for 300 people.

Mr. J. Forbes Robertson has received a commission from Mr. Henry Irving to paint the cathedral scene in "Much Ado about Nothing," with portraits of the performers at the Lyceum.

Messrs. Smith & Stokoe, of the Eaglescliffe Foundry, Stockton, have secured a contract for the supply of castings to Messrs. Gray & Co.'s new marine engineering works at West Hartlepool.

A Collection of Brass Rubbings, containing nearly one hundred and fifty examples, has been bequeathed by the late Rev. G. Rowe, of York, to the British Museum.

A Conference was held in Dublin on Monday at which it was unanimously recommended to the Government to construct the new National Library on the north side of the courtyard of Leinster House, and for that purpose to acquire the property extending to the College of Physicians, and to erect the proposed new Museum of Science and Art on the opposite side of the courtyard extending to and beyond Kildare Place.

Mr. Herbert Phillips has just given a fine landscape by Tennant, *Evening Light Over Wanstead Heath*, to the Manchester Art Museum. Mr. G. Falkner Armitage has given three beautiful examples of old Persian embroidery, and Mr. T. R. Wilkinson a water-colour copy of the drawing of Dover made by Turner for "The Ports of England."

An Altar-piece, painted by Mr. Burne Jones, has been placed in St. Peter's, Vere Street, to the memory of the late Rev. Frederick Denison Maurice, M.A.

A Wesleyan Chapel is to be erected at Harrogate at the sole cost of Mr. Samuel Meggitt. Accommodation is provided for about 300 persons, from plans prepared by Mr. James Wilson architect, 12 East Parade, Leeds.

The Italian Art Exhibition, in the Corporation Galleries, Glasgow, will, during the remaining time, be opened free on Mondays, Fridays, and Saturdays.

Competitive Designs are to be obtained for the proposed town hall in Grangemouth.

The Wolverhampton Town Council have determined to engage the services of an engineer to advise on the whole question of the disposal of the sewage of the town.

Messrs. Howorth and Rowley, jun., of Manchester, are raising a fund for the purchase of casts from the Græco-Roman and Roman busts in the British Museum and other galleries. A series will be offered to the Manchester Art Gallery, and a similar set, with the addition of casts of historic busts, will be given to Owens College.

The Leeds Municipal Buildings are now nearly complete. An arrangement has been entered into with Mr. Corson, the architect, whereby, in consideration of a payment to him of 400*l.*, he is to carry out and have the entire superintendence of the internal fitting-up and completion of the building. The estimated cost of the internal fittings and furniture of the public offices and the Free Public Library (lighting by electricity excepted) is 9,000*l.*

Raphael's Birthday, which is supposed to fall on March 26, is to be commemorated at Urbino. At Rome the members of the Academy of St. Luke have sought the co-operation of the Academy of St. Cecilia, to enable them to give a *fête* on the Capitol in honour of the day, which will be the fourth centenary.

The Corinth Canal is in progress of execution, and it is reported from Athens that 250,000 cubic metres of material have been excavated and deposited in the sea at the entrance of the isthmus, where breakwaters and other works are to be constructed. No less than forty large buildings have been erected along the route, and a railway for the transport of the excavated material has been constructed.

Wood-Carving.—Free studentships are at present vacant in both the day and evening classes of the School of Art Wood-carving, Royal Albert Hall, Kensington, in connection with the Technical Institute of the City and Guilds of London. Candidates should have passed the examination of the Science and Art Department in second grade freehand drawing, and should be persons who are intending to earn their livelihood by wood-carving. Forms of application and copies of the prospectus of the school may be obtained on application to the manager, School of Art Wood-carving, Royal Albert Hall, Kensington, S.W.

The Forth Bridge.—The report of the Forth Bridge Railway Company, which was read at the general meeting on Tuesday, mentioned that the contract for the erection of the Forth Bridge had been made with Sir Thomas S. Tancred, Arrol & Co., and that the contractors undertook to finish it within five years from December 21 last, the contract price being 1,590,000*l.* The other works, comprising the connecting lines, would be proceeded with only as the bridge approached completion. The works are to be inspected quarterly until completed by Major-General Hutchinson, R.E., and Major Marinden, R.E., on behalf of the Board of Trade.

SUPPLEMENT

TO THE

ARCHITECT.

CONTRACTS, COMPETITIONS, AND TENDERS.

LONDON, FEBRUARY 17, 1883.

APPOINTMENT VACANT.

BIRMINGHAM.—Feb. 21.—The Corporation require the Services of a Surveyor as Manager of Properties in the Improvement Area. Salary, 300*l* per annum. Mr. E. O. Smith, Town Clerk, Birmingham.

COMPETITIONS OPEN.

NOTTINGHAM.—March 15.—Plans, Designs, and Estimates are invited by the Corporation for the Erection of Municipal Offices. Premiums to the extent of 600*l*. offered. Mr. S. G. Johnson, Town Clerk, Municipal Offices, Nottingham.

WALSALL.—March 1.—Plans and Specifications are invited for the Erection of Schools with Class-rooms and Outbuildings to accommodate 850 Children. Mr. G. Cotterell, Clerk to the School Board, Walsall.

CONTRACTS OPEN.

ASHTON-UNDER-LYNE.—Feb. 19.—For Building Nineteen Houses and One Shop. Messrs. T. D. & J. Lindley, Architects, Ashton-under-Lyne.

BALSALL HEATH.—Feb. 21.—For Providing and Laying Sewers, Storm Water Drains, with Manholes, Ventilators, &c. Mr. Sam. Owen, Engineer, Public Office, Lime Grove, Mosely Road, Balsall Heath.

BATLEY.—Feb. 22.—For Building Retort-House Chimney at Gasworks. Mr. Charles Eastwood, Engineer, Batley.

BIRKENHEAD.—Feb. 21.—For Construction of Retort House, Purifier House, &c. Mr. H. Ashton Hill, Engineer, Gasworks, Great Float, near Birkenhead.

BLACKBURN.—Feb. 24.—For Restoration of Tockholes Church. Mr. James Bertwistle, Architect, 1 Tackett's Street, Blackburn.

BOSTON.—Feb. 21.—For Construction of Engine, Boiler, and Accumulator Houses and Brick Chimney. Mr. W. H. Wheeler, C.E., Market Place, Boston, Lincolnshire.

BRENTFORD.—Feb. 20.—For Additions to Passenger Station. Plans at the Engineer's Office, Paddington Station.

BRIDLINGTON.—Feb. 19.—For Building Wesleyan Chapel, School, and Eight Class-rooms. Mr. J. Earnshaw, Architect, Wellington Road, Bridlington Quay.

BRIGHOUSE.—Feb. 20.—For Erection of Scutch Room, Engine House, Warehouse Staircase, Offices, and Premises. Messrs. G. Hepworth & Son, Architects, Brighouse.

CAMBRIDGE.—Feb. 20.—For Extension of Girton College. Mr. Alfred Waterhouse, A.R.A., 20 New Cavendish Street, W.

CANTERBURY.—Feb. 26.—For Erection of Purifying House, &c. Mr. H. C. Jones, C.E., Gasworks, Stepney, E.

CLONMEL.—Feb. 19.—For Building Two Mortuary Chapels, Gate Lodge, and Entrance Gates at the new Cemetery. Mr. Walter G. Doolin, B.E., Architect, 20 Ely Place, Dublin.

CUTHORPE.—Feb. 21.—For Building Schools to accommodate 250 Children. Mr. John Gould, Architect, 15 Facker's Row, Chesterfield.

DARLINGTON.—For Erection of Methodist New Connection Church. Mr. A. H. Goodall, Architect, Central Chambers, Nottingham.

DERBY.—Feb. 24.—For Enlargement of Gerard Street Schools. Mr. Edward Fryer, Architect, Albert Street, Derby.

DOVER.—Mar. 5.—For Building Warehouse and Extension of existing Warehouse on Clarence Quay. Mr. Rowland Rees, Harbour Engineer, Dover.

EARLSHEATON.—Feb. 23.—For Erection of Providence Mill. Mr. H. Holton, Architect, Bond Street, Dewsbury.

DROGHEDA.—Feb. 19.—For Roofing St. Mary's Church, James Street. Mr. P. J. Dodd, Architect, William Street, Drogheda.

EAST CROMPTON.—For Building Church Institute. Mr. T. Mitchell, Architect, Priory Chambers, Oldham.

ELLERDINE.—Feb. 28.—For Building School and Teacher's Residence. Mr. John Jones, Clerk to the High Ercall School Board, Walker Street, Wellington, Salop.

GLASGOW.—Mar. 1.—For Execution of the various Works for the Construction of Public Baths and Wash houses. Mr. John Carrick, Master of Works, City Chambers, 74 Hutcheson Street, Glasgow.

GREENWICH.—Feb. 21.—For Construction of Pipe Sewers (960 feet of 15-inch and 1,200 feet 12-inch; also 600 feet 15 inch and 830 feet 12-inch) and Works of Paving, &c. Mr. J. Spencer, Clerk to the District Board of Works, 141 Greenwich Road, Greenwich.

HAILE.—Feb. 21.—For Repairing and Reseating and adding Porch and Vestry to Haile Church. Mr. C. J. Ferguson, F.S.A., Architect, 50 English Street, Carlisle.

HALIFAX.—Feb. 23.—For Building Mill, Engine-house, Boiler-house, and Chimney, Clay House Estate. Mr. Richard Horsfall, Architect, Post Office Buildings, Halifax.

HALIFAX.—Feb. 28.—For Building Villa Residence, Boundary Walls, &c., Clay House Estate, North Dean. Mr. Richard Horsfall, Architect, Post Office Buildings, Halifax.

HEBBURN.—Feb. 21.—For Building Fifty Workmen's Houses. Mr. Hubert Laws, C.E., 18 Grainger Street West, Newcastle-on-Tyne.

HERTFORD.—Feb. 19.—For Erection of Barrack Buildings and Quarters, comprising Twenty-two Residences. Messrs. Smith & Austin, C.E., Hertford, Herts.

HOLLINWOOD.—Feb. 19.—For Building Warehouse. Plans at the Engineer's Office, Hunt's Bank, Manchester.

HOLYWELL.—Feb. 20.—For Building School Chapel and Vagrants' Wards at the Workhouse. Mr. John Douglas, Architect, 6 Abbey Square, Chester.

HUDDERSFIELD.—Feb. 22.—For Building Villa, Boundary Wall, and Out Offices, Greenhead Park Road. Messrs. Kirk & Sons, Architects.

ILKESTON.—Mar. 5.—For Erection of a Church Institute. Mr. W. Flint, Bat 1 Street, Ilkeston.

ISLINGTON.—For Alterations to Premises and Building Stables and Coach House. Mr. W. J. N. Tomlinson, Architect, 35 Great James Street, Bedford Row, W.C.

KENDAL.—Feb. 24.—For Alterations and Repairs to Bridge Street Property. The Borough Surveyor, Town Hall, Kendal.

LEICESTER.—Feb. 27.—For Deepening and Widening River Soar and Works in Connection, Construction Stone Weir, &c. Mr. J. Gordon, C.E., Borough Surveyor, Town Hall, Leicester.

LINDAL-IN-FURNESS.—Feb. 19.—For Building a Church. Mr. James Marchie, Architect, Lowther Street, Carlisle.

LIVERPOOL.—Feb. 19.—For Laying Cast Iron Socket Pipes (12 miles) and Appendages. Mr. Thomas Hawksley, 30 Great George Street, Westminster.

LIVERPOOL.—Feb. 27.—For Construction of Viaduct, 500 yards in length (Masonry, Brickwork, and Ironwork). Plans at the Engineer's Office, Hunt's Bank, Manchester.

LONDON.—Feb. 20.—For Erection of a Post-Office in Bedford Street. Mr. A. B. Mitford, Secretary, Office of Works, 12 Whitehall Place, S.W.

LONDON.—For Erection of Twelve Small Terrace Houses. Messrs. Boosey, Architects, 16 Great James Street, Bedford Row, W.C.

LLANDILO.—Mar. 1.—For Restoration of Llandilo Church Tower. Mr. L. Bishop, Llandilo.

MAIDSTONE.—Feb. 20.—For Works at Working Men's Club, Brewer Street. Messrs. Anscomb & Son, Architects, 49 Week Street, Maidstone.

MANCHESTER.—For Building Manchester and Salford Machine Breal Works. Mr. W. Telford Gunson, C.E., 10 Marsden Street, Manchester.

MANNINGHAM.—Feb. 22.—For Enlargement of Villa Residence. Messrs. Sharp & Riley, Architects, Tyrrel Chambers, 55 Tyrrel Street, Bradford.

MANSFIELD.—For Building Stone Villa. Crow Hill. Mr. A. Marshall, Architect, Long Row, Nottingham.

MARYPORT.—Feb. 23.—For Building Twelve-Stalled Stable and Carriage-house. Messrs. C. Eaglesfield & Son, Architects, Maryport.

MIDLAND RAILWAY.—Feb. 20.—For Additions to St. Philip's Station, Bristol. Drawings at the Clerk of Works' Office, Temple Mead Station, Bristol.

MIDLAND RAILWAY.—Feb. 20.—For Alterations to Nottingham Station. Plans, &c., at the Engineer's Office, Derby Station.

MIDLAND RAILWAY.—Feb. 29.—For Building Shops for Carriage and Waggon Department, Derby. Drawings, &c. at the Engineer's Offices, Derby.

NESTON.—Feb. 23.—For Building Church. Mr. J. Francis Doyle, Architect, 4 Harrington Street, Liverpool.

OLDHAM.—For Building Schools to accommodate 300 Children. Mr. Thomas Mitchell, Architect, Priory Chambers, Oldham.

OLDHAM.—For Machine Works. Mr. Thomas Mitchell, Architect, Priory Chambers, Oldham.

OLDHAM.—For Temporary Buildings for Fine Art and Industrial Exhibition. Mr. T. Mitchell, Architect, Priory Chambers, Oldham.

OVER DARWEN.—Feb. 19.—For Additions to Station Buildings. Plans at the Engineer's Office, Hunt's Bank, Manchester.

RAVENSTHORPE.—March 1.—For Building Central Co-operative Stores. Messrs. John Kirk & Sons, Architects, Dewsbury.

ROSTREVOR.—Feb. 26.—For Construction of new Roof over Nave of Parish Church. Mr. W. James Watson, Architect, Newry.

RYE.—Feb. 20.—For Erection of Buildings, Chimney-shaft, Setting Boilers, &c., near Rye Harbour, for the Chemical and Manufacturing Co. Mr. F. Atkinson, Secretary, Market Street, Rye.

SHEFFIELD.—Feb. 21.—For Building Shop and Premises, High Street. Messrs. Wightman & Wightman, Architects High Court Chambers, High Street, Sheffield.

SLEAFORD.—Feb. 19.—For Alterations and Additions to Premises, Southgate. Mr. J. B. Benstead, Architect, Sleaford.

SOUTH BREWHAM.—Mar. 5.—For Restoring and Reseating Parish Church. Mr. Henry Hall, Architect, 19 Doughty Street, Mecklenburgh Square.

SOVERBY BRIDGE.—Feb. 22.—For Building Four Houses and Shop. Mr. C. F. L. Horsfall, Architect, 1 Lord Street, Halifax.

STALYBRIDGE.—Mar. 6.—For Construction of Passenger Station. Mr. Charles Sacré, C.E., London Road Station, Manchester.

STOKE-ON-TRENT.—For Building House and Alterations to present House. Mr. E. Poole, Mount Pleasant Cottage, Ladderedge, near Wall Grange Station, Stoke-on-Trent.

STRATFORD-ON-AVON.—Feb. 24.—For Taking Down and Rebuilding Banking Premises and Manager's House, with Two Shops. Messrs. Harris, Martin & Harris, Architects, 119 Colmore Row, Birmingham.

TUNBRIDGE WELLS.—March 1.—For Completion of the Waterworks Extension, comprising Construction of Storage Reservoir, Valve House, Iron Pipes, &c., and other Works. Mr. William Breunbail, C.E., Town Hall, Tunbridge Wells.

WALTHAMSTOW.—Feb. 22.—For Building Board School for 590 Boys, Marsh Street. Mr. W. A. Longmore, Architect, 7 Great Alie Street, Whitechapel.

WEYMOUTH.—Feb. 27.—For Building Assembly Rooms, &c., to Pier. The Borough Surveyor, New Street, Weymouth.

WITTON.—March 1.—For Restoration of Church, Building North Aisle, &c. Messrs. Paley & Austin, Architects, Lancaster.

WORKINGTON.—Feb. 24.—For Alterations and Additions to Shops. Messrs. Scott & Murray, Architects, Workington.

WORKINGTON.—Feb. 24.—For Building Three Houses, Fisher Street. Messrs. Scott & Murray, Architects, Workington.

WORLD JUNCTION.—Feb. 20.—For Construction of Passenger Station. Mr. Francis Fox, Engineer, Temple Meads, Bristol.

WORMHILL.—Feb. 23.—For Building Board Schools and Master's House. Mr. Lomas, Upper End, Peak Forest Railway Station.

WORSLEY.—Feb. 24.—For Removal of Bridge over Stirrup Brook, and Erection of New Bridge. Mr. Radford, Bridge-master, 1 Princess Street, Manchester.

TENDERS.

BROCKLEY.

For the Erection of the two Blocks of Dwelling-houses C and D on the Bridge House Estate, Brockley, London, for the Land Development Association, Limited. Mr. W. CHARLES EVANS, Architect, 3A Poet's Corner, Westminster Abbey.
KING & SON (accepted) . . . £3,680 0 0

BROMSGROVE.

For Construction of Sewers, &c., at Bromsgrove. Mr. S. G. PURCHAS, Engineer. Quantities by Mr. J. J. W. Stoyie.
Briggs, Handsworth . . . £2,869 4 0
Law, Kidderminster . . . 2,177 0 0
Vale, Hartlebury . . . 1,962 12 8
Rayner, Liverpool . . . 1,939 0 0
Small & Son, Dewsbury . . . 1,837 0 0
Harris & Jenkins, Accrington . . . 1,829 14 8
Pickshall, Yardley . . . 1,825 1 10
Palmer, Birmingham . . . 1,820 1 3
Jeavons & Co., Dudley . . . 1,748 0 0
White, Handsworth . . . 1,720 0 0
Heaps, jun., Birmingham . . . 1,685 3 10
Carrick, Malvern . . . 1,695 13 8
Dixon Bros, Worcester . . . 1,463 5 8
Frayne & Co., Birmingham . . . 1,267 19 6

BURY.

For Building St. Peter's Vicarage, Bury. Mr. JOHN LOWE, F.R.I.B.A., Manchester, Architect.
INMAN, Bury (accepted), £1,733.

CARLISLE.

For Works in Erection of Shops, &c., in English Street, for Messrs. Wilson & Jespers. Mr. J. MURCHIE, Architect, 25 Lowther Street, Carlisle.

Whole of the Works.

Grisenthwaite, Penrith . . . £2,820 10 0
Hill, Carlisle . . . 2,555 0 0
Reed, Carlisle . . . 2,554 10 0
BLACK, Carlisle (accepted) . . . 2,368 12 0

Mason Work.

Little . . . 1,458 0 0
Hutton . . . 1,425 0 0
Irving . . . 1,300 0 0
J. & W. Bat'ly . . . 1,190 0 0
C. & J. Armstrong . . . 1,259 0 0
Hill . . . 1,215 0 0

Carpenter and Joiner.

Court . . . 898 0 0
Batey & Forster . . . 857 0 0
Lattimer . . . 763 0 0
Wright . . . 725 0 0

Plumber.

Johnson . . . 137 12 0
Anderson . . . 183 19 0
Bell & Thompson . . . 132 0 0

Slater.

Smith & Son . . . 34 0 0
Armstrong . . . 32 15 0

Plastering.

Harrington & Johnston . . . 90 10 0
Topping & Johnston . . . 81 10 0

Painter and Glazier.

Slee . . . 173 10 0
Canning . . . 174 0 0
Kirk & Robley . . . 188 0 0

CARMARTHEN.

For the Erection of Board School, Quay Street, Carmarthen. Mr. GEORGE MORGAN, Architect.
Edwards . . . £1,100 0 0
Watkins & Jenkins . . . 1,086 0 0
T. & J. Brown . . . 1,074 0 0
Phillips . . . 1,105 0 0
D. Griffiths . . . 910 0 0
J. Griffiths . . . 897 0 0
Evans . . . 880 0 0
Davies & Thomas . . . 866 0 0
J. & D. Jones & Co. . . . 825 0 0
MORRIS (accepted) . . . 770 12 0

CHESTER.

For Construction of Sewer Works on South Side of the River Dee, Queen's Park, Chester. Mr. J. M. JONES, City Surveyor.
Heaps . . . £1,075 0 0
Wright . . . 956 0 0
Surveyor's estimate, £950.
The Corporation will carry out the work.

EASTBOURNE.

For Construction of Six Groyne, Eastbourne. Mr. C. TOMES, Surveyor.
Windsor & Son, Hastings . . . £2,455 0 0
Dearle, Eastbourne . . . 2,404 0 0
GANSDEN, Eastbourne (accepted) . . . 2,154 11 0

ELGIN.

For Erection of Eight Self-contained Dwellings, 205 High Street, Elgin. Messrs. A. & W. REID, Architects, Elgin.
Allan, builder.
Tullo & Son, carpenters.
Bain, slater.
Hunter, plumber.
McIver, plasterer.

HORBURY.

For the Construction of 1,000 square yards of Causeway, Horbury.
Sykes, Wakefield . . . £315 10 0
Bagnall Brothers, Wakefield . . . 314 0 0
T. & G. Wilson, Wakefield . . . 312 12 5
Sykes, Horbury . . . 312 0 0
Hartley, Rippenden, Halifax . . . 309 18 0
Nelleton, Horbury . . . 300 10 0
Sheffield, Brighouse . . . 294 0 0
Riddell, Wakefield . . . 289 7 0
Lockwood & Poppleton, South Ossett . . . 280 0 0
Thickett, Wakefield . . . 281 10 0
Wade & Son, Horbury . . . 277 5 0
FALLAS & CHATPELL, Horbury (accepted) . . . 274 0 0

ISLE OF WIGHT.

For Erection of School Buildings and Master's House at Chillerton, Isle of Wight. Mr. WM. TUCKER STRATTON, Architect. Quantities by the Architect.
Jenkins Bros, Newport . . . £1,824 0 0
Barton, Ryde . . . 1,780 0 0
Meador, jun., Cowes . . . 1,750 0 0
Hayles, Niton . . . 1,748 5 9
Meador, Ryde . . . 1,725 0 0
Linnington, Chale . . . 1,698 0 0
Jacobs & Creeth, Niton . . . 1,696 19 11
HAYDEN, Sandown (accepted) . . . 1,690 0 0
Pleaze, Wootton (too late) . . . 1,644 0 0

LENSDON.

For Building Board Schools at Lenson, for the Widecombe-in-the-Moor School Board. The late Mr. H. A. EDDY, Architect. Quantities by the Architect.
Warren & Aggett . . . £460 0 0
EASTENBROOK (accepted) . . . 413 0 0
Foaden . . . 355 12 6

LIVERPOOL.

For Building Waiting-room and other works at the Police Office, Dale Street, Liverpool.
Collier . . . £478 0 0
Fell . . . 330 0 0
Stananaught . . . 315 0 0
Tomkinson & Sons . . . 289 0 0
TOMKINSON & CO. (accepted) . . . 239 0 0

For Erection of a Building in Durning Road to be used as a Fire Police Station, for the Corporation of Liverpool.
Webster . . . £1,871 10 0
Henshaw . . . 3,794 0 0
Tomkinson & Co. . . 1,789 0 0
Jones & Co. . . 1,769 0 0
Duckworth . . . 1,713 0 0
Tomkinson & Sons . . . 1,697 0 0
Brown & Backhouse . . . 1,679 0 0
Stananaught . . . 1,675 0 0
Tyson . . . 1,660 0 0
Nicholson & Ayre . . . 1,639 0 0
Thornton & Son . . . 1,635 0 0
Bestock . . . 1,619 12 0
Raffle & Campbell . . . 1,594 10 0
Fell . . . 1,590 0 0
GAEBUTT (accepted) . . . 1,589 0 0

LYMM.

For Works of Sewering and Construction of Light Iron Bridge at Statham Pool, Lymm.
Hirst . . . £3,469 3 0
BRAZENDALE, Lymm (accepted) . . . 3,353 13 0
Cunliffe, Leigh . . . 3,329 16 0
Dawson, Bury . . . 3,315 10 0

MANCHESTER.

For Alterations to Stowell Memorial Church, Manchester. Mr. JOHN LOWE, F.R.I.B.A., Manchester, Architect.
WILLIAMS, Manchester (accepted), £34 15s.

LONDON.

For Repairs and Alterations to Premises, No. 30 Sloane Street and Pavilion Road, Knightsbridge, S.W., for Mr. H. M. Harris. Messrs. BRUNSDEN & HENDERSON, Architects, 3 Barbican Chambers, Aldersgate Street, E.C.
SAUNDERS (accepted).

For Alterations and Additions to St. John's Schools, Kilburn, N.W. Mr. JOHN LOWE, F.R.I.B.A., Manchester, Architect.
HAYNES, Alpertown (accepted), £742.

For Erecting Stable Buildings, Kinnerton Place, Wilton Place, for Mr. James James. Mr. R. B. MARSH, Architect. Mr. D. Campbell, Surveyor.

Braid & Co. . . . £4,920 0 0
Sprake & Foreman . . . 4,337 0 0
Greenwood . . . 4,085 0 0
Bangs . . . 3,975 0 0
Conder . . . 3,920 0 0
Mortar . . . 3,788 0 0
Lawrence . . . 3,690 0 0

For Alterations and Additions to the Hoop and Toy Public House, South Kensington. Mr. E. JONES, Architect.
Jackson & Todd . . . £246 0 0
Pickersgill . . . 245 0 0
Heath . . . 219 0 0
SCHAREIN & WILLIAMS (accepted) . . . 185 0 0

For Erection of Fences, Gates, &c., at the Alexandra Park, Muswell Hill. Mr. T. H. VERNON, Architect.
Dunmore, Crouch End . . . £1,807 0 0
Beadle Bros. . . . 1,130 0 0
Riddell, Queen's Park . . . 1,028 5 0
Daws, Norwood . . . 1,024 0 0
Pocock, Wood Green . . . 965 0 0
Titmas, Grafton Street . . . 957 10 0
Norris, Hertford . . . 928 0 0
Martin, Wells & Co., Aldershot . . . 920 0 0
Boyce & Turner, Hornsey . . . 897 0 0
Smith & Barnes, Berninsey Square . . . 850 0 0
CAWSON & SON, Camberwell (accepted) . . . 743 0 0

For the Construction of Brick and Pipe Sewers, and Laying Down New Granite carriage-ways and York Stone Footways, in connection with the Widening and Extension of Cartwright Street and Providence Place, Whitechapel.

Nowell & Robson . . . £5,250 0 0
Mowlem & Co. . . . 5,236 0 0
Turner & Sons . . . 5,195 0 0
Griffiths . . . 4,986 0 0
Kellett & Bentley . . . 4,888 0 0
COLEPEPPER (accepted) . . . 4,489 13 0

MILTON.

For Conversion of Infectious Hospital into a General Infirmary for the Guardians of Milton Union. Mr. W. LEONARD GRANT, Architect. Quantities by the Architect.
Hayward & Paramor, Folkestone . . . £2,687 0 0
Stiff, Dover . . . 2,687 0 0
Cornelius, Whitstable . . . 2,509 0 0
Higgs, Loughborough Junction . . . 2,500 0 0
Beaumont, Milton . . . 2,300 0 0
Geere, Sittingbourne . . . 2,300 0 0
Seager, Borden . . . 2,222 0 0
Sharman, Kingsland, London . . . 2,200 0 0
PAYVE, Sittingbourne (accepted) . . . 2,105 15 0

NEW CUMNOCK.

For Additions to Dallegles School, New Cumnock. Mr. ALLAN STEVENSON, Architect.
Reid, mason.
Tweedie, joiner.
Hight, slater and plumber.
Ure, plasterer.

NORTHAMPTON.

For the Construction of Road near Castle Station, Northampton. Quantities by Borough Surveyor.
Chapman & Hall, Northampton . . . £3,700 1 0
Wagrove, Northampton . . . 3,550 15 0
White, Northampton . . . 3,514 9 0
Dunkley, Northampton . . . 3,497 0 0
Martin, Northampton . . . 3,460 0 0
Meekin & Dean, London . . . 3,387 1 0
Cosford, Northampton . . . 3,384 0 0
Finnegan, Northampton . . . 3,255 6 0
HARTLEY, Birmingham (accepted) . . . 3,197 0 0
Frayne & Co., Birmingham . . . 2,687 6 0

For Building Brick Piers and Fixing Iron Fence on road leading from West Bridge to Dallington, Northampton.
Hickman . . . £287 3 0
White . . . 60 6 0
Strover . . . 51 10 0
G. Branson & Son . . . 45 17 0
C. J. Branson . . . 34 17 0
HALL, jun. (accepted) . . . 34 0 0

RUTHRIESTON.

For Additions to Ruthrieston Public School for the Old-machar School Board, Aberdeen.
Gould & McKenzie, masons . . . £173 0 0
Jamieson, carpenter . . . 126 0 0
J. & J. Worling, plumbers . . . 42 0 0
Roger & Baxter, plasterers . . . 26 15 0
Pirie, slater . . . 19 10 0

ROTHERHAM.

For Drainage of Oxford Street, Rotherham. Mr. G. JENNINGS, Borough Surveyor.
Ward & Price . . . £464 12 0
Arundel . . . 380 14 0
Dobb & Summer . . . 324 9 0
WAKE BROS. (accepted) . . . 298 6 0
Surveyor's estimate . . . 411 15 0

TOWCESTER.

For Restoration of Towcester Church
HEATH, London and Towcester (accepted).

RAMSGATE.

For Terrace of Ten Shops, &c., Cliff House Estate, Ramsgate. Mr. W. G. OSBORNE, Architect, Ramsgate.

Shrubsole	£3,177	0	0
Osborne	2,770	0	0
Adcock	2,744	0	0
Parkinson	2,650	0	0
Deane & Son	2,546	0	0
Martin	2,490	0	0
Farmer & Son	2,320	5	0

For Works in Willson's Road, Ramsgate.

W. & T. Denne	£590	0	0
Smith & Son	470	0	0
Martin	443	0	0
HOME (accepted)	399	19	9
Surveyor's Estimate	401	1	8

SOUTHGATE.

For Alterations and Additions to Brook House, Southgate. Mr. A. R. BARKER, Architect. Quantities by Messrs. I. S. Lee & Son.

Foster & Dicksee	£5,242	0	0
Kilby	5,223	0	0
L. & W. D. Patman	5,123	0	0
Gardener	5,045	0	0
Higgs & Hill	4,960	0	0
Tongue	4,777	0	0
HORLOCK (accepted)	4,400	0	0

STOCKTON-ON-TEES.

For the Erection of a Mortuary at Stockton Hospital. Mr. EUGENE E. CLEPHAN, Architect and Surveyor, Stockton-on-Tees.

Lazenby	£203	0	0
Smith	182	15	5
Atkinson	180	17	5
Craggs & Benson	179	12	6
Johnson & Hanby	178	2	0
DAVISON (accepted)	169	0	0

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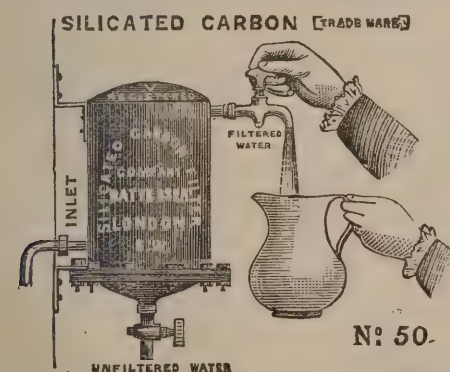
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Holloway & Brown	3,256	8	6
Isaac	2,995	9	0
Rees	2,969	0	0
Richards & Billing	2,950	10	10
Thomas, Watkins, & Jenkins	2,895	0	0
White	2,650	0	0
D. MORGAN (accepted)	2,300	0	0
Lewis	2,250	0	0

WALSALL.

For Re-covering Roofs of Volunteer Drill Hall, Walsall. Mr. J. ELLIS, Architect.

Insbry	£329	0	0
Ash & Newbold	312	0	0
Wistance	271	0	0
Lynx	253	0	0
Adkins	249	0	0
Moor	247	0	0
Taylor, Walsall (accepted)	240	0	0
Curne & Sturgess	234	0	0
Craddock	198	0	0

Allow for Old Slates per Square.

Moor	£1	5	6
Insbry	1	3	0
Lynx	1	2	0
Taylor	1	1	0
Ash & Newbold	1	0	0
Wistance	0	18	0
Adkins	0	18	0
Curne & Sturgess	0	15	0
Craddock	0	15	0

For Putting in Heating Apparatus and Alteration to Out-buildings, Goodall Street Chapel, Walsall.

Lynx	£217	0	0
Adkins	212	0	0
Taylor	195	0	0
Moor	179	0	0
Wistance	178	0	0

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For the Erection of a Small House and Shop (exclusive of
Shop Fittings), Markhouse Road, Walthamstow,
Essex, for Mr. Marx Gross. Mr. W. F. POTTER, Archi-
tect.

Dearing & Son, Islington	£520	0	0
F. & C. Hersee, Peckham	450	0	0
Probert, Walthamstow	440	0	0
Shaw, Leyton	390	0	0
RAYNER, Walthamstow (accepted)	382	0	0

WHITEHAVEN.

For Construction of Lodge for the Right Hon. Baron
Muncaster, Muncaster Castle, Cumberland. Messrs.
PICKERING & CROMPTON, Architects, Whitehaven.
Quantities supplied.

The Whole Work.

Smith, Egremont	£812	10	0
Green, Pardshaw	759	10	0
Bradley, Millom	710	4	0
Huddart, Santon Bridge	702	18	0
Balderstone, Broughton-in-Furness	700	0	5
McAdam, Whitehaven	684	13	5
Christopherson, Whitehaven	667	11	6
Marland, Preston	600	7	10
THOMPSON, Ravenglass (accepted)	668	1	4

Portion of the Work.

Mandle, slating, plumbing, and painting, Maryport	142	0	0
Metcalf, joinery, Whitehaven	139	2	10
Strathern, plumbing, Whitehaven	51	0	0
Adamson, painting, Whitehaven	19	0	0
McCann, painting, Whitehaven	12	18	0

YARM.

For Building Dwelling house near Yarm. Mr. R. DUNIFACE,
Architect, 73 Church Street, West Hartlepool.

Walton, Stockton	£836	9	10
Craggs & Benson, Stockton	742	15	0
Johnson & Hanby, Stockton	711	13	0
Davison, Stockton	678	0	0
W. & H. HENDERSON, Stockton (accepted)	658	0	0

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TO BRICKMAKERS, BUILDERS, &c.—To
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making about Four millions of Bricks annually. For further
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BUILDING LAND, Sydenham.—Some eligible
Land at 25 10s. per foot frontage. Plans can be seen and
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Plots suitable for erection of good class villas. Apply as
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BUILDING LAND.—100 feet frontage to
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Suitable for shops at £300 value. Long Lease. Bricks on the
Estate, if required, at low price. Also Land for cottages, 16 feet
fronting Lilbourne Road, Hoe Street, Walthamstow. —Apply
PERCIVAL, Berwick House, Marsh Street, Walthamstow.

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minutes from S. E. Railway Station and lovely common. High
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in. —Particulars, on personal application, to Mr. BRACKETT,
Estate Agent, 27 High Street, Tunbridge Wells

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PADDINGTON WORKS—13, 14, & 15 SOUTH WHARF, PADDINGTON, W.

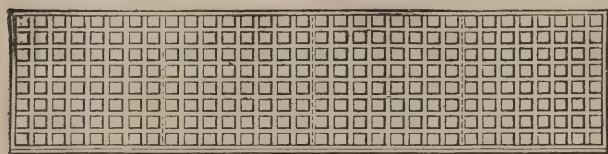
LINDSAY'S

IMPROVED PATENT

REVERSIBLE TREADS AND LANDINGS

FOR EVERY DESCRIPTION OF STAIRCASE.

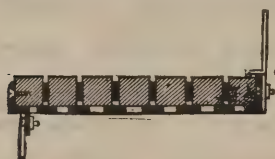
THIS Patent is an improvement on the well-known wooden block construction, and its speciality is that the wooden blocks in each Tread can be removed and transposed so many times that it is almost indestructible besides being noiseless.



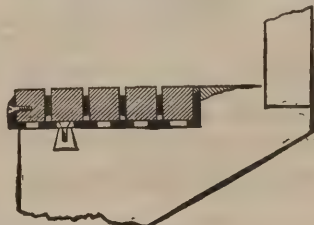
No. 1.—Plan of Tread showing Cube Pattern.

Each Tread is so constructed that the wooden blocks of which it is composed can be removed by taking off the brass or iron nosing of the tray, so that when the outer edge of the wood is worn, the blocks can be taken from the front and those next the riser (which will be quite intact) substituted. The worn blocks, after being reversed, are slid into the position next the riser. This at once gives the tread the appearance of being quite new, and ready for prolonged wear. When in their turn the nosing blocks again become worn, the same operation can be effected by transposing the unused blocks from the sides of the tread to the front, and so on until all are in turn utilised. Finally, when in the course of years the wood is worn out, the trays can be refilled at a very small cost; and if they should not require entire re-filling, can be re-nosed with new blocks for a few pence. Skilled labour is not required in removing or transposing the blocks. These advantages are so obvious that remark is superfluous, and the many years the Wooden-block Treads have proved their efficiency, places the durability of this construction beyond doubt. It has already been adopted by some of the leading Architects and Engineers. The Patentee generally uses Oak, Elm, or Teak, in these Treads, but, if an exceptionally durable Staircase is required, employs "Jarrah" (an Australian mahogany of extreme hardness), samples of which will be sent on application.

No. 3.—Section of Tread showing Iron Risers.



No. 6.—Sect. of Worn Stone Step nosed with Patent Tread.



No. 8.—Section of Tread reversed, the worn portion underneath, and the new face presented for traffic. In this case the original level is maintained by iron grids that fit into the channels on the underside.



These Treads can be fixed to Stringers of Wood or Iron, can be used for Spiral or Winding Staircases, and can be entirely removed without disturbing the Risers. The Trays which contain the wooden blocks can be made of either wood or cast iron, the latter being, of course, superior. In either case they are in themselves complete, and only require wood or iron stringers to make a finished staircase. If necessary they can be constructed with strong lugs to build into wall, and fix like ordinary stone steps, only being less than one quarter the weight. In this case the balusters are fixed in sockets cast on the outer edge of trays. Particulars to be obtained from the Patentee, at the Works.

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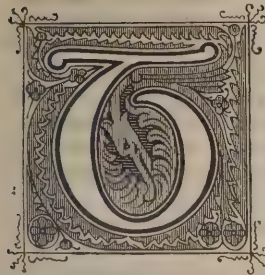
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ESTIMATES ON APPLICATION TO THE OFFICE,

PADDINGTON IRON WORKS, 13, 14 & 15 SOUTH WHARF, W.

The Architect.

THE OWNERSHIP OF ARCHITECTS' DRAWINGS.



THE question is evidently still an unsettled one with architects how far their drawings belong, or ought to belong, to themselves. It is constantly cropping up as a grievance that the Courts of law have theoretically awarded the ownership to their clients, and the decision is declared to be so unjust in practice that every available means ought to be taken to counteract its operation. As matter of fact, there is not one case in a hundred, perhaps in a thousand, in which the architect is deprived of a single scrap of his paper, either double-elephant or foolscap. On the contrary, we could quote instances in which the client has expressly refused to take the plans when offered to be delivered up to him; and we are disposed to regard these as being representative of the true public feeling. Not only so, but we are inclined to think the Courts of law have never really given the decision they are supposed to have given; so that a few words of explanation may suffice to relieve the architectural mind from many misgivings.

The quarrel, it will be remembered, by which the judgment of the Courts was chiefly brought out, was one which had arisen between the late Mr. EDWARD BARRY and the Office of Public Works and Buildings, regarding the Houses of Parliament. The circumstances are worthy of being recalled in a little detail, as it will turn out that the peculiarities of the case made it altogether exceptional. The architect of the great edifice in question was, as everybody knows, Sir CHARLES BARRY. Now there is in the English system of public administration a certain unwritten principle whereby the creator of any sufficiently important national enterprise is permitted, so long as he lives, to be its director. Witness Sir HENRY COLE at South Kensington, who was retained in office, in spite of a whole world in arms, as the *chef de bureau* of the department he had originated, until his voluntary retirement in old age with a pension and a title. At any rate, Sir CHARLES BARRY was no doubt regarded by the Government as the permanent surveyor of his Palace of Westminster; and, had he survived till to-day, it is scarcely possible that his command of the building operations would have been interfered with. Sir CHRISTOPHER WREN, by the bye, was ousted from the control of St. Paul's Cathedral; but it was probably because of a refusal to recognise the failure of his powers at an exceedingly advanced age; and, after all, the dismissal was loudly denounced as a shabby act. Sir CHARLES BARRY, however, died at a little over sixty; and it was found that, in order to provide for his son, he had bequeathed to him in a mass the drawings of the Houses of Parliament, the possession of which would, he supposed, entitle him to the surveyorship of the building. Accordingly, young Mr. BARRY entered upon the duties which his father had been accustomed to perform, and his title was in effect fully recognised by the Government. But the time came when disagreements arose, through incompatibilities of temperament if nothing more, and the Treasury was officially moved to question this title. Eventually Mr. BARRY was informed that the Department of Public Works would take his duties for the future, and he was requested, therefore, to send the drawings of the building to the departmental offices for that purpose. He refused; an architect's drawings, he said, were the architect's property, and the building alone was his client's. Now if the building in question had been of an ordinary size and character, the chances are that the officials would have taken no further trouble in the matter; but the area covered by the Houses of Parliament was so large, and the intricacies of the scientific arrangements so perplexing, that the surveyors could not find their way, and consequently the Government had to apply to the ingenuity of the lawyers for assistance. The lawyers soon discovered the ground that it was necessary to take up. If the architect, they said, were permitted to keep the plans of a building in these circumstances, how could his employer get at the drains? To keep the plans from him

could only be intended to embarrass him intentionally in this and other similar respects; and these documents, in fact, were obviously to be regarded as the mere records or books of certain transactions of business, which an agent had in charge for his employer and must deliver up when called upon. To this argument, which any one who understands building affairs must see was a false issue—for it turned entirely upon the supposition that every drawing produced by an architect must be the record of some secret of construction—the professional leaders unfortunately made an equally fallacious rejoinder. The plans, they said, were the architect's "implements of trade," and nothing more; overlooking the fact that implements of trade are used in one piece of work after another, whereas plans are only used in one. However, the illustration of the drains bore down all opposition; parliamentary debaters and political leading-article writers denounced the selfish trickery of an order of men who laid-in people's drains, and then traded upon the concealment of them; advanced thinkers discovered that more important things than even the drains of the public were in danger, namely, their chimney-flues; and at last shrewd old judges chuckled with laughter at the joke, as they declared it to be almost plainer than the nose on a man's face that the plans of his house were as much his property as the boots on his feet or the nails on his fingers. When lawyers laugh at their own wit it is a pretty sure sign that their logic is loose; but it can scarcely be denied that in the particular case in hand the enforced surrender of Mr. BARRY's plans was an act of substantial justice. The vital peculiarity of the case of the Houses of Parliament, however, was that the plans could not be dispensed with by the officials who were to take charge of a building of such magnitude and intricacy.

But the point of law which was really decided was manifestly no more than this—that an agent must deliver up the indispensable records of his agency; whereas the fact is that the ordinary plans of an architect are not in any way such indispensable records. As regards, for example, the drains, the fallacy is so palpably absurd that it could scarcely be equalled except by quoting the chimney-flues. In most cases, perhaps, the plan of drains originally laid down has been materially modified in execution, and in no case whatever can it be said that the chimney-sweep has the slightest need for the directions of an architect's drawings. When an architect would retain plans in his hands, and refuse to allow them to be copied, for the obvious purpose of preventing another architect, who has been called in as his successor, from understanding the construction of the building, we may say at once that such an artifice is unjustifiable; but, on the other hand, to pretend that there is any practical necessity, as a general rule, for depriving a designer of the custody of those drawings of his design which have ceased to be of any value except to himself sentimentally, is equally wrong.

So far as we can judge from the precise form in which the continued protests of architects against the supposed decision of the Courts are expressed, we seem to be justified in concluding that the true grievance rests upon the idea that plans which are given up to a client may be used, or abused, by some one else. This is a weak fancy at the best, but the influence of it may be easily understood. Indeed, it may be stated as a point of professional etiquette that a man's drawings are to be held sacred by all other men, even if only as a concession to the author's self-esteem. So far we have no doubt the Courts of law would be found to support the case of the architects to the full against clients who could be proved to be animated by ungenerous motives, or even by too great a disregard of considerate and friendly feeling. But further than this it would be dangerous to go. At the same time, we submit that in ninety-nine cases out of a hundred the client cannot possibly have any reason for demanding more than a correct record of the construction of his building for practical reference; and this, it is well known, is not identical with the surrender of the drawings. A plan of the drainage, for instance, ought unquestionably to be supplied in every case of any importance. So also plans and sections of the building generally may be fairly called for, to be "put away with the papers." We ought rather to say it is *corrected copies* that ought to be supplied. But what architect would refuse these? The only question worth asking is whether the trouble of making them ought or ought not to be specially paid for? Again, the whole of the drawings ought to be held subject to a right of examination at any time by any person justly entitled

to refer to them ; but what architect would refuse this ? On the whole, the rights and wrongs of the case are pretty well indicated by the common sense custom, which may be called invariable, exceptions only proving the rule—namely, that the architect is the custodian of his plans, and that the employer is entitled to all copies and all information he may require. And if this is common sense, it is common law.

ESPOSIZIONE DI BELLE ARTI ROME.

[BY A CORRESPONDENT.]

THE much-talked of and long-delayed International Exhibition of Rome has at length been opened. It scarcely justifies the title claimed for it as an International Exhibition. There are few foreign works in it, and those few, for the most part, not at all important. Indeed, Italy itself can hardly be said to be represented in its entirety, certainly not as far as its industrial arts are concerned.

The building is situated on the south-east side of the Quirinal Hill, and faces the Via Nazionale, the new street, the site of which within an easy memory was covered with vineyards and gardens. It has an imposing façade, and is entered by a lofty colonnaded archway surmounted by a group symbolising Art, supported by companion figures of Study and Peace. The vestibule gives into a central hall covered with a dome, from which radiate galleries or chambers in which the sculpture is exhibited. This constitutes the permanent portion of the building, but other and more extensive chambers and galleries have been erected of wood, in which the pictures are hung, and in which the useful arts are represented.

The haste with which the building has been raised, and the want of system in its arrangement and completion, are the source of many inconveniences. Cold and damp, health is endangered by any long stay within its walls. There are also some circumstances of mismanagement which are irritating both to exhibitors and visitors, as, for example, that since the Exhibition has been opened the position of pictures has been changed, from which confusion and dissatisfaction have arisen ; but as this is the first Exhibition of the kind ever held in Rome, it may be hoped that in the promised exhibitions of the future such disorders may be avoided.

Although claiming a more general scope in the character of works for exhibition, by far the largest proportion consists of pictures and sculptures. I shall, therefore, commence a notice of them with the oil pictures, selecting those which more particularly challenge attention.

Before examining the works individually, a few words may not be thrown away in giving some account of the modern Italian school of painting. It is comparatively of recent development in its present form. Twenty years ago a few old-fashioned painters, native and foreign, maintained the old traditions, which, it must be confessed, had long since grown threadbare. Conventional and commonplace transcriptions of peasants in costume, set in country scenes of the Campagna and its environs, formed the main staple of the artist's materials, with which he played as with cards, shuffling them into a feeble and spiritless variety. Not quite so long ago as the period above mentioned, the young Spanish painter FORTUNY became known to artistic circles as offering a new, vigorous, and highly characteristic interpretation of the aspects of humanity and the forms and colours of nature. Gradually he obtained a wider notice. His works were sought for, commented upon, admired, and, finally, gave rise to a host of imitators, many of whom could mimic his style without the fundamental force and delicacy which gave it its peculiar character. The impression was deepened upon the minds of young Italian students by the presence of FORTUNY at the most popular of the model classes—then almost the only one in Rome—where he worked industriously from the figure with the crisp touch and gem-like sparkle which his followers have found so fascinating. From this moment it appears as if the whole sentiment of artistic direction had changed. Qualities were sought which before were unperceived or undervalued. Sharpness of touch, vivacity of delineation, superseded all other aims and objects. Sobriety, breadth, tone, were forgotten in the desire to excel in high colouring and dexterity of manipulation. Thus a school was formed which has diffused itself throughout Italy, and has hardly limited itself to the boundary of the Alps. With such a tendency as this art is sure to be depreciated in many respects. The soul of the master being absent

often nothing but the material body remains, and frequently one scarcely knows whether to be more repelled by the insincerity and superficiality of the workmanship or attracted by the display of so much technical ability, which is at the same time in a great measure thrown away if judged from a proper point of view. The profounder aspects and significancies of nature are disregarded ; those large pictorial qualities which constitute art a language, as contradistinguished from an inanimate mirror for reflecting the appearances of things, ignored and despised. It is thus one sees forced effects of sunlight, false and melodramatic modes of colouring, nature grasped in its outer husk only, the profounder sentiment remaining unrevealed, unknown, untouched, and yet much of the workmanship, as already hinted, commanding attention for the skill and dexterity with which it is executed.

We may now turn to a consideration of the individual pictures of the Exhibition.

Of those pictures which make claims on the attention from their large size—if that, indeed, constitutes any claim at all—perhaps that of the Neapolitan painter, F. P. MICETTI, *The Vow*, has called forth the largest measure of criticism either of approval or disapproval. It is undoubtedly a very remarkable work. I understand this painter is still professionally very young, and has lived much in the wilder regions of the Abruzzi, impenetrable still to nineteenth-century changes, amongst the scenes and people he depicts, which, as in the case of our own MORLAND, WILKIE, and the French MILLET, may account for the graphic energy with which he wields his pencil, and the stern and uncompromising verisimilitude of his representations. The picture is very large, measuring about twenty feet in width by eight or nine in height. The figures are about life-size in scale. It represents the interior of a church lined with spectators and worshippers, on the floor of which crawl devotees, men and women, with their tongues drawn along the pavement—a form of penance not infrequently prescribed in Italy—to be continued from the entrance of the church to the altar or shrine at which the devotions are to be made. The terrible consequences of this ordeal are a fearful laceration of the tongue and mouth, frequent traces of blood being seen on the floor, as here represented. The foremost of the figures in this procession kisses the effigy of a silver head surrounded with a nimbus, which, it may be supposed, contains some saintly relic. It is placed beneath burning candles at the foot of the steps of the tribune. The head exhibits sanguinary traces of the devotions paid to it. On the steps are seated, or lying in the last stage of exhaustion, those who have completed their task. Ghastly, perspiring, bleeding, with glazed eyes, one of these—a gaunt peasant in the foreground—strikes one almost with terror in its unsoftened naturalism. A kneeling priest calmly reads the office. Amongst the spectators are peasants holding lighted candles ; little girls robed in white, veiled, with gilded crowns on their heads. Furthest from the altar a mother holds up her child chuckling with babyish glee, whilst a woman with a basket under her arm weeps bitterly over their heads. Crowds of persons in all attitudes of curiosity and devotion fill up the background.

I have been thus particular in describing this picture, as it is in a great measure expository of the aims and tendencies of the modern Italian school of painting, both in its excellencies and its defects. It is certainly open to very serious criticism ; for, in spite of its robust and nervous force, approaching even to coarseness, there is a want of unity and harmony of treatment by which its effect as a whole is considerably injured. It is called “unfinished”—some of the figures, indeed, are barely indicated—but it is doubtful if additional labour would add to its impressiveness. Indeed, an elaborated manipulation would be more likely to take away from its weird fascination, and might probably weaken its effect. It need hardly be said that it cannot be considered altogether a pleasant picture either in manner or subject, but there is no question as to its artistic claims. Although it may be referred to the Spanish influence in Italy of FORTUNY, it must not be classed as a slavish imitation. It is original both in conception and treatment, highly dramatic, and irresistible in its appeal. The artist exhibits his studies made for this work, which display the same vigorous qualities which characterise the picture.

Another large picture is that of *The Battle of St. Martino*, by M. CAMMARANO. It is scenic and spirited, and shows a right artistic perception in its construction. The group of artillerymen in the foreground are well rendered in form and

solidly painted. The picture justifies its claims as a clever piece of realistic painting. *Siena in the Year 1374*, by P. VANNI, represents the time of the plague in Italy as described so graphically by BOCCACCIO in the introduction to the "Decamerone." Some revellers in the background "make night hideous" with their mistimed merriment. In the foreground one of these revellers is suddenly smitten with the plague. Some nuns and a monk with serious faces come to his assistance. The subject is well and dramatically conceived, and the painting broad in tone and reticent in colour, as the painting of such a subject ought to be. Not so much can be said for the large picture, *Christus Imperat*, by V. LACCETTI, a symbolical representation of the triumph of Christianity, consisting of rather theatrical groupings of iconoclasts, savage converts, and ecclesiastical personages in procession. It is cold, scholastic, and unimpressive. A still larger and much more highly-thought and worked-out picture is the *Homage of Albert, Prince of Prussia, to King Sigismund I. of Poland, on April 1, 1515*, by G. MATEJKO (Polish). This picture, both in choice of subject and manner of painting, reminds one in many respects of the works of Sir JOHN GILBERT, though it is much larger and more ambitious than anything he has ever attempted. It has been most conscientiously studied, and is painted with great care and a high degree of finish for so large a work; but, whilst granting its claims and importance, it must be confessed that its lack of variety in the massing of light and shade detract much from its pictorial value. It is too much in one plane, the whole of it being thrown on the eye at the same moment with more or less equal force and importance. This induces an element of confusion and perplexity in the spectator which destroys the impression of the picture in its totality. A careful study of the large canvases of the Venetian painters, TINTORETTO and PAUL VERONESE, might have taught the artist to correct a defect which, in spite of its thoroughness in other respects, is seriously injurious to a picture of such large dimensions. *The Last Hours of Sieneese Liberty, April, 1555*, by P. ALDI, is worth notice as a serious treatment of an impressive historical incident.

Leaving the larger works, the smaller ones may be taken pretty much in the order in which they occur as to rooms and numbers. As the rooms are small, it will be sufficient to indicate in Roman characters those in which the pictures occur without giving the special number of each picture.

(II.) The works of A. SCIFONI are noticeable for their archæological correctness and historical interest. *Il Cottabo* (The Trial by Wine) shows two lovers standing at some distance from a tazza placed upon a stand. The male lover holds another tazza in his hand filled with wine, which he attempts to throw into the distant one. If the wine of the former should reach the latter it was taken as a good augury; but, should the wine fall to the ground, a bad one. This is carefully painted and well thought-out, but hardly exhibits the highest pictorial qualities by reason of a certain formalism and mannerism, a want of play, and freedom of pencil. Another interesting picture, by the same painter, is a street scene in ancient Pompeii (in Room IX.), in which some mountebanks are exhibiting their performance to a group of shopkeepers and others. A boy standing upon his hands, with his legs in the air and his back to a target, draws a bow and shoots an arrow with his feet, an incident which is figured in one of the wall-paintings discovered at Pompeii. R. FACCIOI, in his picture of *Giacomo Leopardi*, represents the unfortunate poet writing in a chair, supported by pillows and surrounded with books—

dolorosamente
Alla fiocca lucerna poetando.

There is something touching and pathetic in the sad, sick face. It is broadly and unaffectedly painted. D. BELLINI exhibits *A Recollection of Naples*. The foreground is occupied by some amphoræ reared against a wall, with the Bay of Naples in the distance. It is a conscientious piece of realism, though a little prosaic in treatment.

(IV.) *The Return to the Cottage*, of E. SPREAFICO, a girl driving some turkeys down a lane, being harmonious in tone and pure in colour, is, indeed, a pleasant little picture. Two others, the one, *Failing at the Call*, by E. CECCONI, and *A Landscape*, by C. DE SIMONE, may be included in the same category of pleasing cabinet pictures. *Bad for the Receiver*, by L. MONTEVERDE, is noticeable for a clever effect of light conveyed through a trivial subject.

(V.) *A Morning in Verona, Mill on the Adige*, and *The*

Banks of the Adige, by B. BEZZI, all exhibit high qualities of landscape art. They have a quiet reticence and justness of tone, together with a breadth of aspect and careful rendering of effect, which places them amongst the best-studied and most thoughtful works of the kind in the Exhibition. *The Piazza of San Trovaso, Venice, by Moonlight*, by M. DE MARIA, is a very vigorous and truthful study. *Capri*, by S. HAZELTINE (American), shows considerable command of landscape effect. It is airy and luminous, and true to the character of the scene it represents.

(VI.) *Venice*, by G. CIARDI, gives a richly-coloured and effective group of Venetian boats.

(VII.) The Neapolitan painter, E. DALBONO, exhibits several pictures and studies of scenery in the neighbourhood of Naples. The best and most complete of these is *On the Shore at Margellina*, which is very characteristic of the modern Italian school of landscape-painting. It represents a cloudy day, yet filled with the light of a southern sky—so much whiter and more diaphanous than that of northern regions. On a shore of bleached sand groups of fishermen mend their nets, a white range of houses gleaming in the distance with a stretch of sea. It is crisp and sparkling in touch, showing much vivacity and airiness of quality; but at the same time, it must be confessed, it is forced to an almost meretricious degree both in colour and effect of light and shade. It exhibits in compendium the merits and the vices of the Italian mode of treating landscape, giving the sparkle and glitter of the bright sun of the south, but wanting the temperate reticence and seriousness which constitute the chief impressiveness of the landscape to our northern minds. *The Portrait of Signor Costa*, by Sir F. LEIGHTON, is hung so high and so badly that it cannot be seen. As the English school of painting is scarcely represented at all, it is a pity that this picture has not found a better place, even if it were only as a matter of national courtesy. *The Last Touch*, by C. M. ROSS (Norwegian), is a carefully painted and well-studied picture of an artist who cleans his palette and looks with satisfaction at his completed work. The accessories of the background are particularly noticeable for their truth of tone and delineation.

(VIII.) Amongst the best pictures of their kind here must be noticed those of G. FAVRETTO. *A Street in Venice*, and *The Saturday Market in the Campo San Polo*, are very clever and characteristic views of exteriors in Venice, exemplifying much knowledge of effect and an ease of handling which marks a firm grasp of pictorial material and a close familiarity with the scenes represented. *The Piazza of San Marco, Venice*, and *Sta. Maria della Salute* (in Room XVI.), by F. CARCANO, are slight in treatment but effective. The values are justly given and the relationship of the parts well understood. There is no attempt at detail or finish. It may be questioned if such a mode of painting is entirely satisfactory, even from its own point of view, or if its results have the right to be called anything more than sketches of a progressive rather than of an ultimate character.

(IX.) *A Dervish passing over the Bodies of Arab Boys*, by A. AUBLET (French), a painting which appeared in the Paris Salon of 1882, has character in the figures, and the accessories are cleverly given. *On the Alps*, and *In the Valley of Scalve*, by A. FORMIS, are noticeable for a quietness and tranquillity of rendering which is refreshing after the too frequent exaggerations and excesses which constitute so large a proportion of the works here exhibited. *The Pasture*, by D. BOLOGNA, is noteworthy for its Gainsborough-like simplicity and breadth of treatment. There are other pictures by the same painter, which have the like commendable qualities.

(X.) In the picture of A. TOMMASI, *Flowers for the Angelo*, we have two girls carrying flowers fording a stream, with a background of poplar trees, painted with an unaffected simplicity and an absence of pretension of which one would like to see more. The two pictures, *Raffle for a Fowl* and *Chapter First*—the latter a lover presenting a ring to his affianced—are cleverly-given scenes of social life, evidencing considerable power of pencil. *Cold*, by A. COLOSCI, represents some wandering musicians lost in a snowstorm on a hill-side. A girl has sunk down with exhaustion, her pale face turned to the sky in the torpor of death, whilst a boy clings to the distracted father. Traces of footsteps in the snow show their weary wanderings. Their musical instruments occupy the foreground. It is painted with power and mastership. *Daily Bread*, by F. SANTORO, wood carriers on a mountain-side, is remarkable for its rough vigour of execution.

(XI.) G. FATTORI exhibits a *Cattle Fair*, a graphic rendering of a familiar scene in Italy. *The Saltenfyrd*, and *Sommenarch* (in Room XIV.), by the Norwegian painter, A. NORMANN, are scenic and effective representations of northern waters under a rich warm light. *The Refugium Peccatorum*, of L. NONO, is a striking and important work. A forlorn girl is on her knees at the feet of an image of the Madonna, in front of which a lamp burns and a bunch of flowers is suspended. Dead leaves and faded flowers lie on the sodden ground wet with recent rain. The last light of day lingers in the sky and touches the top of the balustrade upon which the image stands with faint orange. The balustrade itself—one of the picturesque features of Chioggia, on the Venetian lagoon—is a masterpiece of technical skill. There is a deep pathos conveyed in the sincerity and truthfulness of this picture, its very simplicity giving force to its impressiveness. It is a large work, and must be numbered amongst the most remarkable and attractive of the Exhibition. *The Lake of Albano*, by F. MOLA, is an effective scenic view of that picturesque basin.

(XII.) *November*, by E. BERTEA, is a meritorious picture representing a girl tending some sheep in an orchard. The effect of a subdued autumn sunlight is well given. In the *Ebb Tide* of E. B. DE MARIA the colour is somewhat forced, but the brilliant sunshine of an unclouded southern sky is well rendered. *Dum Romæ consulitur morbus imperat*, by A. SARTORIO, gives a boy lying stretched upon the ground on a piece of carpet in the Campagna of Rome, slain by malaria, his mother kneeling beside him in an agony of grief. A dreary stretch of the Campagna occupies the background. It is strongly painted.

(XIII.) Of the two pictures by L. DELLEANI, *The Moon Unveiling* is the most pleasing. The light of the moon is just showing itself on a piece of water and its banks with much truth and breadth of effect. The other, representing the interior of a butcher's shop, is a strange contrast in every respect, and is hardly worthy of the same pencil. *A Portrait of Mr. C. C. Coleman*, by G. B. BUTLER (American), is well and delicately modelled in quiet neutral colours.

(XIV.) E. PETERSEN'S (Norwegian) *Michelangiolo, the Earthenware Mender*, is a very strong and vigorous piece of painting of a picturesque-looking mender of earthenware, who carries his implements with him, well known in the streets of Rome. *The Travelling Pedlar* and *Sunday*, by E. FERRONI, are broadly painted and well studied. They appeal very strongly from their unexaggerated truthfulness and frank simplicity of treatment.

(XV.) *Gathering Chestnuts*, by G. BOGGIANI, is a truthful and clever interpretation of nature in its effect rather than in its detail. It represents the interior of a chestnut wood with the solitary figure of a woman with a basket raking the ground. This and the other pictures of the same painter—though this must be considered the best of them—show a profound intimacy with nature in its open-air aspects, felt rather than imitated, or even actually expressed. They are highly praiseworthy in this respect. As the artist is very young he may be expected to take a prominent place amongst intelligent landscape painters. The pictures of A. VERTUNNI, the Roman landscape painter, *In the Wood* and *On the Roman Campagna*, show power and command of material. *The Roman Campagna* is perhaps the soundest and most frankly painted of these. *The Reception of the First Italian Embassy in Morocco beneath the Walls of Fez*, by C. BISEO, is woolly and scantily studied, though the effect of the bright sunlight is effectively given. This picture will be disappointing to those who remember the clever illustrations furnished by this artist (who accompanied the expedition) to DE AMICIS'S book giving an account of the journey.

(XVI.) *The Solitary Statue*, by M. CALDERINI, is a good study of trees against a dull, cold sky, at that season when "leaves be few or none." The other works of the same painter show study and observation of effect. P. JORIS sends *The Flight of Pope Eugenius IV.*, who, dressed as a Benedictine friar in a boat on the Tiber, is threatened by enemies. It is strongly painted and broadly treated, but rather theatrical and strained in the action of the figures.

(XVII.) ALMA TADEMA is represented by three pictures, *A Painter's Studio*, *Studio of a Roman Sculptor*, and *The Vintage Festival*—works too well known to need more than mention here. *Pope Alexander VI. asking the Alliance of the Venetian Republic*, by F. JACOVACCI, is sincerely painted. The bland importunity of the Pope contrasts with the sour reserve of the Venetian envoy. The white-robed girls of S. VANNUTELLI

are wanting in study and refinement. His *Procession in Venice*, consisting of a number of ecclesiastics and others, who pass the Giudecca by a bridge of boats, is suggestive of the fresh air and of light wind; but it is unequal and heavy in parts, especially in the sky, which lacks transparency.

(XVIII.) G. DE SIMONI, in his *Convulsionaries*, exhibits a wild scene of oriental fanaticism, painted with spirit and verisimilitude. The *Darkness and Light* of E. SIEMIRADSKI (Polish) will disappoint those who have seen his *Christian Martyrs in the time of Nero*. It is a large allegorical work for the decoration of a ceiling, and represents the contest between the genii of good and evil. It hardly bears any traces of the power displayed in the picture which first brought the painter's name into general notice.

Before leaving the oil pictures, a word of protest may be made against the curious and bizarre frames which ignore or destroy the effect of so many of them. Some of these frames are made in imitation of bronze, bark, branches of trees, and other inappropriate materials. Some are clamped with imitation metal, twisted with real leaves and branches. These and many other fantastic designs serve to disfigure the pictures they were intended to ornament. One would think that the obvious tendency of such devices to distract attention from the picture, even if they were in themselves good, would be sufficient to suppress them.

Passing in review the water-colours, we have a clever, crisp study of the hill-side Umbrian town Assisi under a diffused light, by B. G. FILOSA. A. GLENNIE (English) gives an interesting study of a Byzantine screen in his *Interior of a Greek Church at Pola*. *Gourds*, by V. MONTEFUSCO, are given in a shadowy softness, with an accent here and there. This and the other drawings by the same artist have a certain dainty prettiness, though somewhat meretricious. *The Portrait of an Old Man*, by F. TEPA, is noticeable for its character, breadth, and tone. *A Driver*, by A. SOMINETTI, represents a deformed dwarf driving turkeys. The same painter gives two interiors. They are free and clean in touch, but rather too slight, and want care and study. F. FASCE, in his *Study from the Life*, gives us heads of an old woman and a child, characteristic and well-modelled. Two marine views, *Naples and Venice*, by E. DALBONO, are bright, sparkling pieces of colour, but are too merely ornamental and unsound to have much value. *Hemp-dressers*, by D. PENNACHINI, has good qualities, though there is a certain incompleteness in the treatment which renders it not quite satisfactory. *The Festa Day*, by L. BORZINI, represents three girls singing along a country road, rendered with ease and spirit. *The Forum of Rome* and *The Temple of Vesta*, by P. H. RIVIERE (English), are light and facile in treatment. The Forum wants force in the foreground. H. COLEMAN (English) has several clever drawings. One represents an omnibus-horse fallen in the street on a wet day; another, *A Funeral* in the Campagna of Rome. The Brothers of the Misericordia carry a coffin, whilst a mercante di Campagna on horseback removes his hat. There is a rough force in the latter which reminds one of the works of DAVID COX. The subject would bear more elaboration and a more serious treatment. He has also an Alpine summit, well and carefully painted. He exhibits evidences of considerable power and ability. *Prayer*, by N. CIPRIANI, is a masterly study of a Mussulman standing at his devotions. A boy, seated on a carved chair, called *A Sketch*, by S. GIOZZONE, is noticeable for a clever management of broad washes. V. CABIENCA sends several works. The best are, *A Street Scene at Rocca di Papa*, the quaint village near the Lake of Albano, serious, gloomy, and effective; *A Caligo in Venice*, a narrow canal with two gondolas, with an atmospheric effect in low-toned, warm greys; *The Dawn of Day*, a canal with arches, under which the day breaks faintly, paling the light which the gondola carries. All these are distinguished by his usual solid treatment, rich colour, and breadth of effect. The works of L. BAZZANI are all worthy of careful examination. *A Fountain of Pompeii restored* is painted in a highly meritorious manner, careful and true. The two figures are a little thin and insubstantial. Miss RHODA HOLMES' (English) *Fondamenta della Tana*, in Venice, has some hint of Turnerian brightness, but is somewhat out of tone. *For Amusement*, by D. BUCCIARELLI, represents a woman tickling the nose of a sleeping cavalier with a straw. It is firm in touch and masterly in handling, although the colour is forced and the composition commonplace. P. JORIS has a good study of *The Temple of Antoninus and Faustina*, by the Forum. The columns and frieze with their weather-stains are well given.

The sky and the figures are a little heavy. *An Egyptian Mendicant*, by U. SAMARAN, has a good effect of light and is well studied. ALMA TADEMA has two small drawings, *A Request* and *The Stairs*. A. MUZIO exhibits some clever pastel studies.

With these notices may be closed the inspection of the pictorial part of the Exhibition.

ACTIONABLE NUISANCES.

[BY A BARRISTER.]

THERE are few questions of such importance and interest to the general public as to which so much misconception exists as the rights and duties respectively of neighbouring owners of property, and the obligations which the law imposes with regard to the manner in which such property should be used.

A case was recently heard before the Court of Appeal, which forcibly illustrates the difficulties of attempting to define a man's duty towards a neighbour whose occupation or calling is absolutely incompatible with neighbourly relations. A student would find it difficult, if not impossible, to devote his mind to study if his next-door neighbour should keep a printing-machine at work at all hours of the day or night. The physician, the surgeon, or the artist would find it equally impossible to pursue their avocations in a locality devoted to noisy trades. But it is evident that the same rule of reasoning could not be made to apply to Whitechapel as to Belgravia. What might be fairly considered the ordinary avocation of a man in Whitechapel could not be regarded as an ordinary incident of life in Belgravia. The same principle could not be applied with logical strictness to the two localities.

Lord Justice THESIGER has in fact insisted that the principle is the same, but its application should be controlled by the time and circumstances of the case. For instance, it would result in the most serious practical inconvenience if a man might go, say into the midst of the tanneries of Bermondsey, or into any other locality devoted to a particular trade or manufacture of a noisy or unsavoury character, and by building a private residence on a vacant piece of land put a stop to such trade or manufacture altogether. The case is also put of a blacksmith's forge, built away from all habitations, but to which in the course of time habitations approach. Lord Justice THESIGER did not think that either of these cases presented any real difficulty. As regards the first, it may be answered that whether anything is a nuisance or not is a question to be determined, not merely by an abstract consideration of the thing itself, but in reference to its circumstances. What would be a nuisance in Belgrave Square would not necessarily be so in Bermondsey, and where a locality is devoted to a particular trade or manufacture, carried on by the traders or manufacturers in a particular and established manner, judges and juries would be justified in finding, and may be trusted to find, that the trade or manufacture so carried on in that locality was not a private or actionable wrong. As regards the blacksmith's forge, it would be, on the one hand, in a very high degree unreasonable and undesirable that there should be a right of action for acts which are not, in the present condition of the adjoining land, and possibly never will be, any annoyance or inconvenience to either its owner or occupier; and it would be, on the other hand, in an equally degree unjust, and from a public point of view inexpedient, that the use and value of the adjoining land should, from all time and under all circumstances, be restricted and diminished by reason of the continuance of acts incapable of physical interruption, and which the law gives no power to prevent. The smith, in the case supposed, might protect himself by taking a sufficient curtilage to insure what he does from being at any time an annoyance to his neighbour; but the neighbour himself would be powerless in the matter. It is admitted that individual cases of hardship might occur in carrying out this principle; but, on the other hand, the negation of the principle would at the same time produce a prejudicial effect upon the development of land for residential purposes. It will be seen therefore that, in the interests of the public as much as in private and individual interests, it is important to consider how and under what circumstances a man may restrain his neighbour from carrying on a trade in such a way as to be a nuisance and injurious to him or his property.

In the case to which we have referred the plaintiff and defendant were neighbours, and held leases under the same landlord. The defendant was a wheelwright, and since the year 1848 had carried on his trade upon the premises adjoining those of the plaintiff. The plaintiff, in the year 1875, entered into occupation of his house, which had previously been used, first, as a furniture maker's workshop, and as to the part immediately adjoining the defendant's premises, as a gasfitter's and smithy. This portion of his premises the plaintiff converted into an artist's studio, and after the lapse of four years complained of the increased noise caused by the defendant in carrying on his business. The defendant made attempts to lessen the noise and abate the nuisance complained of, but apparently without succeeding in satisfying the plaintiff, who eventually brought his action. It was alleged by the plaintiff that the noise caused by the defendant amounted to an actionable nuisance, and there seems to have been no doubt on the evidence that this was so. The Court accordingly granted an injunction restraining the defendant from carrying on his business in such a manner as to cause a nuisance to the plaintiff, and the Court of Appeal suspended the injunction for a month in order to give the defendant time to make alterations, so as to abate the nuisance or find new premises.

The facts of this case present no very unusual features, but they serve, nevertheless, to illustrate the danger which a man incurs who, engaged in any trade or occupation likely to cause annoyance to his neighbours, invests his capital on the assumption that he will be allowed, on the faith of his business having been for many years established, to continue it without interruption. The noise made by the defendant in his business did not amount to a nuisance until the plaintiff converted the old smithy into an artist's studio, and when this portion of his house came to be used for the purpose for which it was intended, the noise made by the defendant in carrying on his business became a nuisance to the plaintiff. It has often been urged under such circumstances that a man may acquire by user a right to create a noise even amounting to an actionable nuisance; but it is well to bear in mind that user of this kind, in order to support such a contention, must neither be forcible user nor user by stealth, but must be open and of right. Now a man cannot, by anything he can do on his own property, prevent his neighbour from making a noise. If he enter on his neighbour's property for the purpose he becomes a trespasser. In the case referred to the plaintiff could not even have taken action, for the reason that the noise did not become an actionable nuisance until the studio was erected. It did not hurt anybody so long as the plaintiff's premises were not required for artists' purposes. The plaintiff therefore could not have prevented the noise from continuing by action; neither could he have physically prevented it, for a man has no more control over the waves of sound than he has over the wind. No easement or right by user had, therefore, been acquired by the defendant in the present case.

As a further illustration of the principle adopted by the Courts in dealing with questions of this kind, it may be well to mention a case decided a few days ago, in which the facts were very similar to the present. A confectioner had for more than twenty years used a pestle and mortar in his back premises, which abutted on the garden of a physician, and the noise and vibration were not felt as a nuisance, and were not complained of. The physician erected a consulting-room at the end of his garden, and then the noise and vibration became a nuisance to him. He accordingly brought an action for an injunction. The defendant pleaded that he and his father had carried on the business, which, by the way, was in Wimpole Street, for more than sixty years, and that he had acquired a prescriptive right by user to continue to do so. It was held, however, that inasmuch as the noise did not become an actionable nuisance until the plaintiff erected his consulting-room, no such right existed, and that the right to make a noise so as to annoy a neighbour could not be supported by user unless during the period of user the noise had amounted to an actionable nuisance.

This decision is founded, as in the former case, upon the principle that user which is neither physically capable of prevention by the owner of the servient tenement, nor actionable, cannot support an easement. We are still, however, as far as ever from arriving at a clear conception of what an actionable nuisance is. We are told that regard must be had not only to the thing done, but to the surrounding circumstances. What might be a nuisance in one locality might

not be so in another. The truth of this latter observation is self-evident; but we are not in any way, while admitting its truth, enlightened as to the nature of the circumstances which will permit a man to cause a nuisance to his neighbour in one locality or the other. One would have thought that an artist who voluntarily selected a house which had been used, first, as a furniture maker's workshop, and, secondly, as a gasfitter's smithy, could not have much to complain of if his neighbour was a wheelwright who found it necessary to make a noise in carrying on his business. On the other hand, the wheelwright might have a good deal to complain of in the artist who selected the old gasfitter's shop, where a trade as noisy as his own had probably been carried on before, and dedicated this uncongenial spot to the Muses. Surely such an erratic selection might be regarded as "a circumstance" worthy of consideration in determining whether the wheelwright's business was a nuisance or not.

It may be urged, and doubtless with some degree of truth, that to allow the continuance of a nuisance would be to discourage, if not altogether to prevent the development and improvement of the property in the neighbourhood. But wheelwrights are as necessary to the community as artists, and we should hardly suppose, from what appears on the evidence to be the character of the property in question, that the wheelwright's business was at all out of place, or that the artist's studio was likely to be any permanent improvement upon the gasfitter's smithy. The rapid increase of building operations in our large towns, and the constant changes, often difficult to account for, in the character and value of house property, and the uses to which it is devoted, render considerations such as those to which we have adverted of the utmost importance in determining the merits of cases of this kind, and it would almost seem that such "local circumstances" were not sufficiently taken into account in determining upon the respective claims of the artist and the wheelwright in the case we have quoted.

PARIS NOTES.

THE official regulations for the Salon of this year have just been published. The opening is fixed for May 1, and the close on June 20, as in former years. The only change in the rules relates to the reception of the works, which will commence a fortnight earlier than in 1882, viz., for the section of painting, drawing, &c., from March 5 to 15; for the section of sculpture and engraving, from March 21 to April 10; and for that of architecture, lithography, &c., from April 2 to 15. The Salon Catalogue Committee met last Saturday to receive tenders for the monopoly of this volume. There were eight competitors, and MM. Bernard & Co., printers, secured the execution of the work, at the price of 31,500 francs, which they will pay over to the Association of French Artists.

The annual Exhibition of Painting and Sculpture held at the Cercle des Arts Libéraux, in the Rue Vivienne, opened last week, and will continue until the 20th of next month.

The Musée des Arts Décoratifs will reopen on March 1. Three Salles are likely to be especially interesting—two devoted to the collection of M. Lepic, who has just returned from a prolonged visit to Upper Egypt, Nubia, and the interior of Africa, bringing with him a number of water-colour sketches of the Upper Nile and a series of oil paintings executed from nature in the same country. In addition to these, M. Lepic will exhibit many other of his works that have not yet appeared before the public, as well as numerous articles—furniture, utensils, stuffs, and arms from Central Africa. Another room will contain the decorative works of M. James Tissot—paintings, mosaic enamels, *eaux-fortes*, &c.

The Government appear to have absolutely decided on the opening of the first Triennial Retrospective Exhibition in the month of September next, and have already published information respecting the conditions and regulations of the Exhibition, the sending in of works, &c.

The second Exhibition of the Union des Femmes Peintres et Sculpteurs was opened last week at the Palais de l'Industrie. The jury of admission have perhaps shown undue tolerancé, but, on the whole, the Exhibition is good, and a decided advance upon that of last year. The most interesting of the works on view are *Fruits*, by Madame Murator; *Les Deux Marines*, by Madame La Villette; *Les Landes du Morbihan*, by Madame Espinet; *La Bas*,

by Madame F. Schneider; and two landscapes from the brush of Madame Aunalz. Among the sculpture may be mentioned a bronze by Madame Léon Bertaux; *Spring*, by Madame Edouard Lepelletier; and a group entitled *An Offering to the Conqueror*.

At last Saturday's meeting of the Académie des Beaux-Arts, M. Bonnat read a paper on the life and works of his predecessor, M. Leon Cogniet. MM. Fackin (of Brussels), Bégas (of Berlin), and Civiletti (of Palermo), all sculptors, were proposed by the Sculpture Section as candidates for the place of corresponding member of the Académie, vacant by the death of M. Guillaume Geefs, the Belgian sculptor; while M. Henriquel, on behalf of the Engraving Section, proposed the following candidates for the succession of the similar post held by the late M. Franck, of Brussels:—MM. Paul Girardet, copper-plate engraver, of Moudon, near Lausanne, Tautenhayn, medallion engraver, of Vienna, Biot, copper-plate engraver, of Antwerp, and Starke, medallion engraver, of Vienna. The elections take place to-day, the 24th inst. It will be remarked that there is not one English candidate among the seven nominated.

The Municipal Council of Lille invite architects to send in plans for the erection of a Fine Arts Palace in that city, the funds for which have been raised by means of a lottery. All architects residing in France may compete.

The Minister of Public Instruction and Fine Arts has just presented to the Institute the busts of those of its members who died during the past two years:—In the Académie Française, MM. Duvergier de Hauranne, Littré, Dufaure, Barbier, Charles Blanc; in the Académie des Inscriptions et Belles Lettres, MM. Mariette, Paulin Paris, Dulaurier; in the Académie des Sciences, MM. Chasles, Delesse, Henri St. Claire-Deville, Bouilland, Liouville; in the Académie des Beaux-Arts, MM. Cogniet, Lefuel, Gatteaux, Reber, Lehmann; in the Académie des Sciences Morales et Politiques, MM. Peisse, Giraud, Massé, H. Passy, Joseph Garnier, Drouyn de Lhuys. According to immemorial usage, the Secretary of the Institute, immediately after the death of an Immortal, has to order a bust of the deceased, which is placed in one of the niches of the Salle des Séances of the body. As, however, these niches are of very limited number, every time a new bust is added one of its predecessors has to be removed and relegated to the *greniers*, or lumber-rooms of the building, which by this time must be getting filled up with these "counterfeit presentments" of the illustrious dead.

The Municipal Commission, recently appointed to study the problem of improved dwellings for the working population, held its first meeting last Saturday, under the presidency of M. Bouteiller, municipal councillor. The business transacted consisted in fixing the plan to be followed in the investigations of the body, and it was decided, (1) to find out and classify those unoccupied sites belonging to the Communes in the poorer quarters of the city, the most suited for the construction of cheap tenements; (2) to establish the conditions, plans, &c., of the proposed buildings; and (3) to arrange for the carrying out of the work.

It is proposed to construct a new bridge across the Seine, about half-way between the existing Pont-de-Grenelle and that at the Pointe-du-Jour, to form a direct means of communication between Auteuil, on the right bank, and the important manufacturing quarters of Javel and Vaugirard on the left. The bridge is to be named after Mirabeau, the great orator of the first National Assembly, and will make the seventeenth constructed or entirely rebuilt within the last thirty years; the other sixteen, taking them in order down the river, being the Ponts National, de Tolbiac, de Bercy, de l'Archevêché, au Double, de la Cité, Saint-Michel, Louis-Philippe, Notre Dame, au Change, de Solférino, des Invalides, de l'Alma, de Passy, de Grenelle, and de la Pointe-du-Jour.

A numerous body of men have been at work during the past fortnight on the new gallery—upwards of 110 feet long—in the Musée de Cluny, which it is intended to throw open to visitors in the course of April next. Among the art treasures and curiosities it is destined to hold may be particularly mentioned the magnificent tapestries of the Hôpital d'Auxerre, and also those of the Château de Boussac, in the Department of the Creuse, alluded to by George Sand in one of her novels. These tapestries, which depict the armed revels, tournaments, and other scenes of mediæval chivalry, are generally considered by connoisseurs to be the finest in the country. Some of the pieces, owing to long-continued neglect, had fallen into a very bad state, and have been restored by means of a new method, which, though long in execution, has

so admirably succeeded that they have regained almost their pristine freshness and brilliancy. In the same gallery will be arranged the wonderful collection of shoes and foot-gear of all nations got together by the late M. Léon Jacquemart, and bequeathed by him to the museum.

A portrait of Jean de Bourbon, Comte d'Enghien (1528-1557), believed to be by Fr. Clouet, and in a good state of preservation, has just been purchased at the Hôtel Drouot for the Musée du Louvre. The price paid was 6,000fr.

DECAY OF BUILDING STONES.

A PAPER by Professor A. A. Julien, of Columbia College, was lately read before the New York Academy of Sciences, in which he stated that in that city 11·6 per cent. of the houses have stone fronts, mostly of sandstone. The relative proportions of stones used in buildings are as follows: Brown stone, 78·5 per cent.; Nova Scotia sandstone, 9 per cent.; marble, 8 per cent.; granite, 2 per cent.; Ohio sandstone, 1·5 per cent.; gneiss, 1 per cent. The number of brick buildings forms 63 per cent. of the total; frame houses, 24 per cent.; stone, 11·6; iron, 0·9.

The effects of weathering upon building stones has received less attention in modern times than it deserves, and very few modern buildings will last a thousand years, while many of them will be gone before their own architects are dead. In cities the weather produces a different effect on stones from what it does in the country. Marble suffers from three causes: it dissolves on the outside and is washed away, it undergoes internal disintegration, it also bends and cracks, as was found by Professor Geikie, who has studied the effect of weather upon tombstones in Scotch graveyards. Some architects have said that brown stone is no better than gingerbread to put on a house; it adds nothing to its strength, and in sixty or eighty years all the sharp corners will be rounded off. Some houses less than ten years old show signs of decay, especially where Lockport limestone was used. Lenox Library began to decay before it was finished. The time that granite will last depends on the climate. An obelisk that stood for forty centuries in Egypt, after removal to Paris was full of cracks in forty years, and probably will not last four hundred years. How long will the one last that has been imported and set up in a most exposed location in the Central Park, New York? Nova Scotia and Ohio sandstones soon become stained and streaked, and marble sometimes crumbles on the surface so that it can be scraped off, as that in the Cathedral on Fiftieth Street.

The enemies of building stones are of three kinds—chemical, mechanical, and organic. Of the chemical agents there are the acids which dissolve carbonates, such as sulphurous and sulphuric, from combustion and from the decay of organic matter; there is carbonic acid from the air, nitric acid in summer showers, hydrochloric acid is always present near the sea, and, besides these, carbolic and hippuric acids are in rain-water. We do not know what there is in the air of New York City; it has never been analysed. There must be some effect produced by the oxygen, ozone, ammonia, and sodic chloride in the air. Among mechanical agents we have frost. In the climate there is a variation of 120 degs. in the temperature within the year, and sometimes 70 degs. in a day. The action of wind alone, or carrying sand and street dust, causes friction. Crystallisation by efflorescence and pressure are other causes of decay, but too much stress has been put on the crushing test. Fire is another destructive agent. Among organic agents we have vegetation on land and the marine animals in the water. John C. Draper maintains that certain lichens grow on houses in streets running east and west; but the speaker had never seen any lichens, although *confervæ* are quite common in the city. The influence of lichens is a point still in dispute; some say they preserve the stone, others that they injure it. A load of Italian marble sunk in our bay was destroyed by boring animals, and the piers of the Brooklyn Bridge may suffer from the same cause.

Among the internal elements of durability or the reverse is the chemical composition, such as solubility, also the influence of liquids in cavities, and as water of hydration; changes in the degree of hydration are continually going on. Also physical structure of the stone. Mica is an element of weakness. Porosity enables the frost to penetrate deeply, as often seen in the lintels and doorsteps of brown stone houses. In light coloured stones, streaks form, white fluorescences, or black stains from soot, &c. Manganese also forms black stains, *confervæ* green ones. Hardness and crystalline structure are elements of permanence, also homogeneity. Much often depends upon the character of the surface. Smooth polished granite decays more than that which has not been polished. The position with reference to prevailing winds and rain is also an important factor.

Most of the tests are antique and unworthy of notice. Some idea can be obtained from an inspection of the "out-crop" at the quarry itself. Also, by examining old masonry and tombstones. Dr. Julien examined the gravestones in Trinity Churchyard, and found that the red sandstone, like that of which the church is built

(from Little Falls, N. Y.), stood the best, and is superior to any sandstone now used in the city. The old test by dipping the stones in sodic sulphate and letting it crystallize, and repeating this twenty or thirty times, is fallacious, as it cannot be compared to frost. If dipped in water and frozen, and this repeated fifty times, the result is almost imperceptible. Other tests were mentioned, such as heating to 600° and putting in water, acid vapours, &c.

The following means of protection and preservation were suggested:—

1. Selection. In no quarry is the stone so good that all of it ought to be used; but it is used indiscriminately.
2. Seasoning. When allowed the stones he used to lie three years on the sea beach.
3. Position in regard to its lamination. It should lie on its natural bed.
4. Shape of the projections.
5. Artificial protection, such as paints and oils. The best protection for limestones is water glass. For sandstones, it must be mixed with baric or calcic chlorides. It has been tried in some other countries, but not here. If oil is first applied, it prevents the use of water glass for ever after. The objections made to the use of the stone, the speaker thinks not well founded, and here, where it is so abundant and accessible, it should be used much more than it is. The lecture was illustrated with lantern views.

THE GERMAN TIMBER TRADE.

THE proposal to levy higher duties on foreign timber imported into Germany, now under discussion in the Reichstag, naturally excites much attention in the Thuringian States, as the forest returns form a very considerable part of the revenues of the States and their rulers. The gradual and serious falling-off in the annual income derived from the State and Domain forest has for some time been a cause of anxiety in the Duchy of Gotha.

The budget of the ducal domains in Gotha shows a revenue of 87,883 $\frac{1}{2}$ and an expenditure of 62,447 $\frac{1}{2}$. The surplus is consequently 25,436 $\frac{1}{2}$.

This surplus, which is divided in equal shares between the State and the reigning Duke, shows, when compared with the previous budget, an estimated decrease of revenue to the extent of 11,280 $\frac{1}{2}$, entirely due to a falling-off in the returns from the forests. The immediate cause of this decrease is the present price of timber and fuel in the German markets. The average price of wood in the Gotha market is 11·48 marks per cubic metre, as compared with 12·79 marks in 1879, and this last figure showed a considerable falling-off from the prices realised in preceding years.

At a meeting of German foresters held at Coburg in August last, it was resolved by a large majority of votes to represent to the Imperial Chancellor the necessity of taking steps to enable the native forests of Germany to compete favourably in German markets with the produce of the Russian, Austrian, and Swedish forests. It has also been stated that Austrian timber can be sold cheaper at Gotha than timber felled in the Thuringian forest. It is universally believed that the present state of things can only be remedied by protective measures. Wood prices were as low, or even lower, than at present thirty years ago, and the subsequent rise was not in any way due to restrictions on the introduction of foreign timber, but more probably to the increased, and, as it has turned out, temporary demand for timber for large building or other undertakings. Unfortunately, most of the large forest proprietors considered that an unusually long series of good years warranted them in regarding the increased value of their forests as a permanent one, and arranged their budget of expenditure accordingly. The advocates of protection argue that the annual value of the forests is not one that can safely be left to adjust itself by the sole standard of free competition. They assert that foreign competitors are only enabled to swamp the German timber market with their produce in consequence of the reckless and destructive system, or rather want of system, of silviculture practised in many parts of the chief timber-producing countries of the Continent. Free competition under these circumstances, they state, would inevitably lead to a gradual deforestation of a very large part of Germany, and possibly conduce to bring about the same disastrous results which have been lately witnessed in the Tyrol, where the recent calamitous inundations are ascribed in a great measure to the wholesale destruction of forests that has been going on in that country for some time past. They insist that, under the sound system of forest cultivation at present followed in Germany, it is absolutely necessary that the annual returns of the forests must be maintained at a level which will enable the proprietor not only to cover his annual outlay on working and renewing his forests, but also yield him a profitable return, otherwise the land would have either to be utilised for some more profitable crop, or its forests supported at the cost of the State for their sanitary and protective uses.

Messrs. Robert Boyle & Son are at present applying their system of ventilation to the new Grand Theatre, which is in course of erection in Upper Street, Islington.

NOTES AND COMMENTS.

SIR T. G. FROST has presented the Town Council of Chester with eight portraits of Earls of CHESTER, which were formerly in the possession of Sir THOMAS S. M. STANLEY, Bart., of Hooton. The portraits are supposed to be at least three centuries old; but, whatever may be their interest to Chester, they are not more trustworthy than the portraits of the Scottish monarchs in the palace of Holyrood, as the earls represented lived in the eleventh, twelfth, and thirteenth centuries.

THE Parliamentary Paper respecting the death of Mr. C. OGLE, architect, five years ago in Greece, is a memorial of him of which his friends may well be proud. Mr. OGLE suffered through his kindness of heart and sympathy with the weak. During the insurrection in the neighbourhood of Macriniza Mr. OGLE was an unarmed spectator of the warfare on Mount Pelion, and was intent only on fulfilling his duty as a newspaper correspondent and in saving the lives of the defenceless. He went about the mountains violently blaming whichever side committed cruelties in the wild warfare, Greeks as well as Albanians. After two or three days the Albanians and Turks retreated, and on their way occupied some strong positions, from which they kept up firing against the unarmed inhabitants, who were flying in all directions. Mr. OGLE, seeing the slaughter, resolved to appeal to the Pashas, and while on his way, alone and unarmed, he was killed by some Turkish soldiers. It was characteristic of him that, a little time before his death, he wrote a note in pencil directing that provision should be made at his cost for the women and children he had just rescued.

THE publication of "Tom Brown's Schooldays," and the "Scouring of the Valley of the White Horse," has made many people aware of the existence of the "White Horse" that is to be seen on Ashdown Hill. But there is danger that this work, which if not of a high class is at least of a great age, will become invisible. The local antiquarian societies have resolved to address a memorial to the Earl of CRAVEN, the owner of the hill, calling his lordship's attention to the importance of a re-scouring of the "White Horse" in order to preserve it. The expense cannot be great, and should his lordship decline, Mr. THOMAS HUGHES, if he exercised his influence, would have no difficulty in obtaining subscriptions for the operation.

At a time when people who live near the Thames and the Medway are suffering through the floods, and when so many remedies are proposed, it is worth while to listen to what an archæologist has to say on the subject. Mr. C. ROACH SMITH says that much of the damage is due to the tides, which have not been provided against by embankments. "With our own eyes," he says, "we have seen and pointed out for a long time this increased tidal action, affecting the property and health of the people of Rochester and Strood; of the latter place especially, for by the culpable, and we may say, criminal neglect of the Corporation and the Dean and Chapter, the inhabitants of Strood have to breathe the poisonous atmosphere engendered by the percolation of the Medway's brackish water flowing periodically through privies and cesspools, and stagnating in cellars for the summer's heat to render it still more pestilential. Archæology, had it been listened to, might here have saved hundreds of lives and thousands of pounds in property." There is something to be said in support of Mr. SMITH's theory, and it is possible that one of the causes of the floods in the Thames Valley is the impediment that is offered to the passage of the water by the volume of tidal water in the river, which somehow appears to increase.

THE District Railway Company stole a march on the Metropolitan Board of Works and the Corporation of London when the sanction of Parliament was given to a proposal to erect colossal ventilators in the Embankment Gardens and in Queen Victoria Street. The counsel, parliamentary agents, engineers, surveyors, and solicitors representing those bodies, must have been all asleep when the clause was considered, which permitted the erection of ventilators, 90 feet long, 20 feet wide, and 20 feet high, in the gardens of the Embankment, and in the middle of the roadway. Captain DOUGLAS GALTON, who was the referee in the matter, could only interpret the Act in the way that was originally intended by the railway company when the Bill was deposited. It is now proposed to introduce a Bill into Parliament in order to obtain some modification of

the arrangement, but unless the Metropolitan Board are unusually fortunate, it will be difficult to have the former Act set aside.

THE Scottish judges have not yet decided whether a railway company is within its rights in purchasing in Glasgow only the substratum in streets, and is without obligation to take the buildings on the surface. According to the company, it is practicable to bore beneath houses without risk to them, but this is denied by the owners, and the case has yet to be tried. Lord FRAZER, who declines to decide without a special inquiry, proposed to hear the case on March 3, but on application the date has been left open, with a view to the settlement of the question. The Glasgow company may be over-sanguine in anticipating that the line can be constructed without injury to the houses. In London the greatest care has been taken to avoid the least interference with the valuable property in the neighbourhood of the extension of the Underground Railway, which is now in progress. But as it is easy to set up claims for damages through settlement, the contractors have taken the precaution to obtain photographs of all the property along the line. In Glasgow the railway is to be constructed in a difficult soil beneath houses, and yet it is supposed the operation can be conducted without detriment to the properties.

THE tunnel under the Mersey is advancing towards completion. The headings now reach a total length of 717 yards, of which about 182 yards are under the Mersey, and they are being lined as they proceed. The excavations for the main tunnels have proceeded to a total length of 1,054 lineal yards, and have been lined with brickwork for a length of 939 yards. The sandstone rock continues of the same satisfactory character. In order to expedite the work, arrangements have been entered into for excavating the heading on the Birkenhead side by means of a machine designed by Colonel BEAUMONT, driven by compressed air. A preliminary trial has been made in the sandstone rock on the surface, which gave good results, and from which Colonel BEAUMONT estimates that a speed of 30 lineal yards per week can be attained. The contractor, Mr. WADDELL, expects to have the work completed within the specified time. It is proposed to construct lines from the tunnel to the railway stations in Liverpool and at Birkenhead to the docks.

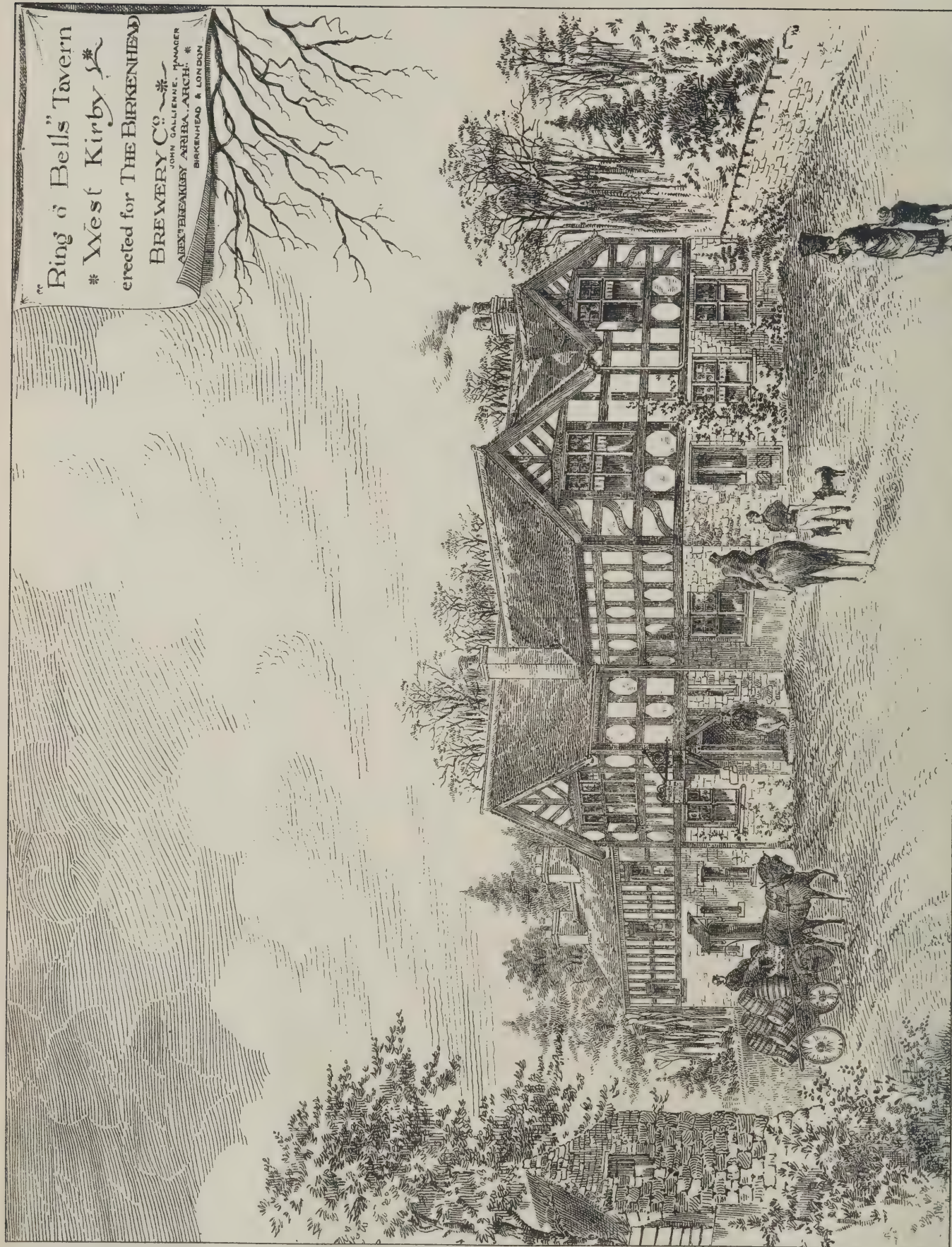
WHEN the Chambers of Commerce are found to be taking up technical education there is little doubt that the country is no longer indifferent to the subject. At the meeting which was held in London on Tuesday of the Associated Chambers, a resolution was adopted which was as follows: "That it be an instruction to the Executive Council to collect and circulate amongst the Chambers information respecting the aid given by Continental Chambers and other trade associations in promoting technical instruction, and in regard to the effect on the manufacturing and commercial interests of the several countries." Mr. SWIRE SMITH, one of the Royal Commissioners, was present, and his description of the efforts made in Continental cities to secure the trade which at one time belonged to England, had something to do with the success of the resolution.

THE courage with which foreigners are invading English fields of manufacture is suggested by what Mr. WOODALL, M.P., another of the Royal Commissioners, said at the Longton Art School. In Hütten Steinach, in Germany, he saw, as he had previously seen at Bonn, the familiar china mugs painted with wreaths of flowers and embellished with gold scrolls and lines, lettered in English, "A present for a good girl," and sold at 2½d. each. There were also teapot stands, with English inscriptions, such as "A present from Brighton," decorated in like manner, to be had for 6d. At Sonneberg Mr. WOODALL visited Herr CHRISTIAN SELTNER, a modeller. His studio was full of small portrait models and moulds of all modern notables. When public opinion was attracted in the Old or New World to some man of distinction—when Lord BEACONSFIELD went to Berlin, or Mr. GLADSTONE to Midlothian, or when Dr. DARWIN died—Herr SELTNER was commissioned to model their portraits. These busts, after being sent four miles into the country to be fired, were delivered to the merchant in Sonneberg at 7d., and retailed in England as one-and-sixpenny articles. The practice is now common with the buyers for American houses to reserve their English orders until they have traversed the German pottery districts.



WAREHOUSE, FORE STREET, E.C.

MESSRS HARVEY & PROTHEROE
AND
G. A. DUNNAGE } Architects.





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THE FAIRY

By M. ALE

24th 1883.



GOD-DAUGHTER.

MAZEROLLE



CONGREGATIONAL CHURCH, RICHMOND, YORKSHIRE.
MESSRS CLARKE & MOSCROP, Archts

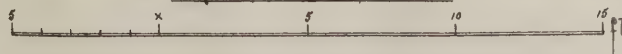
— New Premises

BARLER STREET —

— DURHAM —



— FRONT ELEVATION —



H.T. GRADON ARCHT
DURHAM

ILLUSTRATIONS.

THE FAIRIES' GOD-DAUGHTER.

IN this country we have long been familiar with fairy mythology, and the traditions have often afforded subjects for artists. But no English painter has had the courage to produce a scene from fairyland like the one by M. MAZEROLLE, which, by the kind permission of the artist, and with the aid of a photograph by MM. GOUPIL & CIE., we illustrate this week. It is a veritable land of dreams, and could only have been depicted by a painter whose imagination was equal to the loftiest flights in art.

CONGREGATIONAL CHURCH, RICHMOND, YORKSHIRE.

THE new church shown in the illustration is to be built in Dundas Street, Richmond, on a site given by the Right Hon. the Earl of ZETLAND, who is the principal landowner in the neighbourhood. Accommodation is provided for 360 persons and a school for 120 children. The external walls will be faced with pitch-faced blockers in narrow courses, with stone dressings. The roofs will be covered with Westmoreland green slates. The architects are Messrs. CLARK & MOSCROP, Feethams, Darlington.

NO. 42 AND 43 FORE STREET.

THESE buildings, now in course of erection on the Blackden Estate, for Mr. EDWARD S. MARRIOTT, occupy the site of two shops of similar character to those on each side of the new building. The old houses, which were erected about the end of last century, were quite unsuited to modern requirements, and entirely devoid of architectural interest either on the exterior or interior.

The site appears to have been formerly the ditch immediately outside the City wall, but was built on about the beginning of the seventeenth century. According to the plan made by Sir CHRISTOPHER WREN immediately after the Great Fire, Fore Street was then completely built on each side, and escaped destruction by the intervention of the City wall, which was then nearly entire on this side of London. During the excavation for the basement the site was found to consist of made ground for a depth of about 12 feet below the present pavement level, but at 16 feet below pavement a solid bed of gravel was met with which afforded a good foundation. Nothing of interest was found whilst excavating, except a considerable quantity of bones.

These buildings, which occupy a site of about 1,360 feet superficial, will consist of a basement and five floors over, planned so as to be let off in separate floors for warehouse purposes, with a lift and goods entrance to be used by the tenants in common.

The front is being executed in gauged deep red brickwork, with red Corsehill stone bands, dressings, and cornices, the bases of the piers being red Aberdeen granite. LASCELLES' red cement concrete will be used for the enriched panels over first floor windows.

The red rubbers were supplied by Mr. LAWRENCE, of Bracknell; the whole of the ironwork by Messrs. M. SHAW & Co.; the lift and speaking-tubes by Messrs. R. WAYGOOD & Co. The asphalt floor covering to vaults and damp course are executed by CLARIDGE'S Asphalt Company, and the pavement lights by Messrs. HAYWARD.

Messrs. LARKE & SON, of Fore Street, are the general contractors, with Mr. ALLEN as foreman of works.

The whole is being carried out from the designs and under the superintendence of the joint architects, Mr. G. A. DUNNAGE and Messrs. HARVEY & PROTHEROE.

RING-O'-BELLS TAVERN, WEST KIRBY, CHESHIRE.

THE village of West Kirby is distant about eight miles from Birkenhead, and situate on the banks of the river Dee. Our illustration shows a group of buildings belonging to the Birkenhead Brewery Company, which stand at the entrance to the village from the hillside, and have recently been completed. Originally the wing on the left of the picture was simply a whitewashed cottage containing about six rooms, with a very narrow roadway leading past the door. A portion of the adjoining fields has now been thrown into the road to form an open space for driving up to the house. Advantage

has been taken of the quick slope in the site to gain an approach for a cart to the beer-cellars from Dungeon Lane at the basement level, whilst at the same level stabling for six horses is obtained under the club-room. An entrance to the hotel is also obtained from Dungeon Lane, thus entirely separating that portion of the premises from the bar and club-room. The house now contains three dining-rooms or sitting-rooms, smoke-room, bar, bar-parlour, club-room (30 feet by 18 feet), nine bedrooms, bath-room, water-closets, kitchens, scullery, larder and washhouse, with beer and wine cellars, and store-rooms.

The material used has been scutched-faced local red stone, lined inside with brick; slated roofs with red terra-cotta ridges. The floor of club-room over the stable is of Portland cement concrete on rolled iron joists. A difficulty presented itself in combining the old with the new work; but this has been accomplished by planting timber framing on the face of the old walls, and limewashing the stone faces both new and old. The exterior, therefore, presents the appearance of an entire structure in half-timbered work—"black and white"—and is well suited to the rural nature of the surroundings.

The total cost of the works, including asphaltting the roadway and stable-yard, was 1,300*l.*; the contract was carried out by Messrs. LEGGE & Co., of Birkenhead, from the designs and under the personal superintendence of Mr. ALEX. BLEAKLEY, A.R.I.B.A., of Birkenhead and London.

NEW PREMISES, DURHAM.

THESE premises have been erected at 3 Sadler Street, Durham, for Mr. JOHN SHIELDS, J.P. They have been designed with a view to occupation as a draper's and silk mercer's establishment. On the ground-floor is a shop 80 feet long by an average width of 20 feet; underneath this shop is a large furnishing-room, 48 feet by 17 feet, with access by staircase from shop above; and over the shop, approached by another staircase from same, is a large show-room, 37 feet by 20 feet, with large window (over shop window) the full width of frontage; behind show-room are two fitting-on rooms for the dressmaking and mantlemaking departments respectively, and a private office. The two floors above are both occupied by dressmakers' and mantlemakers' rooms and ware-rooms. The chief rooms are heated by means of hot-water pipes, the apparatus for same being placed in the front cellar. Sadler Street, though one of the main streets in the city, is only 21 feet in width. Schemes for the improvement of the town, by widening its narrowest and most frequented streets, have long been talked of; but, rather than give any compensation for setting these premises back, the Corporation have missed another opportunity for improving the city. The owner has, however, of his own accord, set the new building back about 1½ feet, thus giving this space to the town. Even so slight a departure from the old street line is at once seen to be a decided improvement. The total cost of these premises, including the taking down of the old buildings, amounts to about 2,400*l.* Mr. H. T. GRADON, of Durham, is the architect, from whose designs, and under whose supervision, the premises have been erected.

THE EXCAVATIONS AT HISSARLIK.

A LECTURE was delivered to the members of the Glasgow branch of the Educational Institute of Scotland on Saturday last, by Professor Jebb, the subject being "A Visit to the Troad." He said that his visit in last autumn was in company with Professor Goodwin, of Harvard University, director of the American School of Classical Studies at Athens, the principal object of their trip being to see Dr. Schliemann's excavations on the spot which that gentleman identified with the site of Homer's Troy. He spoke at some length of the scenery in the neighbourhood of the excavations, comparing it with Homer's references, and afterwards described minutely the remains found as the result of Dr. Schliemann's explorations. Was the pre-historic town discovered there, he asked, Homer's Troy? The town might be Troy. They could not possibly affirm it; neither could they deny it. No remains presumably so old had been found on the plain of Troad. But was the town discovered the very town Homer described? Could they expect to identify among ruins the places and the sites mentioned in the Iliad? Assuredly not. Homer's Troy was a city of wide streets and great marble palaces. The character of the remains found was altogether different. The town might have been the historical prototype of Troy, but it could not have been the immediate original itself.

ROYAL INSTITUTE OF BRITISH ARCHITECTS.

THE seventh ordinary meeting of the Royal Institute of Architects was held on Monday evening, Mr. David Brandon, Vice-President, in the chair.

Mr. R. HERBERT CARPENTER read a paper, of which the following is an abstract, under the title of

A Comparison between the Mosque-Cathedral of Cordova and some other Contemporary Arabic Buildings.

Mr. CARPENTER said that, having been honoured by a request from the Council, he proposed in his paper, which was illustrated by architectural plans and sketches, to which constant reference was made, to lay before the Institute some information as to the great Mosque-Cathedral of Cordova, and also some remarks upon Seville Cathedral, both buildings having been left undescribed by Mr. Street in his admirable work on Spain. The communication was the result of a recent visit by Mr. Carpenter to the south of Spain and a part of the north coast of Africa. The author complained of the unreliability of the guide-books, even good ones, such as O'Shea's and Murray's, on the subjects in which he had interested himself, conveying as they did altogether dubious impressions. He would therefore refer to the Mosques at Mecca, Jerusalem, Damascus, and Cairo, with which these authorities compared that at Cordova, and then to the more primitive type, from which, in his own opinion, its plan was really derived, namely that of Kairwân in the newly-annexed French province of Tunis. He accordingly began with that of Mecca, most graphically recapitulating the current Moslem traditions, relative to that mother Mosque of the Mahomedan world.

According to their mythology, no building in the world was more ancient than that of Mecca. Tradition said there was a Kaaba in heaven, and that Adam, the first believer, erected the first Kaaba on earth, to guard which 10,000 angels were appointed, and who, at the time of the Deluge, raised it in the air and preserved it. The famous black angle-stone was given by the archangel Gabriel; it was white then, but had become black through the sins of men. The Kaaba was, but a small square building in the middle of Mecca, with cloisters built round about it. Passing thence to Damascus, history taught us that it was the first great city conquered by the Arab invaders, into whose hands it fell about A.D. 634, followed by Jerusalem a very few years later, and by the North African conquests in A.D. 711. The Mosque at Damascus was a curious combination of Romano-Christian and Arabic work, and it had never yet been described in such detail as it merited, partly through the peculiar intolerance of its inhabitants. Mr. Hayter Lewis, however, had carefully examined and noted some of its features, and these were briefly alluded to. Originally a great Roman temple stood on the site. In what way this was converted into the Basilica of St. John the Baptist had not yet been clearly made out; but the massive sub-structure of the western minaret went back to that date, possibly the beginning of the fifth century, or even earlier, and this portion of the Mosque might have formed the campanile of the church. At first, after the Arab conquest, the Christian building was divided between Christians and Moslems; but eventually the Caliph Walid required the whole, and rebuilt it, using the older columns and capitals and other materials of both ancient buildings. The new erection was then described. The Al Aksa Mosque at Jerusalem was next spoken of, which stood on the site of the church built by Justinian in honour of the Virgin, as the author thought, although he candidly owned that Mr. Fergusson places Justinian's church on another site. A description was given, illustrated by a plan enlarged from the survey of Major Warren. On one occasion, when rebuilt, the length of the building had been diminished and the breadth increased, and it had again been wholly remodelled by Saladin after it had been used by the Crusaders. The general style of the building was pointed; the arches were tied together at the springing with beams of wood cased over.

The author next considered the great Mosque at Kairwân, which up to the late annexation of Tunis by France was quite as sacred from profanation by the infidels as Mecca itself still is; so much so, indeed, that when Mr. Rae visited it he was quite unable to do more than glance through the doorways into its interior, and when taking some few notes of the exterior was glad to place himself under the protection of a guard of soldiers granted by the Kaid. Notwithstanding all these difficulties he got at the main features of the Mosque with wonderful correctness, as was proved by Mr. Broadley's "Tunis Past and Present," whose plan, through the kindness of that gentleman's father, Canon Broadley, Mr. Carpenter was allowed to reproduce on the same scale as was adopted in his own plans of the Cordova Mosque, and of those of Al Aksa and Damascus. The growth of the Kairwân Mosque was then described from its small beginnings, when it was founded by the Emir Okhbah in A.D. 667. The author's account of the prototype prefaced his description of the grand Mosque-Cathedral of Cordova, famous both for its very considerable architectural and artistic merits, and also as being the only survival in Europe of the primitive style of the Moslem places of worship. As already mentioned, the great Moorish invasion of Spain took

place in A.D. 711, supplanting the old Gothic kingdom, after its having lasted two centuries and a half. In that year Tarik, the Moorish conqueror, captured Cordova, and converted into a Mosque a large part of the church of San Vicente, which stood upon the site of a former temple of Janus, leaving the rest, with their usual generosity, to the Christians, who, however, were afterwards bought out at a cost of 44,000*l.*, an enormous sum in those days, by the Caliph Abd-el-Rahman in A.D. 786, who was said to have saved the money afterwards by making the Castilian slaves work for him. Abd-el-Rahman did not live to see the finish of the work, which was carried to completion by his son, exceeding in grandeur any Mosque at Damascus, Jerusalem, or Mecca. In the course of the next two centuries the vast increase of population necessitated enlargement, more space for worship being required. Arches were pierced through the southern wall, and the eleven aisles of the building were carried on two bays further south. Later on it was further enlarged by cutting arches through the whole length of the western wall, the sharp fall of ground towards the river preventing any extension in that direction. Eight aisles, thirty-six bays in length, were added, and the east court was continued eastward. This court contained the marble ablution cistern, supplied with water direct from the mountains. Important changes took place in the building subsequently to the period when the Moors became vassals of Spain. The practice of using old marble pillars from the locality, and the use of the round arch, was followed. Some of the columns came from Seville, Tarragona, Carthage, and even from Constantinople, many of them of the choicest marble, but all of varying diameters. With regard to colour a purely haphazard arrangement prevailed, but owing to the beauty of the material the effect was very gorgeous. In the course of his elaborate description of the building, Mr. Carpenter referred to the uncertainty as to the number of doorways, though it was evident there were many opening on the east and west sides. They had arches over them of brick and stone, and marble spandrels richly carved. At the south-east end was a door reached originally by a covered way from the Caliph's palace. This and other doors were covered with Andalusian brass, and at the entrance to the court one of these doors still existed. There was a pulpit constructed of ivory, wood, and precious stones, said to have cost a fabulous sum of money. The recess in which the sacred Koran was kept was alluded to as richly ornamented with Byzantine mosaics, other parts of the building being also ornamented with this beautiful mosaic. Mr. Carpenter remarked that those who had barbarously white-washed the interior had much to answer for, and he spoke in terms of praise of the care shown for the building by the late Bishop of Cordova, whose example was followed by the present bishop; from it he anticipated good results. The architectural details of this building formed the staple of the paper.

Mr. Carpenter then proceeded to compare, one with another, the various buildings reviewed, and said it was clear that the Mosque at Mecca formed no guide for any of the rest either in form or style. The conditions under which it was built were quite peculiar. It was the centre of worship for the Moslem world. The Kaaba and its surroundings marked the place for the Faithful, who were at first simply walled in, and were afterwards shut in by covered cloisters, the dimensions of which were again and again enlarged. But at all other cities of the Moslems the Kibleh, or direction of the Kaaba, was the all-important condition to be observed in building a new Mosque or in altering an old one. The Kibleh once fixed, what was left was the provision of proper shelter from the sun for the worshippers. When the Arabs established themselves on a new site, the simplest plan they could follow, after fixing the Kibleh, was to build sheds or aisles side by side, surrounded by walls, adding an open walled court for purposes of ablution. At other places some existing building could be made available. But since a church or basilica ran east and west, whilst the Kibleh of a mosque required, when it was north of Mecca, to be south, and in the southern parts of Europe must necessarily be east or south-east, it was only in some places that the basilicas could be altered or adapted to Moslem wants. In other places the basilicas had to be swept away, since the difference in angle between east and south-east made it impossible to make use of them. An exception was made at Constantinople, where the glorious Church of St. Sophia was spared, and the now existing compromise arranged. At Jerusalem and Damascus the south aisle wall of the respective basilicas very conveniently became the Kibleh wall of the Mosque, with more or less adaptation of the building in other respects. At Kairwân there was no already existing building to adapt, and Okhbah fixed the Kibleh by supernatural help, and built his aisles side by side. The men of Kairwân, having become the conquerors of Spain, found a church already existing at Cordova, but they had to clear it away, as its south wall did not tally with their south-east Kibleh. They accordingly followed their own indigenous type, and kept to it throughout all their rebuilding. And when people, originally from the same Kairwân, under their General Gouher took Fostat, or Old Cairo, in A.D. 973, and founded El Kahîrah, the Cairo of the present day, the Mosque of Azhar was founded and completed by that soldier in A.D. 981, on the same general type of the great Mosque of Kairwân. In after centuries it was rebuilt, but the proportion of its original plan was preserved. Thus the Arab his-

torian Makrizi, who wrote in the latter half of the fourteenth century, related that a great earthquake happened in A.D. 1303, which laid the whole in ruins, so that it had to be entirely rebuilt. Of other Cairene Mosques the older one at Touloun, founded A.D. 679, was more like that of Damascus, and its aisles ran across it instead of in the Kibleh direction. The Mosque of Hakem resembled that of the Touloun, but the Mosque of Amrou, when rebuilt (as it is now), followed the Kairwân type. Hence the author thought the Mosque of Kairwân most valuable historically, as being the model of buildings in countries so widely apart as Egypt and Spain. The remainder of the paper was devoted to an account of Seville Cathedral, and its relation to the Moorish epoch of Spanish history.

Seville Cathedral, contrary to that of Cordova, contained little of Moorish but much of Christian art. The original and primitive Mosque, burnt down in 1184, was rebuilt. Some small portions of it still remained, as well as the court on the northern side of the cathedral. In 1248 Seville was captured by King Ferdinand, and the Mosque, was then converted into a Christian church, the Moors, however, being allowed to retain a small part; afterwards it became ruinous and was pulled down. The Chapter having met, passed a resolution to build a church so large and so beautiful that coming generations might think they were mad for attempting so large a building. In the author's opinion it was one of the grandest buildings ever erected. On reference to the plan, he said it would be seen that the site of the Mosque adapted itself beautifully for the cathedral, orientation not being considered necessary. The original Moorish ablution fountain was still preserved. Passing through the gateway, a grove of orange-trees was entered, over which rose the beautiful tower. This great tower was built of brick, and was used as a minaret for calling the Faithful to prayer. The present top storey of the belfry replaced an older one, and was most successfully adapted to the old work. The apex of the tower was formed of a female figure representing Faith, and turned as a weather-cock; hence the name Giralda. The original east end was square, a form found also at Salamanca. Internally the central aisle was 56 feet wide, and the side aisles 40 feet wide; the height of nave 134 feet, and the dome 148 feet over the crossing. The vaulting of the four aisles was all on the same level; that of the nave rose higher, sufficiently high to contain a small clerestory. Among the striking characteristics of the cathedral were its proportions, purity of detail, suitability to the climate, and the perfect mastership it showed of Gothic art. Its external arrangements called for no special remark, the effect being spoiled by later additions.

Mr. PERCIVAL said he had lately visited Kairwân, and he believed Mr. Broadley was the only other Englishman who had been there before. It must be remembered that up to the time of the French occupation of Tunis, Kairwân was entirely isolated from the outer world. The Jewish traders had to stop two miles outside the city, and even the few Christians who entered, with permission of the Bey, had to walk through the streets with an escort, and, as he imagined, saw little or nothing. As regarded the interest attaching to the Kairwân from its antiquity, there was no doubt Mr. Carpenter had proved his case. It was a typical Mosque, and one of the oldest, if not the very oldest. That the Mosque at Cordova was based on the same design as that at Kairwân, Mr. Carpenter had likewise proved. There was another point of interest attaching to the building: that it was originally intended for a Mosque, and had not been converted, like St. Sophia at Constantinople, from an ancient basilica. He once had the privilege of being present at a grand service at St. Sophia at the fast of Ramadhan. He was in one of the upper galleries: the whole building was brilliantly illuminated; all the domes were filled with light—one blaze of glory. But the whole effect was spoiled when one looked down. The worshippers stood in lines along the building with about a yard between them; but the lines were all crooked, and, instead of looking towards the old altar, they looked towards Mecca, and the effect was spoiled. In the same way the nave was all covered with splendid carpets, and these were crooked also. But at Kairwân the building was originally intended for a Mosque, and the whole of the building was in keeping with the original plan. As to the interior and the beauty of its columns, it was impossible to speak. The magnificent series of columns were of every kind of marble, granite, and porphyry. At first, on entering, the effect was disappointing; coming out of the brilliant sunshine one appeared to be in a large gloomy chamber. But they maintained a due gravity, and gradually persuaded their conductor to throw open one after another the seventeen doors of the Mosque, when a flood of sunshine came in, and the effect was magnificent. Whence came these wonderful columns? Some from foreign parts, no doubt; but anyone who knew Tunis must know there could be no difficulty for want of marble there. On the site of Thesbis they themselves had picked up fifteen kinds of marble. There was also there the third largest theatre in the world, and which seemed to be little known. He mentioned it that anyone who went to Algeria might be tempted to go on to Tunis also. Kairwân and the great amphitheatre would quite repay making the expedition into the interior.

Mr. WYATT PAPWORTH proposed a vote of thanks to Mr. Carpenter for his paper. Having asked how the points of the

compass—as a guide to orientation, or in the case of Moslem buildings, the Kibleh—were to be interpreted on the plans shown by Mr. Carpenter, Mr. Papworth expressed a hope that the Council would see their way to publishing all the plans in the Transactions.

Mr. R. PHENE SPIERS seconded the vote of thanks, and said that his observations of the Mosques at Cairo, Damascus, &c., pointed to Mr. Carpenter being right in the conclusion he had drawn, that the Mosque at Kairwân had served as a type for that at Cordova and the generality of Mosques.

The CHAIRMAN said he had not had the advantage of seeing the Mosques described, and so could not say anything on them without further consideration. They would all agree, however, that Mr. Carpenter had taken great pains, and had read the paper with great interest. It was a paper which required to be read and considered more particularly and privately than could be done in the present circumstances. It was a good idea, and one he had thought of suggesting, that some of the plans and a few of the views which they saw hanging around them should be published with the Transactions. The Chairman then put the vote to the meeting, which, having been passed,

Mr. CARPENTER briefly replied, and the proceedings terminated.

THE CHANNEL TUNNEL.

A LECTURE was delivered on Saturday by Sir F. J. Bramwell, F.R.S., M.I.C.E., to the members of the Leeds Philosophical and Literary Society on the Channel Tunnel. He began by pointing out that our Continental neighbours, having borrowed the gauge of our railways, if a line of railway were laid between Dover and Calais a train might travel from the north of Scotland through France, Italy, and Germany without any break of gauge or transhipment of passengers. The first division of his subject was the making of the Channel Tunnel. There were two principal kinds of soil through which a tunnel could be made. One was so loose that it would not stand for a minute without being timbered, though it was easily excavated. The other kind was so hard that it required blasting. There was a notorious exception—the Thames (Brunel's) tunnel—which was made practically through a liquid material. If engineers could choose their own soil for tunnelling, it would not be the loose soil which required so much timbering, nor the clay, nor the rock, but one easily cut, and which when cut would stand alone. If such soil when cut proved impenetrable by water it would be perfection. On the whole of the English Channel the Straits of Dover was clearly the best point at which to make a tunnel, not only because it was the narrowest point, but because it was that where crossing hitherto had been general, and where the roads and railways on both sides converged. Then came the question, Was it at this narrow point that the desirable stratification was to be found? Fortunately they found the very formation of all others which was desired. The chalk cliffs on both sides of the Channel were identical, and the highest authorities, the geologists, said that, looking at what was found on the two sides and in the bed of the Channel, there was reason to believe that the chalk existed all the way across the Channel. In the construction of this tunnel every circumstance pointed to the use of machinery. This must, however, be worked at a distance from the original source of power. There were many means of doing that. Several of these he described. He would advise them, however, to use the system of compressed air, by the use of which they would drive the engines, as though they were employing steam, at any pressure from 1,000 lbs. to a square inch downwards. These compressed air engines did not vitiate the atmosphere as did other motors, but on the contrary, they carried into the face of the working a supply of pure air. The chalk appeared to be capable of standing for any length of time, and would allow of the lining being put in with great deliberation, though, indeed, the chalk upheld itself so well that it was doubtful whether there need be any lining at all. The lecturer then described the means by which it is proposed to remove the loose material. He also pointed out the means by which engineers could surmount possible, though improbable, difficulties arising from fissures in the chalk. If these fissures could not be filled up by a ship-load of Portland cement—thus creating an artificial rock through which they might bore—they might construct a wrought-iron tube wide enough to bridge the fissure, and watertight. Coming to the working of the tunnel, he said the question of ventilation here again demanded their attention. It might not be of much importance if engineers only entered the tunnel, but the ordinary passenger wrote to the *Times*. He complained—he must have fresh air. Under these circumstances he thought it probable that the ordinary locomotive would not be retained, although the temptation was very great. Including the ordinary locomotive there were seven modes by which the trains might be propelled. Enumerating these, the lecturer remarked of electricity that he would be a bold man who could deny that in two or three years this power would be of immense importance as a propelling agent for trains. The pneumatic system was an exceedingly efficient one where there were many trains travelling at short intervals, but he did not think it would be an economical system for a tunnel twenty-five

miles long. He therefore once more proposed to use the compressed air locomotive, which had everything in its favour. Coming to the objections which were urged against the construction of the tunnel, he argued that if it was worth while to spend a million and a half or two millions sterling in order to connect the intelligent but scanty population of the north of Scotland with England, it was scarcely reasonable to underrate a project which would establish a railway connection between England and the whole continent of Europe. Passing away from the points of the need and of the paying or non-paying of a dividend to shareholders—about which he believed there was very little conflict of opinion—he would come to the question of the safety of the country as affected by the tunnel. One must agree that some military and naval men of the highest position—the Duke of Cambridge, Lord Wolseley, and Admiral Sir A. Cooper Key—had strongly disapproved of the project; but there was no particular reason to regard them as infallible. Lieut.-General Sir John Adye and Sir Andrew Clarke took a totally different view. It was as a rule not wise to intrust the decision of any question involving complex considerations to specialists. Last autumn he had to put up with a good deal of good-humoured chaff while travelling in the United States on the subject of the Channel Tunnel scare, and was frequently asked whether the men of England had really grown timid lest, through the making of a couple of ratholes, they would be murdered in their beds. He proceeded to show how, from the engineer's point of view, it would be possible to render the tunnel useless to an invading enemy.

PICTURE DEALING.

THE late Mr. Nieuwenhuys, who died at his residence, Wimbledon, on the last day of January, at the advanced age of eighty-four, was, says the *Times*, well known to all the principal amateurs and collectors of pictures by the Old Masters. During his long and active life he had brought many important examples of the Dutch and Flemish painters to this country, which have enriched some of the best collections, among them being several for the Peel collection, since added to the National Gallery. He was entrusted with the formation of the gallery of the King of Holland, of which he wrote the valuable *catalogue raisonnée* published in 1843. Before this he had distinguished himself as an art critic, as early as 1834, by his review of the lives and works of some of the most eminent painters, with remarks on the opinions and statements of former writers—a work written in English, of which language he had made himself master, and thus qualified himself for the profession of an expert and dealer in London with that success which led him to make it his home, and gained for him the reputation of being a profound practical judge of pictures and an honourable man of business. Though Mr. Nieuwenhuys came after those famous days of picture sales at the end of the last century, when the Orleans collection was finally dispersed in London under the hammer, and when M. Desenfans and M. de Calonne sent their treasures into the market, yet he was contemporary with Mr. Buchanan, the author of the interesting memoirs of painting, and with Mr. Bryan, who acted for the Duke of Bridgewater and the Marquis of Stafford in their great purchase of the Orleans pictures, as well as with M. Delessert and M. de la Hante, the most eminent French dealers of their day. It was indeed to De la Hante that he sold the beautiful little *Vierge de la Maison d'Orleans*, which he (Nieuwenhuys) had bought at the auction of Mr. Hibbert's pictures at Christie's, in 1829, for 200 guineas, and after selling it to the Hon. G. Vernon, again became the purchaser of it in that gentleman's sale, in 1831, for 290 guineas. These were very low prices for a Raphael, and eventually the Duc d'Aumale had to pay at auction 150,000 fr. in 1869 to recover the long-lost gem of his family collection, which had twice passed through the hands of Mr. Nieuwenhuys. The vicissitudes of this little panel, only 18½ inches by 11½ inches, which will be remembered in the exhibition at Burlington House in the winter of 1872, are remarkable. It belonged to the famous Crozat in 1763, then to the Abbé de Camps, of whom the Duc Philippe d'Orleans bought it, only, however, to sell, with all his Italian and French pictures, to a Brussels banker, M. Walkuers, for 750,000 livres, in 1790. Then it passed to Mr. G. Hibbert for 500 guineas, and came up at Christie's, as we have seen. Soon after it was seen by Rossini, the great composer, who took such a fancy to it that he bought it, and had it for some years, parting with it at length to M. Aguado, and in the end it came up for sale in M. Delessert's collection at the Hôtel Drouot, to be recovered by the Duc d'Aumale. But perhaps one of the most notable of these curious chances and changes, which attend old pictures was in Mr. Nieuwenhuys obtaining from the Chapter of the Church of St. Bavon, at Ghent, the four lower wings of the celebrated altar-piece by Van Eyck, which are now among the rarest pieces of the Berlin Museum, their places being supplied by the copies which were made by Michail Coxie for Philip II. of Spain, who specially admired the work. These copies, by a most singular good chance, afterwards came into possession of Mr. Nieuwenhuys about the year 1850, and were naturally offered to the authorities of St. Bavon, at Ghent, and, of course, accepted, to be placed where they have been seen for the last thirty years, in

some sort of satisfaction for the loss of the originals, parted with in an evil hour, and it is said when the Bishop was absent. Mr. Nieuwenhuys had to stand an action at law for the recovery of the pictures thus sold to him, but the purchase was confirmed by law, while, fortunately, some compensation was eventually made in the discovery of the fine copies procured, strangely enough, by Mr. Nieuwenhuys himself, who was, no doubt, glad to have the opportunity of making the *amende* for his too favourable bargain. The price he paid is said to have been only 6,000 fr. They were afterwards sold, it is stated, by Messrs. Crowe & Cavalcaselle to Mr. Solly for 4,000l.; and by him for something more, it may be presumed, to the then King of Prussia, who, however, is known to have purchased the chief part of the Solly collection for 500,000l. M. Passavant states that Mr. Nieuwenhuys sold the wings, with some other pictures, for 100,000 fr. to Mr. Solly; so that this serious discrepancy exists, and probably there is an error in making 400l. into 4,000l., which could be cleared up by reference to Mr. Nieuwenhuys's papers. What has become of the other parts of the copy made by Coxie is not apparently yet known; so that, if any reference to them should be found among the papers of Mr. Nieuwenhuys, it would be of very great interest. Another copy (on canvas) was once in the Hôtel de Ville, Ghent, which was sold by the French, and was afterwards, in 1819, in the collection of Mr. Aders, and is said to be still in England. Possibly Mr. Nieuwenhuys may have left some traces of the source whence he obtained the four wing pieces, which might lead to the discovery of the remaining parts of the copy of the great altar-piece of the Adoration of the Lamb. No such pictures are to be found now in the Madrid collection, if they ever reached their destination.

THE ARCHITECTURAL ASSOCIATION.

THE seventh ordinary meeting of the Association was held on Friday evening, Mr. E. G. Hayes, President, in the chair. The following gentlemen were elected members:—Messrs. W. L. Buxton, A. H. Osmond, J. Upton, A. H. Heron, A. Miles, C. W. Piper, F. S. Ogilvie, E. Greenop, H. D. Walton, J. Lord, jun., H. Evans, A. E. Mullins, and F. Swinburne. Mr. E. J. Tarver, past President, and Mr. Crossland, member of the Institute of Architects, were elected members of the Association by acclamation.

A vote of thanks was passed to Mr. Gribble in connection with the late visit.

Mr. W. H. ATKIN BERRY, Hon. Secretary, said that the visit for February 24 (to-day) was not then settled, but he hoped it would be fixed in time to give notice in the professional journals.

Mr. A. J. GALE then read a paper entitled

Some Notes on Professional Practice.

Mr. GALE said he did not propose to go deeply into details of the various departments of modern practice, but to review some of the influences that bore on modern practice, and the relations of the architect to his work and to his employer. The profession had its recruits from all grades in life, and all degrees of education, who required in many cases a considerable training. Having referred to educational matters and numerous means of training of a more special kind open to a student nowadays, he remarked that no one could hope to claim the highest position in his profession as a practising architect, who was not, at the same time that he was a true artist, a thoroughly practical man, and he believed that the standing of architects had been much damaged in the eyes of the public because, for matters constructive, many relied almost entirely on the practical knowledge of the quantity surveyor, whose special department this was often supposed to be. It hardly came, Mr. Gale said, within the scope of his paper to suggest improvements upon the average curriculum of studies he had outlined, but he might add that a special course of study in advanced drawing from the antique, &c., a few months spent in the workshops of a high-class building firm, or, better still, a year in the position of clerk of works would be most useful. But supposing the student to be the possessor of a store of knowledge, to have completed his articles, and perhaps to have served a year or two as a junior in a good office, practice being, say, out of the question—for the public were slow to trust young men—the young architect looked about him; and after perhaps some difficulty, less or greater, as he was more or less experienced, obtained an appointment as managing assistant to an architect in good general practice. Here his real troubles began, and his thoroughness or carelessness in the past would be felt. He was brought face to face with difficulties of all kinds—questions constructive, to be settled in the preparation of working drawings; arranging matters so as to carry on the work of the office smoothly; interviews with builders and clients; superintendence of work; settlement of accounts; instruction of the pupils and the various other duties of his position. All this was training of the best kind, and the person who successfully managed another man's office was most likely to do the same with his own when he had one. Mr. Gale then passed on to the time when work offered itself to the aspirant who was in a position to start for himself, having passed the new examinations and joined the Institute of Architects. He perhaps had not sufficient work to keep the whole of his time profitably

employed. In this case it was a very usual proceeding, and one which both principal and assistant found convenient, to arrange half one's time for private work, and half for work at the principal's office. After referring to the competition question, Mr. Gale described in detail how the young architect would deal with his first building of any magnitude, and in the course of his description, said it seemed a pity that the specification should be left entirely to the quantity surveyor, as it often was, for the architect himself must best know what he meant the work to appear and to be, in each particular case. He did not consider it any answer to the question to say that the quantity surveyor was the more practical man of the two. As far as his experience went, he found no reason to believe it improper or inadvisable that the quantities should be taken out by the architect for his own works, or at least under his eye in his own office. It insured careful and reiterated attention to the details; difficulties were met by a full, first hand knowledge of all the circumstances of the case, and he did not think there was much advantage, as had been maintained, in the submission of the plans to a second critical judgment. The quantities must, if taken out by the architect, certainly be paid for directly by the client, and the whole be done with his knowledge and consent. Mr. Gale described the various proceedings from the time of the commission for the work being received to the finish, planning, obtaining tenders, selection of builders, &c., being in turn treated of. The selection of a clerk of works, he remarked, was a matter of some difficulty, as he might turn out unreliable in many ways. He might drink, or connive at builders' dishonesty; or, if honest and sober, he might be incompetent to perform his duties. An energetic architect's assistant—junior, pupil even, or otherwise—might make a good clerk of works, especially if he had tact and business capacity. The clerk of works should be constantly on the works and not be kept too much in his office making drawings, or sent away on errands of various kinds, if it could be helped. There were quite enough things for him to do, if he properly attended to his duties, without having the care of matters which were better done in the architect's office. Some details there were which the clerk of works alone could fully appreciate the need of, and these he would best make on the spot, but they were more in the nature of explanatory diagrams than detail. Again, by careful periodical supervision, without however undue interference, the success of a good average clerk of works was often largely affected. It should be ascertained by the architect that his records of extra work and variations were kept duly posted up, and that he had them ready in such a form that they might be really useful in settling up accounts. His method of dealing with the builders' representatives should be noticed, and any points in which he could beneficially alter his manner should be mentioned to him. Too much zeal was as bad as too little, and it frequently happened that a foreman and his employers were driven to the verge of desperation by perpetual and often well-intentioned interference. A mistake, or scamping of work, should be checked at once, and not allowed to cost the builder unnecessary labour after discovery. When it was considered how many and how complicated arrangements were required to carry out a building, it must be admitted that an honest builder should be treated with all the consideration that could fairly be shown to him. In the majority of cases an architectural student approached the position of clerk of works admittedly very unprepared, and in the nature of things it must be so. His knowledge had been till then largely gained from office work. Still, he had no cause to fear. He had, it was true, new responsibility, but he would soon find his footing.

Mr. Gale then alluded to architects in regard to their appearances in public as witnesses in legal cases, and as architects to public bodies, &c., in all which cases he should be able to prove his aptitude for speaking and thinking quickly and well, under the critical notice of his fellow-men. Besides, it often fell to an architect's lot to address public meetings at laying foundation-stones, opening ceremonies, &c., and it often happened that a man who was successful at technicalities failed when required to deliver an address of an impromptu nature to a general audience. Sanitation and drainage matters, heating and ventilation, were then dealt with, in the course of which the speaker called attention to the remarks of Mr. Ewan Christian, delivered at a former meeting of the Association. The speaker next entered on the question of dilapidations, damages by fire in connection with insurance companies, the development of building estates, and Government work as regarded acting professionally for Government. The problem as to the ownership of drawings was also noticed, and this was followed by a consideration of architects' charges. Specialism and valuations next claimed attention, after which some special remarks were devoted to designing, in which allusion was made to the use of books in designing. Sheer copying, Mr. Gale said, was to be condemned; but the knowledge of where to go for hints on detail and construction was most valuable. Indeed, it had been said that, in these days of many books and many subjects, knowledge was in many cases the faculty of knowing where to lay your hand on the information you required. This was true as a rule, more particularly as to questions of plan and construction. Mr. Gale then concluded with observations on the relations between architects and lawyers, questions of light and air, easements, arbitrations, &c.

The PRESIDENT said they were under a twofold obligation to Mr. Gale. In the first place, he had come forward to fill an unexpected vacancy that evening, and, in the second place, they were indebted to him for a very comprehensive paper, and one which had touched on all the subjects they were likely to meet with in the course of their professional career. Competency in many of the matters treated of could only be acquired in actual practice of that career. Still, to be forewarned was to be forearmed, and thus they would be the better able to grapple with the subjects when brought face to face with them. With regard to the employment of pupils as clerks of works, he thought it should be deferred till they were out of their time. The position was one of responsibility, and required an accurate knowledge which the pupil could hardly be expected to have attained. In concluding, the President asked Professor Kerr to favour them with some remarks.

Professor KERR testified to the pleasure he felt in attending meetings of the Association and contributing what he could to its welfare. He had listened with very great satisfaction indeed to the paper which had been read. The range of subjects touched on was very large, and though it was impossible to treat them all with minuteness, yet Mr. Gale had most successfully suggested to students and beginners in the Association the main questions which required attention and somewhat anxious consideration in ordinary life. The point the Chairman had mentioned in regard to the employment of pupils as clerks of works was an important one, and one well worthy of consideration on both sides. In these days, when the architectural profession was extending itself in point of numbers so largely, and the amount of work to be done was not extending itself in like proportion, he held it was the duty of all who wished well to the profession to encourage pupils to direct their attention to all kinds of architectural details. He was happy to see in many ways that architects were pushing their way, or being pushed, into fields of exertion which were formerly closed against them. As regarded undertaking the duties of clerks of works, nothing could be more valuable, educationally, to young men than the exercise of these duties. At the same time he must be competent to exercise them, or it would be wrong to place him in such a position. The clerk of works had to interpret the drawings of the architect, which builders and builders' foremen could not as a rule so well do. He had to watch the client's interest in several matters which were not easily determined, such as the quality of materials, performance of work, the avoidance of pretended extras; and young men were not able to tackle all that. But a young man who had passed through his apprenticeship could not do better than pass some time as a clerk of works. Architects were not sufficiently alive to sending out their pupils to inspect their works. It was not from selfishness, but because masters were too much occupied to think of these particular questions; but a young man who was learning architecture as a business ought to be sent out to see how buildings were executed, and ought to be permitted to pick up what he could out of the office as well as in the office. But it was quite true that young men did not always take advantage of such opportunities when offered; they liked to pass their time in the more amusing occupation of making drawings in the office; but he would put the matter in this way, that young men should have more opportunities of seeing out-of-door work. Speaking of the relation of architects towards lawyers, Professor Kerr said it unfortunately happened in this country at the present moment that lawyers were increasing in numbers in a most marvellous way, and, inasmuch as they would live or starve, it followed that disputes were increasing, and no dispute could nowadays arise without being converted into a bitter quarrel. Speaking with all respect of lawyers, he must say the system of litigation under which they groaned was very grievous. There was something in bricks and mortar that lawyers could not understand. A solicitor might occasionally have the means of arriving at some knowledge of what it was all about; but as for the barrister, and he often told them so, he had not the faintest glimmer of knowledge in the matter. They dealt with abstractions; but there were no abstractions in building matters. All building disputes ought, he thought, to be settled by architects, and by architects alone. He had never known a question of building settled in a court of law, except upon a false issue. The object of the lawyers was to mystify the judge, and the business of the judge was to find his way out of the mystification. Of course he did not do it. They never believed what the profession said, and so they could not and did not understand the case. One counsel persistently raised one falsehood, and the other raised persistently another falsehood; the judge raised a third, and on that settled the case in dispute. With architects the process would be somewhat irksome and tedious and somewhat expensive, but expenses would not be run up were it not for lawyers. An arbitrator always did his best to get rid of the lawyers in the first place, and then he heard patiently each side in order to save time, and he gave his decision on practical grounds. Professor Kerr then showed by a little agreement on the part of litigants they might arrive at a result fair to each. Truth, he remarked, always lay between two extremes, and it did not take much to see that it lay very nearly in the middle. The question of how to settle building disputes without litigation ought to be taken up by the Institute upstairs; but if the Association would take up the ques-

tion in a primitive way they would be doing a service, and it would eventually be brought before the higher tribunal upstairs.

Mr. J. SMITH proposed a vote of thanks to Mr. Gale for his paper. In the course of his remarks he said he was afraid to think of the consequences, if pupils were placed in the position of clerks of works, an arrangement which independently would hardly satisfy the client. It was bad enough when, for the first time, undertaken by a person considered duly qualified for the position. Pupils should certainly be sent out on to works in progress, a system which was not carried out in London as it might be. It seemed to him that an architect ought to take the pupils under him on to his works. He thought too much was made out of the question of sanitary matters, as if there were some serious difficulty in such matters; clients of course inferred from this that architects knew nothing about sanitary arrangements, and perhaps with justice. The fact was that sanitarians knew something about them, but he would be very sorry to hand over to these specialists the sanitary arrangements of any building, except under the guidance and with the help of an architect. It was difficult to understand how it was so much nonsense was talked about sanitation. The matter was simple enough in itself, the chief point being to carry it out with the utmost simplicity possible. The basis of the whole thing was to have exact and correct principles carried out properly.

Mr. S. F. CLARKSON seconded the vote of thanks, and spoke in complimentary terms of the paper which had been read.

Mr. F. FARROW said that a sore subject had been alluded to, and it was the question of the ownership of drawings. In law, no doubt, the ownership rested with the client, but in equity it rested with the author, and if they used a little strategy they might carry out equity instead of law. If they put it before a client that they were willing to carry out the work on the usual conditions of 5 per cent., and retain the drawings, but if he retained them they would want another 5 per cent., the client would be quite willing to accede to the proposition. And to avoid any unpleasantness they might give the client a plan of the house, showing the water and gas service and the drainage system. Few clients would then be so hard on them as to exercise their strict legal rights; in this way the difficulty might be got over.

The PRESIDENT then put the vote to the meeting.

Mr. GALE in replying pointed out that in speaking of the employment of pupils as clerks of works, he implied that due discretion must be used in the matter. Many pupils were decidedly able to assist an architect in the carrying out of works to a considerable extent, and if they did make some mistakes, clerks of works were not always what they should be, nor as reliable and efficient as they should be, and he thought there were occasionally cases where pupils could, with great service, be employed as clerks of works. In the present day they could hardly feel that the word architect covered the whole of the work they as architects felt themselves qualified to undertake. He believed that the term architectural surveyor was the true term to describe their status, and he was certain that they were fully qualified to carry out both branches of the profession if necessary—that was to say, if there were two branches. As to the suggested plan for retaining the ownership of drawings, it was just possible that it would not be practicable, as the client might go elsewhere, and in these days of competition of all sorts, one could perhaps hardly afford to lose a client.

WESTMINSTER ABBEY.

THE following memorial has been forwarded by the Duke of Westminster to the Home Secretary on the subject of the injury done to public buildings in Westminster by the excessive emission of smoke, especially to Westminster Abbey and the Houses of Parliament, urging a stricter enforcement of the provisions of the existing law, which are believed to be adequate for the suppression of much of the existing nuisance from the potteries. The memorial was adopted at a meeting of the Council of the Smoke Abatement Institute on the motion of Mr. Ernest Hart, seconded by Lord Algernon Percy, M.P.:—"Memorial to the Right Hon. the Secretary of State for the Home Department.—Sir,—The undersigned memorialists, members of the Council of the Smoke Abatement Institution, and others, are desirous of respectfully calling your attention to the evils attending the excessive emission of smoke and other noxious vapours from furnaces connected with factories and workshops in the metropolis, and especially those connected with various potteries in the district of Lambeth. Notwithstanding the serious injury to the Houses of Parliament, Westminster Abbey, and other buildings which must arise from this cause, and of which recent evidence has been adduced, your memorialists have seen with regret that not even the powers of the existing Acts of Parliament passed to restrain this nuisance are fully exercised. By the Smoke Nuisance (Metropolis) Act, 1853, and the amended Act of 1858, expressly including potteries, it is enacted that 'the best practicable means for preventing or counteracting smoke shall be adopted, and that any person in charge of a furnace who shall so negligently use such furnace as to cause a nuisance, shall, upon summary

conviction for such an offence, forfeit and pay a sum not more than 5*l.* nor less than 40*s.*, and upon a second conviction for such offence the sum of 10*l.*, and for each subsequent conviction the sum of double the amount of the penalty imposed for the preceding conviction.' Nevertheless, in several cases recently tried before the magistrate sitting at the Lambeth Police-court, the prosecutions having been instituted in pursuance of the provisions of the Act, and the offences proved and convictions obtained, merely nominal fines varying from half-a-crown to 10*s.* have been inflicted. In some of these instances former convictions had been obtained. In some other parts of the metropolis similar leniency has been shown to offenders against these Acts, and the objects of the Legislature have been defeated. Your memorialists believe that investigation will satisfy you that these industries may be and are elsewhere being carried on without excessive production of smoke. Your memorialists pray that you will cause investigation to be made of the circumstances here alleged, and that you will take such steps as may seem best to you to cause the Smoke Nuisance (Metropolis) Acts to be effectually carried out throughout London. (Signed), WESTMINSTER, President of Council; ERNEST HART, Chairman of Committee of Council."

WAGES IN THE PARIS BUILDING TRADES.

A STATEMENT has been prepared by Mr. J. A. Crowe (the joint author of the well-known books on Italian art, but who is now Commercial Attaché to the British Embassy in Paris) on wages of some of the trades in Paris. It has been derived from statistics contained in two official publications, the "Annuaire Statistique de la France" and the "Série des Prix de Paris." The average earnings of an unfed workman in Paris were 4 fr. 63 c. in 1876, 4 fr. 78 c. in 1877, and 4 fr. 81 c. in 1879. The following comparisons have been taken from the "Série des Prix de Paris," and they show an increase in the rate of wages in the building trades of Paris varying from 40 to 50 and even 60 per cent. :—

	1875-76		1882	
	Fr. c.	Fr. c.	Fr. c.	Fr. c.
Navvies or daily labourers at earthwork . . . per hour	0 40	—	0 60	—
Stone-cutters, skilled "	0 75	—	1 20	—
ordinary "	0 55	—	0 85	—
Masons "	0 35 to 0 62	—	0 50 to 0 90	—
Paviors, foremen "	0 55	—	0 80	—
journeymen "	0 35	—	0 55	—
Building carpenters per day	0 60	—	0 90	—
Tilers and slaters, foremen "	6 25	—	8 00	—
journeymen "	4 25	—	5 00	—
Plumbers "	4 00	6 00	5 00	7 50
Carpenters "	5 00	6 00	8 00	9 00
	7 00	—	8 75	—
	4 50	—	6 25	—
	6 00	—	8 00	—
Smiths and locksmiths "	4 00	—	6 00	—
	5 25	—	7 50	—
	4 50	—	6 00	—
	4 00	—	6 00	—
Chimney-makers "	5 75	—	7 00	8 00
journeymen "	3 25	—	4 50	—
Marble-cutters "	5 75	7 00	7 50	8 50
Painters (decorators) "	0 60	—	1 20	—
ordinary "	0 60	—	0 80	—
Gilders per hour	0 70	—	1 00	—

According to a table furnished in December by the Chamber of Commerce of Rheims, the salaries of unfed workmen there in 1882 were :—

	Per Diem			Per Diem	
	Fr. c.	Fr. c.		Fr. c.	Fr. c.
Brick and tile trade and coachmakers	4 00 to 5 00		Painters	5 00 to 6 60	
Carpenters	5 00 6 00		Plumbers	4 00 7 00	
Joiners	4 00 6 00		Sculptors (decorative)	7 00 10 00	
Smiths	4 00 5 50		Locksmiths	4 00 6 00	
Masons	4 00 6 00		Stonecutters	4 80 6 60	
			Labourers	4 00 5 00	

EGYPTIAN EXPLORATION.

THE office of president of the Egyptian Exploration Fund has been accepted by Sir Erasmus Wilson, and he has headed the subscription list with a donation of 500*l.* With this aid the society has begun excavations at Tel-el-Maskhuta, in the Wady Tûmilat. The mound is the supposed site of Raamses, one of the two cities specified in the first chapter of Exodus as built by the forced labour of the Hebrews. M. Edward Naville, the Swiss Egyptologist, has, in co-operation with Professor Maspero, undertaken the direction of the excavations on this important site, where he is now at work, aided by an experienced engineer and a gang of eighty labourers. The results to be anticipated from discoveries at Tel-el-Maskhuta are inscriptions which shall enable Egyptologists to identify the Pharaoh of Moses, to assign a dynastic date to the period of the oppression, and to settle the much-disputed question regarding the route of the Exodus. More funds are needed for the prosecution of the work already begun.

THE PRIVATE BILLS OF 1883.

THE report by the Board of Trade upon the various railway and other Bills of the Session that has just commenced states that the number of applications for authority to construct new works of all kinds and for electric lighting powers furnish a less total than that for the Session of 1882. Taking railways and canals separately, however, there is an increase both in the mileage proposed to be constructed and the capital asked for. The Bills of existing companies amount to 96, against 104 last year; the proposed mileage is 623, against 591; but the capital is 31,537,632*l.*, against 36,863,798*l.* The Bills of new companies, including the Manchester Ship Canal and the Lancashire Plateway, which latter is 137 miles long, are 55 in number against 60. The lines to which they refer are mostly long ones, for the mileage proposed is no less than 1,164, against 789, and the capital asked for is 56,828,567*l.*, against 45,798,509*l.* There are 106 applications for Provisional Orders relating to electric lighting, the capital proposed being 2,752,778*l.*

GLASGOW ARCHITECTURAL ASSOCIATION.

THE fourth of a series of lectures was delivered in the room, 101 St. Vincent Street, on Tuesday evening, by Mr. W. P. Buchan, his subject being "Sanitary Appliances and their Practical Application." There was a good attendance, the president, Mr. H. Lawrie, being in the chair.

The lecturer in his remarks, which were illustrated by means of coloured diagrams, experiments, and actual specimens of several sanitary appliances, impressed upon the members the importance of their giving great attention to the principles of sanitation. He then reviewed the various kinds of sewer traps, from the earliest unventilated syphons to the latest modern type, warning against those which have their cleansing opening so placed as to give no access to the portion next house, which consequently becomes fouled without means of remedy. The trapping of lavatories, bath, and sinks was then noticed; then ventilation and flushing, with cautions against explosions, being very fully described. The necessity for ventilators in all soil-pipes was insisted upon, and this was proved by experiments with a model. The different patent w.-c.'s were then compared and commented on.

The discussion which followed was opened by Prof. Simpson, who acknowledged the great services rendered to practical sanitation by Mr. Buchan, and fully endorsed his views, giving several examples from his professional experience of the evils resulting from their neglect. He strongly condemned the Glasgow practice of ventilating the public sewers by means of gullies placed at the edge of the pavement, and advocated the trapping of such, the ventilation of the sewers to be effected by gratings placed in the middle of the street.

After several members had expressed their opinion, on the motion of Prof. Simpson, seconded by the vice-president, Mr. P. M. Chalmers, a cordial vote of thanks was accorded to the lecturer.

NORTHERN ARCHITECTURAL ASSOCIATION.

THE quarterly meeting of the Northern Architectural Association was held on Tuesday, February 20, in the Old Castle, the president, Mr. John Tillman, of Sunderland, in the chair. There was a good attendance. Mr. Oliver moved, "That the general rules of the Royal Institute of British Architects for the regulation of architectural competitions be adopted by the Northern Architectural Association, and that printed copies of the same be distributed by the secretary." He said it was pretty well known that the Corporation were about to erect several extensive blocks of buildings in various parts of the city, and that they had volunteered the information that the designing of these should be submitted to public competition. He (Mr. Oliver) being a member of the Corporation could not, of course, become a competitor, but he hoped to be of service in conjunction with both bodies—viz., the Corporation and the Architectural Association. He believed Mr. Laws, the City Engineer, entered heartily into the recommendations of the Council, and so far as he had been able to learn every member of the several committees wished to carry out the resolution of October 1881. The Royal Institute of British Architects, he continued, had given years of attention to the question of competition, and as it was one of the great art institutions of the country, he thought they could not do better than adopt their general rules, which fairly met the mere architectural adventurer and gave the balance of influence to the honourable practitioner, at the same time securing the interests of the public. Mr. Oliver concluded by saying that he believed the Council wished to do justice to the architectural profession, and that the legitimate members of that profession were most anxious to do justice to the works entrusted to them, and expressed a hope that the working out of the new régime would result in improved art culture, both in the profession and in the public. This was seconded and carried.

Mr. Newcombe proposed that a copy of the general rules be

forwarded to each member of the Newcastle and Sunderland Corporations, with a request that they would give them their best consideration, and adopt them in any architectural competitions they may decide to invite.

After an animated discussion the resolution was carried, and the meeting terminated.

THE ABERDEEN ART GALLERY.

THE acting committee appointed by the subscribers to the Art Gallery and Museum met on Monday afternoon in the Town Hall, for the purpose of receiving the report by Mr. George Reid, R.S.A., and Mr. Rowand Anderson, R.S.A., architect, Edinburgh, as to the set of the competing plans for the proposed new building in Schoolhill. Lord Provost Esslemont presided, and there was a large attendance of the members of committee. The adjudicators reported in favour of the plans submitted under the *nom de plume* of "Industry and Art." The committee, having again gone over the twenty-six sets of competing plans, agreed to accept the adjudication, and resolved accordingly. The *Aberdeen Herald* says that Messrs. Matthews & Mackenzie, architects, Aberdeen, are the successful competitors. The cost of the new building will be 5,000*l.* A committee was appointed to examine the working plans and specifications of the building. The following five gentlemen form the committee:—Baillie Donald, Baillie Hunter, Mr. John Fyfe (Kemnay Quarries), Mr. A. O. Gill (manufacturer), and Mr. Hay (Messrs. Hay & Lyall).



The Decoration of St. Paul's.

SIR,—Once more beneath the dome of St. Paul's, my mind reverting to the decoration scheme is at once oppressed and irritated. I feel that swearing "at large" would hardly be an appropriate mode of gaining relief, so I fall back upon the usual resource of the free-born Briton, and grumble through the press. To me it seems hardly credible that any man, still less credible that any committee of sane men, should waste the energy which has been wasted, or dream of incurring the additional expenditure of thought, money, and artistic labour required in decorating St. Paul's in the way which has been most generally approved. To-day (17th) was bright; the sunbeams streaming through the south windows illuminated the grand vault to an unusual extent, yet still left it in mysterious gloom. In vain I tried to imagine any propriety in fixing away up there Sir Frederick Leighton's magnificent work (of which you recently gave us such an admirable illustration), or any other work worthy of his brush. It would be absolutely thrown away—sheer and ridiculous wastery; while probably a better effect would be produced without the use of a single line on the dome. I shall not occupy your space by attempting to argue the point; it hardly admits of argument, but seems to appeal directly to the most ordinary kind of common sense. To my unsophisticated eye, what St. Paul's wants is a little bright colour in the windows, and its decoration would be complete—not of course hideous painted glass, but delicate translucent mosaic. There is no light to spare, and a very slight diminution of it would show how little mural painting was wanted.

One grumble more. It is possible, I hope, to admire the cartoon to which I have referred—*The Sea giving up its Dead*—as a work of art, and yet to regard it with extreme repulsion as a church decoration. Surely we have got beyond such gross materialistic views of resurrection life; the ghastly process of recovering dead bones with veritable flesh might have been left to the imagination of those able to imagine it without a portrayal which is only too revolting to be ludicrous.

Your obedient servant,
A COUNTRY ARCHITECT.

NEW BUILDINGS.

The New Alhambra Theatre.—It is authoritatively stated that although the Alhambra Company have not yet quite settled their differences with the companies in whose offices the destroyed Alhambra was insured, the directors, of whom Mr. H. Sutton is the chairman, have made financial arrangements which will admit of building being begun at once. The new theatre is to be completed, according to plans prepared by Messrs. Perry & Reed, John Street, Adelphi, before next Christmas, at a cost of 27,000*l.* It will contain all modern improvements in theatre architecture, especial care being taken to provide capacious and convenient entrances, corridors, and exits. The lease of the site upon which it will replace the old edifice has yet twenty-eight years to run.

LEGAL.

Crewe County Court, Feb. 16.

(Before Mr. THOMAS HUGHES, Q.C., Judge.)

SACKFIELD v. ATKINSON AND POTTS.

LIABILITY OF ARCHITECTS.

This case, which was four days before the Court, was concluded at a late hour on Friday week. The plaintiff was James Sackfield, timekeeper in Crewe Works, who claimed from Mr. J. A. Atkinson, architect and civil engineer, and Mr. J. B. Potts, builder, 50% for alleged breach of contract in the erection of two houses for him in Delamere Street. The case involved a curious point of law—whether or not, in the absence of a specific charge of fraud or collusion against the defendants, any cause of action lay against the architect.—Mr. Lamb, barrister, who appeared for Mr. Atkinson, contended that if fraud was not imputed at the outset of the action, even if it were proved subsequently, it could not be taken as evidence against his client.—The Judge, however, overruled the objection, and the case was tried on its merits.—In the early part of last year Mr. Atkinson prepared plans and specifications for the plaintiff for two houses. He (the architect) invited tenders, and out of three accepted Potts's as being the lowest (46%). The buildings were completed in about four months, but when the last instalment of money under the contract became due the plaintiff wished to retain 30% in order to see whether any defects became apparent. The builder objected to this, and on receiving an assurance from the architect that 12% retained under the "maintenance clause" would be sufficient to meet any contingencies of this kind, plaintiff paid the whole of the money. He soon found, however, that there were serious defects in the houses. One of the chimneys smoked badly; the walls were not plumb; the tiles were not properly laid, and many in the passage were broken. The plans had been departed from, and the specifications not adhered to. The suggestion of the plaintiff and his witnesses was that the mortar was in large measure mere mud, that the bricks were inferior, that the doors were so thin as to be almost useless for the purpose, and that the woodwork generally was bad. The Judge and the learned gentlemen on either side visited the houses and examined the work.—On returning to court his Honour said he thought when the gas pendant was pulled that the ceiling was coming down. He observed light admitted into the gable from three defects in the walls.—The defence was that the materials used were the best that could be got in the district, but the admission was made that one or two little items set forth in the specifications had not been done.—In giving his decision, the Judge commented strongly on the conduct of the defendants. The architect, he said, visiting the buildings every day as he did, should not have passed over the materials that had been used. It was his duty to protect the plaintiff, and a comparatively inexperienced man might easily have detected that the materials that were being used were not according to the specifications. The position of the architect ought to have been that of a quasi-arbitrator between the parties, but Mr. Atkinson lost that position and passed over work that had been "scamped." He should give a verdict for the plaintiff for 50%, with costs on the higher scale. A set-off of 12% for the "extras" was allowed.—His Honour said he hoped it would be a warning to both the architect and his co-defendant.

GENERAL.

Sir Coutts Lindsay, Bart., has accepted the presidency of the Sunday Society. The permission to the members to visit the present exhibition of the Grosvenor Gallery will, however, be withheld, owing to the risk of damage to the paintings from overcrowding.

Mr. R. H. Edmundson has presented to the Manchester Art Gallery a small collection of ancient textile fabrics, the property of the late Mr. D. G. Rossetti, which it is hoped may not be unworthy to stand by the side of the fine collection of Dr. Bock, just acquired by the Art Gallery Committee. Mr. Rossetti's collection is that of an artist rather than of a collector of curiosities; many of the pieces are of large size, and some are duplicates.

Mr. Irving, clerk of works at Lichfield Cathedral, was on Tuesday elected an honorary member of the Derbyshire Archaeological Society.

Mr. J. L. Pearson, R.A., after his survey of the parts yet unrestored of the parish church at Yarmouth, has recommended works of restoration for the south transept and west end of the nave, the estimated cost for the former being 1,249%, and for the latter, 1,025%.

C. Pfoundes gave a lecture at the Wimbledon Art College on Saturday upon "The Art of Old Japan." On Wednesday next Mr. Pfoundes will read a paper before the Royal Society of Literature on "Art and Literature: their Connection, illustrated

by the Harmonious Alliance of the Literature and Art of Old Japan."

Windsor Castle.—On Saturday the employes of the Office of Works at Windsor Castle erected a hoarding in Thames Street, at the base of the Curfew Tower, the ancient walls of which are in a weatherworn and dilapidated condition, pieces of stone flaking off occasionally during rough weather and falling on to the pavement below.

A Theatre is proposed to be erected in Durham, and a company for carrying out the project has been formed.

At the Leeds Architectural Society, on Monday evening, Mr. Geo. Bertram Bulmer read to the members a paper on "The Wakefield Town Hall." After giving a full and interesting description of the various parts of the building, Mr. Bulmer pointed out that the designer of the building had availed himself of modern materials and modes of construction, as well as drawn many an inspiration from the knowledge of the works of those who had gone before.

Darlington Hospital.—The committee of this institution met on the 16th inst. to appoint an architect for the proposed new building. There was a very large attendance. Mr. W. C. Parker moved, and the Rev. T. E. Hodgson, Vicar of Darlington, seconded, that local architects be invited to submit plans in competition. The motion, however, was lost, and Mr. G. G. Hoskins, F.R.I.B.A., of Darlington, was appointed to carry out the new building with only one dissentient vote.

Birmingham Architectural Association.—An ordinary meeting of this association was held at Queen's College last week, under the presidency of Mr. W. H. Kendrick, the attendance being large. Mr. G. Kenwick was elected an honorary member. A lecture was delivered by Mr. J. M. Gething, of Kidderminster, on "Some Errors in Construction," the subject being illustrated by a series of drawings. A discussion followed, and a hearty vote of thanks was proposed by Mr. R. B. Morgan, A.R.I.B.A., seconded by Mr. F. E. F. Bailey, A.R.I.B.A., and supported by Messrs. T. Jones, W. G. Mantle, H. Cleve, V. Scruton, and Franklin Cross (hon. secretary).

Plans for New Harbour Offices, Aberdeen, prepared by Messrs. Matthews & Mackenzie, have been adopted, omitting for the present the central clock tower. The cost, inclusive of tower, was estimated at about 7,000%.

Mr. C. Barry's plan for roofing the area of the Royal Exchange has been adopted. The expense, 12,000%, is to be divided between the Corporation and the Mercers' Company.

A Reredos, designed by Mr. Crowther, architect, Manchester, is proposed to be erected in Eccles parish church.

The Manchester Academy Exhibition of Fine Arts opened to the public on Wednesday.

Mrs. Gibbs, of Tyntesfield, Bristol, has offered to present a chaplain's residence to the British Seamen's Orphan Home at Brixham, provided a sum of 1,000% is raised as an endowment fund for repairs.

Mr. T. Woolner, R.A., has been entrusted with the commission for the recumbent statue of the late Lord Frederick Cavendish, which is to be placed in the Priory Church, Cartmel, Lancashire. A memorial window by Mr. Holiday is also to be placed in St. Margaret's Church, Westminster.

Mr. Henry Hughes, of the firm of Ward & Hughes, Soho Square, London, artists in stained glass, died suddenly at the Golden Cross Hotel, Bromsgrove, on Saturday last. Mr. Hughes arrived at Bromsgrove to superintend the erection of a stained glass window in the parish church. He was sixty years of age.

A Scheme for the erection of public baths in Carlisle has been decided on. The cost, which is estimated at 6,000%, is to be defrayed out of the profits of the gas-works.

New Buildings for the police head-quarters are to be erected at Lewes, from the plans of Mr. Henry Card, county surveyor. Messrs. Rowland & Son, of Horsham, are the contractors for the work.

Messrs. G. M. Hammer & Co. have supplied the whole of the school furniture for the Finsbury Technical College.

The De Vos Collection of Old Masters' Drawings is to be sold by auction this spring at Amsterdam. In this collection are drawings of Rembrandt, which are not only finer and more numerous than those of any collection in private hands, but which actually rival those of the Albertina, at Vienna, in importance.

A Meeting of the shareholders of Perry & Co., Limited, was held in Birmingham on Tuesday last. Since the formation of the company the directors have placed annually a large sum to the reserve fund, for the purpose of providing a fund for depreciation on machinery, leases, buildings, and goodwill, but although they have written off the sum of 15,015% for the depreciation, it was not necessary for them to trench on the reserve fund. A dividend equal to nine per cent. was declared on the ordinary shares. The profit on trading during last year was 20,905%, and the value of the company's assets is 359,367%.

SUPPLEMENT

TO THE

ARCHITECT

CONTRACTS, COMPETITIONS, AND TENDERS.

LONDON, FEBRUARY 24, 1883.

TENDERS, ETC.

*** As great disappointment is frequently expressed at the non-appearance of Contracts Open, Tenders, &c., it is particularly requested that information of this description be forwarded to the Office, 175 Strand, London, W.C., not later than 3 p.m. on Thursdays.*

*** Correspondents, when writing to notify an extension of time, or an alteration of the date of sending in Competitions or Contracts, are requested in their letter of advice to write at the head of the required change—
"Contract Supplement to THE ARCHITECT."*

APPOINTMENT VACANT.

SOLIHULL.—Mar. 10.—Applications are required for the appointment of a Surveyor to the Rural Sanitary Authority. Salary, £150 per annum. Mr. F. L. Thompson, Clerk to the Authority, Bank Buildings, Solihull.

COMPETITIONS OPEN.

MORLEY.—Mar. 20.—Plans are required for new Wesleyan Sunday Schools. Rev. Wm. Griffiths, Wesley House, Morley.

NOTTINGHAM.—Mar. 15.—Plans, Designs, and Estimates are invited by the Corporation for the Erection of Municipal Offices. Premiums to the extent of 600l. offered. Mr. S. G. Johnson, Town Clerk, Municipal Offices, Nottingham.

SPTALFIELDS.—Mar. 3.—Designs and Estimates for Iron Roof are required by the Market Committee. Mr. R. Rayner, Elder Street, Norton Folgate, E.

WALSALL.—Mar. 1.—Plans and Specifications are invited for the Erection of Schools with Class-rooms and Outbuildings to accommodate 850 Children. Mr. G. Cotterell, Clerk to the School Board, Walsall.

CONTRACTS OPEN.

BAILIFFE BRIDGE.—Mar. 6.—For Erection of a Cotton Mill with Engine-house, Staircase, and Premises. Messrs. George Hepworth & Son, Architects, Brighouse.

BETHESDA.—Mar. 10.—For Construction of an Intake, Screening Chamber, Straining House, Service Reservoir, &c., Providing and Laying Cast-iron Water Mains, &c. Mr. James Mansergh, Engineer, 3 Westminster Chambers, Victoria Street, Westminster.

BLACKBURN.—Feb. 24.—For Restoration of Tockholes Church. Mr. James Bertwistle, Architect, 1 Tackett's Street, Blackburn.

BURTON JOYCE.—For Building House, Shop, Bakehouse, and Stabling. Mr. A. H. Goddall, Architect, Nottingham.

CANTERBURY.—Feb. 26.—For Erection of Purifying House, &c. Mr. H. C. Jones, C.E., Gasworks, Stepney, E.

CONSETT.—Mar. 1.—For Building Offices for the Consett Iron Company. The Consett Iron Company, Limited, Blackhill, Co. Durham.

COWLAM.—Mar. 7.—For Building Parsonage House, Rivis Estate. Mr. W. H. Todd, County Buildings, Land of Green Ginger, Hull.

DERBY.—Feb. 24.—For Enlargement of Gerard Street Schools. Mr. Edward Fryer, Architect, Albert Street, Derby.

DEVONPORT.—Feb. 28.—For Alterations, Fittings, and Repairs at the Municipal Offices. Mr. J. F. Burns, Borough Surveyor, Guildhall, Devonport.

DOVER.—Mar. 5.—For Building Warehouse and Extension of existing Warehouse on Clarence Quay. Mr. Rowland Rees, Harbour Engineer, Dover.

DURHAM.—Mar. 2.—For Works in Fitting up Laundry and Wash-house at the Union Workhouse, Crossgate. Mr. John Henry, Architect, 11 North Bailey, Durham.

ELLERDINE.—Feb. 28.—For Building School and Teacher's Residence. Mr. John Jones, Clerk to the High Erccall School Board, Walker Street, Wellington, Salop.

ENNISKILLEN.—Mar. 1.—For Alterations and Improvements at Methodist Church. Mr. Thomas Elliot, Architect Enniskillen.

GAWTHORPE.—Mar. 9.—For Building Villa Residence. Mr. Frederick W. Ridgway, Architect, Church Street, Dewsbury.

GLASGOW.—Mar. 1.—For Execution of the various Works for the Construction of Public Baths and Wash-houses. Mr. John Carrick, Master of Works, City Chambers, 74 Hutcheson Street, Glasgow.

GRANGETOWN.—For Building an Hotel. Messrs. Armfield & Bottomley, Architects, 1 Zetland Road, Middlesbrough-on-Tees.

GREAT YARMOUTH.—Mar. 1.—For Building Two Small Cottages. Mr. Charles G. Baker, Architect, St. George's Plain, Great Yarmouth.

HALIFAX.—Feb. 28.—For Building Villa Residence, Boundary Walls, &c., Clay House Estate, North Dean. Mr. Richard Horsfall, Architect, Post Office Buildings, Halifax.

HARROGATE.—Mar. 1.—For Building Wesleyan Chapel. Mr. James Wilson, Architect, 12 East Parade, Leeds.

HARROW.—Feb. 26.—For Making-up Roads, Sudbury Station Estate. Mr. George Corfe, Architect, 37 King Street, E.C.

HUDDERSFIELD.—Feb. 27.—For Alterations and Additions to Meltham Mills. Messrs. John Kirk & Sons, Architects, Huddersfield.

HUDDERSFIELD.—Feb. 23.—For Raising Chimney at Rock Mills, Brockholes. Messrs. John Kirk & Sons, Architects, Huddersfield.

HYDE.—Feb. 26.—For Building Detached House. Messrs. T. D. & J. Lindley, Architects, Ashton-under-Lyne.

ILKESTON.—Mar. 5.—For Erection of a Church Institute. Mr. W. Flint, Bath Street, Ilkeston.

IPSWICH.—Mar. 1.—For Building a Villa. Mr. F. Barnes, Architect, Hatton Court, Ipswich.

KENDAL.—Feb. 26.—For Building Cottage Residence. Mr. John Thompson, Architect, 8 Lowther Street, Kendal.

KENDAL.—Feb. 24.—For Alterations and Repairs to Bridge Street Property. The Borough Surveyor, Town Hall, Kendal.

KENDAL.—Mar. 1.—For Building Retort House, Coal Sheds, and Enlargement of Gas Offices. Mr. John Thompson, Architect, 8 Lowther Street, Kendal.

LEICESTER.—Feb. 27.—For Deepening and Widening River Soar and Works in Connection, Construction Stone Weir, &c. Mr. J. Gordon, C.E., Borough Surveyor, Town Hall, Leicester.

LAUNCESTON.—Mar. 8.—For Building Bank Premises. Mr. Otho B. Peter, Architect, Northernhay, Launceston.

LEYTON.—Mar. 12.—For Extension of School Buildings in Church Road. Mr. J. T. Newman, Architect, 2 Fen Court, E.C.

LIVERPOOL.—Feb. 27.—For Construction of Viaduct, 500 yards in length (Masonry, Brickwork, and Ironwork). Plans at the Engineer's Office, Hunt's Bank, Manchester.

LLANDILO.—March 1.—For Restoration of Llandilo Church Tower. Mr. L. Bishop, Llandilo.

LONGTON.—Mar. 2.—For Building Congregational Sunday-School and Class Rooms. Messrs. William Sugden & Son, Architects, Longton.

MIDLAND RAILWAY.—Feb. 29.—For Building Shops for Carriage and Wagon Department, Derby. Drawings, &c. at the Engineer's Office, Derby.

NEWPORT.—Mar. 10.—For Erection of Town Hall and Municipal Buildings. Mr. E. A. Lansdowne, Architect, High Street, Newport, Mon.

PETERBOROUGH.—Mar. 9.—For Building Coffee Tavern. Mr. H. M. Townsend, Architect, Minster Precincts, Peterborough.

PORT GLASGOW.—Feb. 26.—For Building School for 712 pupils. Messrs. H. & D. Barclay, Architects, 136 Wellington Street, Glasgow.

RAVENSTHORPE.—March 1.—For Building Central Co-operative Stores. Messrs. John Kirk & Sons, Architects, Dewsbury.

ROSTREVOR.—Feb. 26.—For Construction of new Roof over Nave of Parish Church. Mr. W. James Watson, Architect, Newry.

SEDBERGH.—Mar. 1.—For Building Three large Villas. Mr. Stephen Shaw, Architect, Kendal.

SOUTH BREWHAM.—Mar. 5.—For Restoring and Re-seating Parish Church. Mr. Henry Hall, Architect, 19 Doughty Street, Mecklenburgh Square.

SOUTH OCKENDEN.—For Building ten Labourers' Cottages. Mr. T. Knowlton, Averley, near Romford.

STALYBRIDGE.—Mar. 6.—For Construction of Passenger Station. Mr. Charles Sacré, C.E., London Road Station, Manchester.

STRATFORD-ON-AVON.—Feb. 24.—For Taking Down and Rebuilding Banking Premises and Manager's House, with Two Shops. Messrs. Harris, Martin & Harris, Architects, 119 Colmore Row, Birmingham.

SWANSEA.—Mar. 10.—For Enlargement of Wannarlwyld Board School. Mr. E. Sidney Hartland, 7 Rutland Street, Swansea.

SWINDON.—Mar. 3.—For Re-erection of No. 33 Wood Street. Mr. W. H. Read, Architect, Corn Exchange, Swindon.

TUNBRIDGE WELLS.—March 1.—For Completion of the Waterworks Extension, comprising Construction of Storage Reservoir, Valve House, Iron Pipes, &c., and other Works. Mr. William Breabnall, C.E., Town Hall, Tunbridge Wells.

TUNSTALL.—Mar. 4.—For Taking Down portion of Market, Building Public Offices, and other Works. Mr. A. R. Wood, Purveyor, Tunstall.

WAKEFIELD.—For Converting three Dwelling-houses into Shops and Erection of two-storey Warehouse, Kirk-gate, and Enlarging Stabling, St. John's. Mr. William Watson, Architect, Barstow Square, Wakefield.

WEYMOUTH.—Feb. 27.—For Building Assembly Rooms, &c., to Pier. The Borough Surveyor, New Street, Weymouth.

WILLINGTON.—Mar. 6.—For Erection of Infants' School and other Buildings. Mr. Thomas Southron, Architect, 70 King Street, South Shields.

WITTON.—March 1.—For Restoration of Church, Building North Aisle, &c. Messrs. Paley & Austin, Architects, Lancaster.

WORKINGTON.—Feb. 24.—For Alterations and Additions to Shops. Messrs. Scott & Murray, Architects, Workington.

WORKINGTON.—Feb. 24.—For Building Three Houses, Fisher Street. Messrs. Scott & Murray, Architects, Workington.

WORSLEY.—Feb. 24.—For Removal of Bridge over Stirrup Brook, and Erection of New Bridge. Mr. Radford, Bridge-master, 1 Princess Street, Manchester.

TENDERS.

AUDENSHAW.

For Gull's, Branch Drains, &c., in Denton Road, Audenshaw. Mr. J. H. BURTON, Surveyor to the Board.
HEATON, Old Street, Ashton-under-Lyne (accepted).

BLACKHEATH.

For Residence at Westcombe Park, Blackheath, for Mrs. E. A. Malings. Mr. W. H. COLLEBRAN, Architect, 94 Gloucester Road, S.W. Quantities by Mr. W. H. Strudwick.

Higgs & Hill	£2,344	0	0
Martin, Wells & Co.	2,185	0	0
Cowland & Co.	2,158	0	0
Perry & Co.	2,089	0	0
Eyers & Sampson	2,087	0	0
Jerrard	2,073	0	0
Huey	2,063	0	0
Tongue	1,980	0	0
Nightingale	1,977	0	0

BIRSTAL.

Works Required in the Formation of Road, Drains, &c., about 170 yards long, in laying out the White Swan Estate, Birstal, for Building Purposes for the Birstal Local Board.

Bentley, Leeds	£1,796	5	0
Barrowclough, Birstal	1,761	4	0
Slinger, Cleckheaton	1,750	0	0
J. & T. Oldroyd, Batley	1,530	2	11
G. & N. Naylor, Scholes	1,487	0	0
Harrison, Huddersfield	1,317	2	6
Brier, Sons & Wilson, Savile Town	1,300	0	0
Egan & Pearson, Bradford	1,214	7	8
Law, Birstal	1,164	10	0
PARKER & SHARP, Birstal (accepted)	1,100	0	0
Hall, Dudley Hill	1,055	8	2
Rhodes, Birstal	1,027	9	5

BROMLEY.

For Erection of Board School, St. Leonard's Road, Bromley, for the London School Board. Mr. E. R. ROBSON, Architect.

F. & F. J. Wood	£18,883	0	0
Boyce	17,700	0	0
Brass	17,513	0	0
Kirk & Randall	17,389	0	0
Grover	17,372	0	0
Jerrard	16,983	0	0
Shurmur	16,965	0	0
Perry & Co.	16,448	0	0
Harris & Wardrop	16,438	0	0
Cox	16,420	0	0
Atherton & Lutta	16,200	0	0

For Rebuilding the Ancient Tavern of the Old Five Bells, Bromley-by-Bow, for Messrs. J. Carter, Wood & Co., the Artillery Brewery, Westminster. Mr. JOHN CALDEN, Architect. Quantities by Mr. Edward Crutchloe.

Richards & Son	£3,385	0	0
Boyce	3,150	0	0
Calnan & Co.	3,073	0	0
Falkner	2,957	0	0
Curtis	2,900	0	0
Merritt & Ashby	2,900	0	0
Gregory	2,860	0	0
King & Son	2,840	0	0
Crisp	2,783	0	0
Stirling	2,742	0	0

BROMLEY.

For the Erection of Infants' School, Bromley Kent. Mr. RICHARD CREED, A.R.I.B.A., Architect.

Humphries, Sutton, Surrey	£1,518	0	0
Soanes, Bromley	1,398	0	0
Smith, Bromley Common	1,239	0	0
Arnand & Son, Bromley	1,180	0	0
Crossley, Bromley	1,166	0	0
Balding, Bromley	1,150	0	0
Stewart, Wallington, Surrey	1,128	0	0
Payne, Bromley	1,120	0	0
Satchell, Bromley	1,112	1	8
Grubb, Bromley	1,105	0	0
YATES, Bromley Common (accepted)	1,071	2	0

For Pulling Down Old Premises and Building New Shops in Market Square, Bromley, Kent, for Messrs. Collins. Mr. E. J. THOMAS, Architect. No Quantities supplied.

Priestly	£3,450	0	0
Payne	3,348	0	0
Crossley	3,255	0	0
Redman	3,220	0	0
Arnand & Son	3,155	0	0
Jones	2,917	0	0
BALDING (accepted)	2,818	0	0

CATFORD.

For Enlargement of Board School, Plassy Road, Catford. Mr. E. R. ROBSON, Architect.

Goad	£6,042	0	0
Johnson & Co.	5,623	0	0
Larter & Son	5,511	0	0
Tongue	5,363	0	0
Jerrard	5,283	0	0
Wall	5,280	0	0
Kirk & Randall	5,182	0	2

CORK.

For Erection of Exhibition Buildings for Exhibition of 1883, Cork. Mr. ROBERT WALKER, C.E., Architect, 17 South Mall, Cork. Quantities by Messrs. Gribbon & Butler, 54 Harcourt Street, Dublin.

T. O'Flynn, Cork	£10,901	10	9
Fitzpatrick Bros., Belfast	10,739	19	6
E. & P. O'Flynn, Cork	10,555	0	0
Hill	9,889	0	0
Delany, Cork	8,786	0	3

Would allow for Materials at the finish, clearing the site:—

E. & P. O'Flynn	1,760	0	0
Delany	1,200	0	0
Fitzpatrick Bros.	1,160	0	0
T. O'Flynn	870	0	0
Hill	670	0	0

Area covered, 133,884 square feet.

CORNWALL.

For Restoration of Newlyn East Church. Mr. JOHN D. SEDDING, Architect.

Carall & Edwards	£2,494	0	0
Julian	2,190	0	0
BONE (accepted)	2,119	0	0

COVENTRY.

For Putting in new Shop-fronts, and making other Alterations to Premises Nos. 21, 22, 23, and 24 Fleet Street, Coventry, for Mr. F. W. Poole. Mr. HERBERT W. CHATTAWAY, Architect, Trinity Churchyard, Coventry.

Storer	£675	0	0
Haywood, jun.	328	0	0
Brown	312	0	0
Makepeace	309	0	0
Waters	307	0	0
MAYO (accepted)	305	0	0

DARLINGTON.

For Building Cottages, &c., at Blackwell, near Darlington, for Trustees of the late R. H. Allan, Esq. Mr. J. P. PRITCHETT, Architect, Darlington. Quantities by Architect.

Hope	£1,140	0	0
Snarth	1,052	0	0
Mackenzie Bros.	1,046	0	0
Renshaw & Walker	1,004	0	0
Wrightson & Sons	986	0	0
Kitching	898	0	0
WATSON BROS. (accepted)	800	0	0

DURHAM.

For Alterations to St. Oswald's Church, Durham. CALDCLEUGH (accepted) £408 10 0
Six tenders were received for the work.

EBBW VALE.

For the Erection of Market Hall, Public Offices, and Shops at Ebbw Vale, Mon., for the Ebbw Vale Market Company (Limited). Mr. E. A. JOHNSON, Architect, Abergavenny.

		Extra for lining	Market with	White Pressed	Bricks.
Stephens, Abergavenny	£2,760	0	0	£107	3 4
Thomas, Abergavenny	2,700	0	0	113	0
Foster, Abergavenny	2,521	0	0	96	10 0
Morgan & Evans, Pontenewdd	2,500	0	0	—	—
Bowers & Co., Hereford	2,500	0	0	112	10 6
Davies, Cardiff	2,490	0	0	96	9 0
Williams, Merthyr	2,480	0	0	—	—
Jones & Son, Newport	2,449	0	0	100	0 0
ISAAC, Swansea (accepted)	2,300	0	0	128	12 0

ESTON.

For Alterations to the Junction School, for the Eston School Board. Mr. W. H. BLESSLEY, Architect, Middlesbrough.

WALKER, South Bank (accepted).

FLIMBY.

For Alterations and Additions to Vicarage, Flimby, Cumberland, for the Rev. S. Stott. Mr. W. O. JENNINGS, Architect, Cockermouth.

Accepted Tenders.

Marshall & Sons, builders, Maryport.
Bell, joiner, Maryport.
Turnbull, slater, Workington.
Turnbull, plumbers and smith's work, Workington.
Burgess & Son, plasterers, Cockermouth.
Braccon, painter and glazier, Cockermouth.
Total, £491.

GUERNSEY.

For the Erection of a Mission Room, adjoining the Church of St. Barnabas, St. Peter Port, Guernsey. Messrs. NOTLEY & TROLLOPE, Architects.
PEEK (accepted) £1,130 10 0

GREAT YARMOUTH.

For Erection of Warehouse, Pickling Vats, &c., Admiralty Road, Great Yarmouth, for Messrs. Kelsall Bros. Mr. CHAS. G. BAKER, Architect. Quantities by the Architect.

W. & J. Rouse	£660	16	0
Fuller	654	0	0
Leggett	650	0	0
Salmon	643	0	0
Knights	625	0	0
WANT (accepted)	547	0	0

LONDON.

For Enlargement of Board School, Winchester Street, Islington. Mr. E. R. ROBSON, Architect.

Good	£1,346	0	0
L. H. & R. Roberts	1,319	0	0
Grover	1,295	0	0
Williams & Son	1,253	0	0
Larter & Son	1,195	0	0
Shurmur	1,188	0	0
Higgs	1,167	0	0
Fritchard	1,129	0	0

For Two Warehouses in Barbican. Mr. BUNKELL, Architect.
CRABB (accepted) £5,000 0 0

For Cabinet and Counter Fittings to the Nun's Head, Nunhead Green, S.E., for Mr. F. J. JOHNSON. Mr. W. JERVIS, Architect.

	In Pine.	In Mahogany.
Gill	£261 0 0	£291 0 0
Lewis	196 0 0	246 0 0
Russel	190 0 0	210 0 0
Pierce	159 0 0	199 0 0
Taylor	186 0 0	*196 0 0

* Accepted.

Wood & Co.	Peuterey's Work.	65	19	0
Pierce		60	0	0
LANE (accepted)		59	10	0

For Alterations to the Victoria Dock Tavern, Canning Town, for Messrs. J. Carter, Wood & Co., the Artillery Brewery, Westminster. Mr. JOHN CALDER, Architect. Quantities by Mr. E. Crutchloe.

Richards & Son	£555	0	0
King & Son	415	0	0
Stirling	376	16	0

For Alterations and Repairs to No. 38 Park Lane, W. Messrs. WILLIAM WALLACE & FLOCKHART, Architects, 27A Old Bond Street. Mr. F. Thomson, Surveyor.

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H. Smith	753	13	0
Styles & Holdstock	619	0	0
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W. H. Smith	374	0	0
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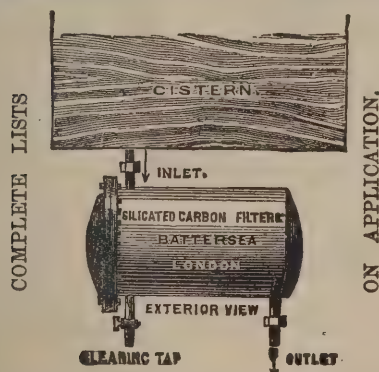
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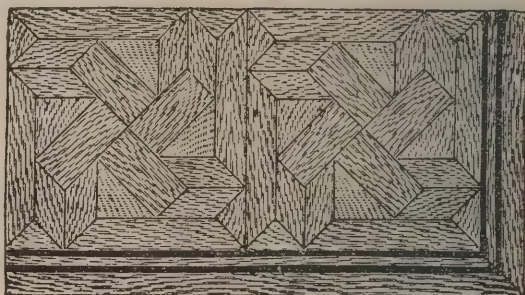
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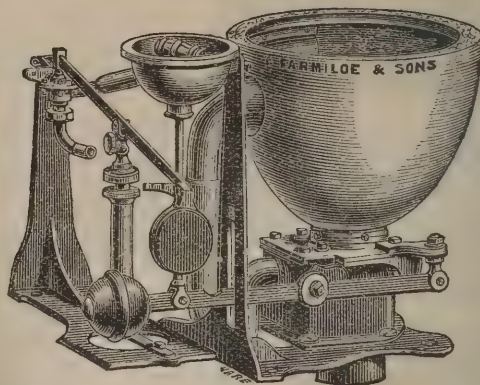
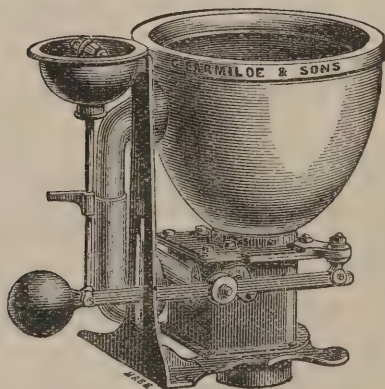
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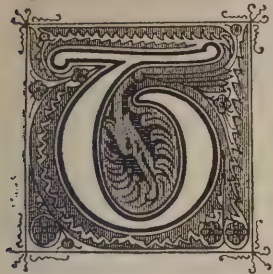
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The Architect.

YOUNG ARCHITECTS AS CLERKS OF WORKS.



HE Clerk of Works is a functionary of considerable importance in the scheme of building operations when conducted on any considerable scale, and the idea which is now and then suggested that it might be as well to employ in that capacity the architectural student who stands between pupilage and practice is one, whether right or wrong, which is well worthy of consideration for

the sake of both the office and the candidate.

It need not terrify the reader, or even embarrass the writer, to remember that WILLIAM OF WYKEHAM was "Clerk of the Works" at Windsor in the reign of HENRY III., and that CHAUCER bore the same title a century later. The modern official of the name is neither ecclesiastic nor poet, nor indeed anything better generally in the way of genius than a promoted foreman of carpenters; his condition of promotion, indeed, being often questioned as a point of dignity by the representative of the contractor who serves under him, and who is a foreman unpromoted, he will say, simply because he is neither old nor indolent, nor, it may, perhaps be, given to drinking.

The clerk of works, as a matter of fact, is in too many cases little else, even in the intention of the architect, than a police officer, set to watch the proceedings of the builder and his foreman, as one who knows the tricks of the trade from having practised them himself. This account of him may be pronounced disrespectful, if not scurrilous, especially as there now exists something like an "Institution" or National Guild of Clerks of Works, with the object in view of asserting the dignity of the office, and indeed of magnifying it and making it honourable, by constituting the certificate of membership a diploma of professional merit; but we are obliged, for the sake of our present argument, to begin upon the very naked truth, and this must be our excuse for such plain speaking.

When the clerk of works at his ordinary best is encountered upon a building of moderately high pretensions, he is found to be a builder's foreman precisely; a man, that is to say, who a few years or months ago was actually the job-manager on the spot of one contract after another, in the standing employment of the contractor, and who, moreover, if he should fail to obtain another appointment two or three months hence in his present capacity, will cheerfully enough go back to his occupation of foreman again. He is only now in the employment of an architect instead of a builder. He holds testimonials from architects who have formerly employed him, and from builders too; and if he tries to keep in the architectural connection rather than the other, it is chiefly because of the lighter work, not even the greater pay. This lighter work, he will tell you frankly enough, is to represent the architect—he has been called "the eye of the architect"—in seeing the contract properly carried out according to the plans and specification. He scrutinises the materials as they are brought on the ground; he examines the stone, and looks with a critical eye at the bricks, the lime, the cement, the sand, the slates; he turns over the timber and deals; he cuts out square feet of the lead and feet run of the piping, and weighs them; he watches the bricklayers in a vain endeavour to compel them to make solid work; he particularly watches the laying of the drains, and this, unfortunately, to less purpose than might be, if we are to believe Dr. CORFIELD and his sanitary engineers; and thus, from first to last, to cut a long story short, he fusses about the job (as the enemy puts the case) trying to find fault if he can, and to find something to do if he can't. It is to be feared, therefore, that the typical clerk of works is not always able to get rid of a slight sense of shame, especially when he has to do with a contractor of high class; and it is also very likely that the feeling which he inspires in the minds of the artisans whom he is supervising is not wholly devoid of disdain.

Now this unsatisfactory condition of things, as regards the individual, is in a great measure due to the pretty obvious fact that he is the representative of a principle of nominal promotion that is not real promotion. That is to say, the builder's

foreman who becomes the architect's clerk of works is not, as he ought to be, even a picked man who is elevated from the rank of corporal to that of sergeant. Compare together on a typical work the foreman and the clerk of works, and it is a mere accident which is the better man, whether in education, in skill, in character, or in pocket. Consequently, if we apply to the case the law of average, we may regard the two as equal agents, incidentally opposed to each other for the moment; a thing that cannot be said regarding the principals they represent, of whom, at any rate, the one is a man of the counting-house and the other a man of the studio—the architect, that is to say, if he be worthy of the name, being the intellectual director of the builder. Why, then, should not the clerk of works be the intellectual director of the foreman—indeed, of the builder as well?

It is a question of this kind that brings before us in proper form the point in view. Ought not the representative of the trained architect to be a trained architect also? At first sight it seems impossible to reply otherwise than directly and finally in the affirmative; and those who advocate the principle will probably be permitted to go so far as to say that the only ground upon which objection can be offered is the fact, if it be a fact, that trained architects cannot be found to accept the position, or rather that those who would accept it would not be qualified to do the duty. This is matter, therefore, for inquiry.

A young architect, acting as clerk of works, ought of course to be what is called a good practical man. Those services which one who is only a builder's foreman cannot perform, namely, the interpretation of the design in an artistic way and the direction of the workmen in an artistic spirit—indeed, we may speak of the like interpretation and direction scientifically none the less—a good architectural assistant can render with every facility; but when it comes to the supervision of matters of mere trade, such as the quality of goods and workmanship, no doubt it would be a special question to raise whether a man brought up to his business in a drawing office could profess to be competent. If he could, then perhaps the only other consideration is whether he would be satisfied with the customary remuneration. So far as regards personal dignity and character, the advantage would be as palpable as in respect of artistic taste and scientific construction, but what is to be said as to tradesmanship and salary?

We take leave to say with reference to the first of these points that we see no real difficulty. It is often affirmed that many a young architect beginning practice owes, if not his success, his escape from failure, to the aid he receives from a good practical clerk of works. Supposing this to be the fact, however, it does not touch the proposition before us. If an inexperienced youth, as architect, were foolish enough to employ another inexperienced youth as clerk of works, with a sharp practitioner for contractor, no doubt the blind would be leading the blind, and both might fall into the ditch; but in the case of a somewhat unpractical young assistant being employed as the lieutenant of an experienced architect—which is much more likely to be the worst of it—we venture to think even the most inconsiderate contractor might be sufficiently kept in check, and all the work of supervision accomplished with small risk, granting only a little extra care which the principal would be sure to exercise.

Upon the question of remuneration little need be said. It is to be feared, indeed, that there are only too many architectural assistants just now, and so-called practising architects as well, who would be glad of the salary which would be earned, even if it were not, as it well might be in many cases, somewhat augmented for the sake of the superior character of the duty to be done. Not only so, but, amongst the various supplementary services into which those who may be called the less successful members of the architectural profession are now finding their way, surely the fulfilment of the function of clerk of works need not be considered otherwise than most suitable. Of the direct opportunity that might be offered for stepping into independent business we will say nothing.

Without going more minutely into particulars, we feel every confidence in advocating the introduction of the principle of an architect's representative being an architect. No doubt there are many instances that may be cited in which there might be one difficulty or another, and occasionally more or less disadvantage, perhaps; but it is easy to imagine the case of a high-class building, upon which the lieutenant of a high-class architect, being inferior only in age and experience, and

improving daily in both respects, is able to conduct himself with infinitely greater effect in every way than the mere old foreman, who under the present system watches, or pretends to watch, so very much more than is necessary or agreeable, and works so very much less to any really good purpose. We need not allude to instances, especially in difficult church work, where this arrangement has been exceptionally carried out as matter of absolute necessity, and the great advantage of it abundantly evidenced; but it is well known that such cases are to be found in sufficient numbers to give practical force to our argument. We cordially recommend the principle on its merits, both to those architects who would be the employers and to those who would be the employed.

PAINTED GLASS.*

ANOTHER instalment has appeared of Mr. WESTLAKE'S work on stained glass, which represents archæological research as well as practical skill. The original plan is retained. The best examples of the different periods are described in succession, attention being given to detail; and the illustrations, although wanting colour, are of such a character that they suggest the originals. When complete, the work will be one to which the artist and the amateur can have recourse with confidence.

The new part treats of the glass produced in the fourteenth century. This period is of great importance in the history of the art. There was, as the century progressed, greater departure from the system which was followed in the earlier periods. In the twelfth and thirteenth centuries the subjects on the windows were generally flat in treatment, not necessarily because it was the best style, but rather that the artists found some difficulty in giving relief to the figures, and in expressing distance in the backgrounds. The windows were, in fact, mosaics, and exemplified the traditions of Byzantine art. But whether for good or evil, towards the end of the thirteenth century a new spirit was manifest, and by the end of the fourteenth century not only was the character of the glass altered, but the figures were more pictorial. There is, indeed, a closer relation between modern glass and fourteenth century glass than with the glass of the thirteenth century.

It is pointed out by Mr. WESTLAKE that one of the noticeable circumstances of the era was the extended use of grisaille. If the state of popular opinion could be ascertained in the fourteenth century, it would most likely be found to be opposed to that class of work. Richly coloured windows were of interest not only from the subjects, and when regarded as pictorial Bibles and church histories, but from the beauty of the rays which they cast through the church to the pavement. We can imagine how often people who were weary of life, but who were possessed of faith, looked on those rays as if they were luminous pathways to some place of rest; especially on occasions of emotional excitement like great festivals, when the light became more mysterious as it appeared through clouds of incense. But, whatever may have been the loss to the people through the use of grisaille, it was compensated by the new features which were then introduced. The most remarkable were the canopies and tabernacles, which were more elaborate in their details than the churches, for the designers were not restricted by material considerations. The borders of the windows were made of great richness, and sometimes contained foliage which was familiar with some that was conventional. Angels playing on musical instruments were often represented, and formed a contrast with the scenes of martyrdom which were often the subjects of the windows. There were also changes in the manipulation, the most remarkable being the use of the yellow stain. On this part of the subject an extract from Mr. WESTLAKE may be given:—

The quality and character of the glass in the earliest Decorated work differ very little from that used in the preceding century; but as the style assumes its latest phases, especially when the Perpendicular characteristics commence to preponderate, the glass becomes somewhat flatter and more even in tone; this is especially observable in the ruby, which was then generally diapered. It, however, never had that flat and washy character common in painted glass fifty years ago, and which one still sees in much German, French, and bad English work.

The flesh-colours in the commencement of the century are still

tinted with various carnations, lighter or darker; but there is gradually an introduction of white heads and extremities, which by the commencement of the fifteenth century was nearly universal.

The leading and more pronounced of the characteristics resulting in an entirely changed appearance of art as developed in the fourteenth century, when compared with those of the previous one, appear to be as follows:—Concerning the drawing of the figures, the draperies are longer and more flowing, the folds being longer and more modelled; the vestment or alb is long, and covers the greater portion of the feet; whilst in most examples it is tight or nearly tight at the wrist, with greater fulness from the elbow to the juncture of the armhole and body of the dress, which is full, but gathered at the waist into folds, which frequently hang over the girdle in a graceful way. The pallium or cloak is thrown over the figure in various ways, often designed apparently to produce "cascades" of drapery, in which the lining—generally of a different colour—is made to relieve and pronounce the folds. As we approach the end of the century, costume begins to be of greater variety; fashions become evident, especially in head-gear and over-garments; long pointed shoes are often worn; diapered patterns are frequently used on all articles of dress. Plate armour gradually supersedes the use of mail, whilst the crests, surcoats, and other appanages of the knights, together with the caparisons of the horses, often render the figure scenes most picturesque.

Mr. WESTLAKE divides the century into three periods: (1) Early Decorated to 1325, in which the glass was marked by reminiscences of the work of the previous century; (2) Middle Decorated to 1360, characterised by peculiar details, such as depressed and curiously cusped arching; and (3) Transitional or Early Perpendicular, marked by great delicacy of the lines of the figure, white draperies, &c., and other tokens of a German influence. Examples of these periods are analysed in rotation. Mr. WESTLAKE begins with single figures, such as those which are found in Merton College and St. Michael's, Oxford, North Luffenham, and Tewkesbury. Some of them display much power. At Wells the Temptation is represented, and the demon has an angel's head, wings, and arms, while the lower part is serpentine and of an immense length. There is a figure of St. GEORGE in St. Peter's, Aldwinkle, and dogs are freely introduced in the borders. Mr. WESTLAKE believes that in those days there was a royal atelier for glass painting in England or Normandy, like the tapestry and pottery works which still exist abroad; but he also believes that there were local schools in this country which differed much in their character. Some schools were progressive, and others were conservative. When describing the glass in St. Mary's, Shrewsbury, Mr. WESTLAKE says it is evident that "whilst one atelier or local school has been anxious for new ideas, and adopted every change of fashion, others were content to go on either in using the old drawings of some favoured and distinguished artist, or in following the traditions laid down by him." The windows in the west side of the nave and the western aisle windows in York Cathedral belong to this time, and they are not only fairly preserved, but their history is known from documents which still exist. White glass is employed, and the reasons for introducing it are suggested in the following passage:—

Coloured glass is estimated to cost twice as much as the white. May we not infer from this, that the growing tendency to have whiter windows arose, in the first place, from economical motives? But our ancestors probably found also that it was capable of making very beautiful windows, and of transmitting more light. But it eventually must—from the growing artistic treatment of the white glass—have become more expensive than the old windows of full colour. There is no doubt but that there are dark buildings which require more colour in their windows than others more light, and as a question of taste the present war-cry of "more white" is perhaps a fashion that will—if circumstances require it—be amended, as both white and colour are good according to the use made of them.

It is remarkable to find in York figures of archbishops wearing vestments which are not of the prescribed colours, an error which, however excusable in modern times (it is even found in a coloured drawing by Mr. BURGESS), is unaccountable when seen in fourteenth century work. Mr. WESTLAKE appears to admire the tracery at York more than the glass it contains. "It is," he says, "of a subtle beauty of form to which no drawing has yet done justice, and of a spirit and character which amongst our modern revivals no one seems to have had the genius to imitate." Mr. WESTLAKE is of opinion that when greater delicacy was desired in the shadows a softer pigment was used. The straw-ash flax resists tests, but in spite of its use the grey pigments in modern work need care in conservation. Mr. WINSTON, if we remember rightly, advocated the use of an

* *History of Design on Painted Glass.* By N. H. J. Westlake, F.S.A. Vol. II. James Parker & Co.

alkaline wash, as, according to him, it had the effect of making the colours appear purer; but Mr. WESTLAKE is more prudent when he says it is unwise to clean painted windows. Among other windows belonging to the first part of the fourteenth century are those of Tewkesbury, which form a link between the work in Bristol, Wells, and the east window at Gloucester. The last was described at much length by Mr. WINSTON, although he was unable to admire the figures. As he once acknowledged, all his early associations and his pagan education connected him with the Greeks, and, in spite of his enthusiasm for Gothic glass, he could not appreciate Gothic figure drawing. Mr. RUSKIN's maxim was that we can never produce a good painted window with good figure drawing in it; but Mr. WINSTON thought it was possible to combine beautiful colours with exquisite drawing, and if the experiment were made the modern mediævalists might, he said, be shamed into some improvement.

The second chapter in Mr. WESTLAKE's volume treats of medallion windows in England. Few have survived. The most interesting examples are to be found in York; those in the grisaille windows of the chapter-house are a connecting link between the old medallion and the modern subject window. There is another splendid series in the aisles of the cathedral, and Mr. WESTLAKE rightly displays an interest in the Bell-founder's Window, the gift of RICHARD PENNSE, who was proud of his craft. Another remarkable window is a memorial of PETER DE DENE, whose vicissitudes, like those of ABELARD's in an earlier age, denote the power of the Church. Through his life PETER was an unattached priest, he lived in Courts and among great people, and he was evidently an able man, but he had no more liberty than the humblest brother who spent his life within a monastery. Ecclesiastical authority was always ready to claim him, and by it he was at one time imprisoned, yet he never seems to have invoked the secular power to protect him.

In his third and fourth chapters Mr. WESTLAKE describes the corresponding French work in Chartres, Evreux, Troyes, Beauvais, Amiens, Rouen, &c. The resemblance between the works in the two countries is well known, but there is a remarkable difference when fourteenth century works are compared. Mr. WESTLAKE says:—

As far as my experience teaches me, the changes which characterise English art from its Decorated to its Perpendicular styles do not seem to have so affected French art. This is surprising, when we have hitherto seen such an intimate connection between the earlier designs of the two countries, that it became difficult to tell which was an English, which a French idea. Was it possible that the marriage of EDWARD III. with PHILIPPA OF HAINAULT, and the increased commerce between Flanders and our Eastern coasts occasioned the greater resemblance between the German and English work than had hitherto been the case? Or it may have been, as M. VIOLLET-LE-DUC suggests, the stagnation of the art in France on account of the distressed state of the country, or perhaps it was an attachment to the Decorated style.

The subject of the fifth chapter is stained glass in Germany in the fourteenth century. It is perhaps sometimes undervalued when contrasted with the glass produced in the following century, much of which is supposed to have been inspired by ALBERT DÜRER. But Mr. WESTLAKE upholds the merit of earlier work, and we may infer that DÜRER was indebted to it. "The world," he says, "has yet to learn how little of originality there was in that great and indefatigable artist." Italian glass is next considered, and much of the information about the artists is derived from Padre MARCHESE's volumes; but Mr. WESTLAKE is in error when he says that the author of the English translation of that work is a Dominican. There are many beautiful examples of glass painting to be found in Florence, but few are to be discovered in Venice, Murano, Verona, and Padua, cities in which the art was practised.

The seventh chapter treats of grisaille and quarries in England. It is curious to find that Mr. WESTLAKE has yet to see the windows in Exeter Cathedral. He does not value them highly, and is of opinion that they came from some third-class *atelier* in France. The difference between ancient and modern art is suggested in the following passage:—

The principles on which coloured glass should be executed appear to be clear to demonstration; yet nothing is more difficult than to get them strictly and properly applied. We have the advantage of seeing the mode adopted by the old artists, and we cannot do better than follow in their example. Shortly it may be stated that their habit was to use a pure white glass for painting on, of thick but unequal substance, and that their coloured glass—

or pot-metal, as it was called—was not over-much varied. As a rule, they used one blue, one green, one yellow, one ruby (varying, of course, with its varying thickness), but none of those new and violent colours with which it is the custom of modern glass manufacturers to tempt the glass painters to their ruin. The glass was all, as a rule, thick; it was chipped or nipped with pincers round the edge instead of being clean cut with a diamond, and was finally all painted by hand without a carefully-prepared cartoon, and, consequently, by a man who was an artist, and could draw instead of only being able to trace. The consequence is that old glass is full of that life and variety which is the very salt and essence of good work, inasmuch as it shows that the work was not task-work, but entirely done with pleasure to the doer of it. It has the vast advantage over new work that it has upon it the accumulated incrustation of ages. This leaves portions as brilliant as ever. Only too often the modern painter on glass "antiquates" his glass, trying to give it artificially the effect which centuries of exposure have given the old. But this device is not satisfactory, for it is always to be feared that glass antiquated in this fashion will not improve by age.

AN ARCHITECT'S RESPONSIBILITY.

[BY A BARRISTER.]

THE extent to which an architect may be made liable for the negligent performance of his duty has been established with a tolerable degree of precision in the cases which have from time to time come before the Courts; but the question yet remains, and it is one of considerable interest, how far and under what circumstances an architect may by his conduct lay himself open to a charge of breach of duty, both towards his employer and towards the contractor, by acting in such a manner as to afford reasonable ground for doubting the disinterestedness of his motives—in other words, what conduct on the part of the architect will lay him open to a charge of constructive fraud in his dealings between the parties?

It has been attempted over and over again, but hitherto without success, to charge the architect with liability for the negligent performance of his duty, that duty being one to the discharge of which the exercise of judgment and opinion is necessary. There is, it is true, an example recorded which would seem to give some encouragement to the view that an architect or surveyor is so liable. In that case the defendant was a surveyor, who held himself out as specially qualified as a valuer of ecclesiastical property, and it was admitted that the defendant had in this particular instance failed to observe the distinction between the case of a valuation as between incoming and outgoing tenant, and a valuation as between incoming and outgoing incumbent. Chief Justice JERVIS thought that the surveyor could not be expected to supply minute and accurate knowledge of the law, but that, under the circumstances, he might properly be required to know the general rules applicable to the valuation of ecclesiastical property and the broad distinction between the cases of an incoming and outgoing tenant and an incoming and outgoing incumbent, and that inasmuch as it appeared from the evidence that the surveyor acted in the valuation as if it were the case of an outgoing and an incoming tenant merely, and that he knew no other rule.

It was held accordingly in this case that, although the surveyor was not bound to possess a precise and accurate knowledge of the law respecting the valuation of dilapidations as between outgoing and incoming incumbent, yet that he was bound to bring to the performance of the duty he had undertaken a knowledge of the general rules applicable to the subject, and of the broad distinction that exists between the case of a valuation as between the case of an incoming and outgoing tenant, and a valuation as between an incoming and outgoing incumbent. It will be seen that in this case the surveyor held himself out as being specially qualified for particular work and failed to perform it, and that his negligence did not involve the exercise of his opinion or judgment, but an absolute and culpable neglect to perform a specific work which he had undertaken to do.

In a case in which the plaintiff sought to charge the architect with responsibility for an inaccurate bill of quantities, on the faith of which he had entered into a contract, Lord COLERIDGE observed that the action would have been maintainable if it could have been fairly contended that the relation of the parties was this, and this only—that the plaintiff had undertaken to do certain work under a contract with a third person; that the contract was one to which the defendant was in terms

no party; but that he was aware of it and had acted under the duty which it imposed on him of doing certain work requiring no judgment or opinion, but what he might call the exercise of ordinary arithmetical powers, and that his performance of that duty under the contract was necessary to enable the plaintiff to recover his money, and that he had neglected that duty. If that was the true construction of such a contract, he was of opinion that an action would lie, for none of the cases cited in the argument were cases in which the imposed duty was such as he had described, and the breach of duty of the nature that he had indicated. The present claim, however, was not such an action, but was really an attempt to bring an action for negligent performance of duty, to the discharge of which the exercise of judgment and opinion was necessary. It was held that in the absence of fraud the action was not maintainable.

It was of course conceded in the case to which we have last referred that the exercise of judgment and opinion on the part of the architect were necessary to enable him to take out the quantities, and the principle upon which this decision was founded may be further illustrated if we suppose the case of a builder seeking to charge his employer with liability for the inaccurate quantities supplied by the architect. The defendant employed an architect to prepare plans and a specification for a house, and to procure a builder to erect it for him. The architect took out the quantities, and represented to the plaintiff, a builder, that they were correct, and the plaintiff thereupon made a tender which was accepted. The quantities proved to be incorrect, and the plaintiff expended upon the building a much larger amount of materials than he contemplated. It was held that there was no evidence that the architect acted as the defendant's agent in taking out the quantities, or that the defendant guaranteed their accuracy, and that therefore the plaintiff could not recover more than his contract price. These examples are sufficient to illustrate the principle that an architect is bound to bring to the discharge of his duty ordinary skill and ability, but that he cannot be rendered liable for the consequences if his judgment, honestly exercised, should turn out to be erroneous, or if his opinion, given in good faith, should be found to be wrong or inaccurate. Where, therefore, the exercise of judgment or opinion on the part of a third person are necessary between two persons, and in the opinion of one of the two such opinion or judgment has been wrongfully or negligently exercised, no action can be maintained against a person standing in the position of a third party, that is to say, the architect.

But there is another light in which the relation of the architect both to the builder and employer should be viewed before we can accord to him absolute immunity from the consequences of his apparently erroneous opinion or negligent or unskilful discharge of duty. The architect is bound to act with strict probity and impartiality in his dealings between the parties. He must enter into no secret or tacit understanding either with the builder or with the employer, neither must he act in any other manner inconsistent with his duty to both. His position is founded on the assumption of his integrity and impartiality, and if he by his acts affords reasonable ground for presuming that his opinion or judgment has been biassed or influenced in a manner inconsistent with such an assumption, he becomes at once liable for whatever injurious consequences may follow to either party. Where, for example, the architect was appointed arbitrator in respect of extra works under a builder's contract, and it was proved that the architect had guaranteed to his employer that the total cost should not exceed a specific sum, but that that fact had not been disclosed to the builder at the time when he signed the contract, it was held that the guarantee was a material fact tending to influence the architect's decision, and as it was not disclosed to the builder, he was not bound by the submission to the architect's arbitration.

A case has, in fact, been recently tried at the Crewe County Court in which this very important question was raised and discussed, and the facts of which illustrate very forcibly the delicate and responsible nature of an architect's duties. The employer claimed damages against the architect and builder jointly for a breach of contract in erecting two dwelling-houses. The plaintiff, it seems, employed a Mr. ATKINSON, an architect, to prepare for him plans and specifications for the erection of these two houses. Tenders were invited, and eventually the tender of a Mr. PORTS, the other defendant, was accepted to build the houses for 460*l*. The plaintiff alleged that PORTS had used inferior materials in the construction of the houses, and that ATKINSON had passed over the defects without correcting them, or com-

plaining of them or of the inferior materials used. There does not seem to have been any suggestion of fraud or collusion made by the plaintiff in the first instance, and the objection was rightly taken that no cause of action existed under such circumstances, there having been the usual condition imported into the contract to which the plaintiff and the defendant builder were parties, that the work should be done to the satisfaction of the defendant architect. But it would seem that the evidence, so far, disclosed sufficient facts to induce the judge to hear the case and reserve to himself the power of determining whether there had been such fraud in the transaction as would allow the action to be maintained. From the evidence, and the eventual decision of the judge, there could be no doubt that the materials used in the erection of the houses were of a very inferior quality, that the work was not done in accordance with the specification—in fact, that the work had been “scamped” throughout. The architect, however, had passed the work, and the builder was entitled to his money. So far, therefore, however bad the work or inferior the materials, the architect, being chosen arbitrator between the parties and having passed it, the plaintiff had no redress. But other facts were disclosed in the course of the evidence which led the learned judge to the conclusion that the architect had acted in a manner inconsistent with his duties towards the parties under the contract, and that under such circumstances the contract could not be considered conclusive against the plaintiff. It seems that Mr. ATKINSON, the architect, had been in the habit of preparing plans for PORTS, and that this fact was not communicated to the plaintiff at the time when the contract was entered into. The judge rightly termed this an unfortunate thing, but unless this fact were coupled with other circumstances it could not be considered of sufficient importance to ground an allegation of fraud against the architect. But it appears that the architect had handed over to the builder the plans and specifications for the work, and had not even kept copies which he was bound to do for the protection of his employer, and had altogether acted in a manner inconsistent with his duties towards his employer. In giving judgment in the case the learned judge observed that both the defendants had perfect cognisance of facts which, if they had been disclosed to the plaintiff, made it quite certain that he would not have allowed the defendant Mr. ATKINSON to be an arbitrator between him and PORTS in respect of those two houses. PORTS had gone about the work in a very loose manner, not having, as he himself admitted, read the specifications before he took the contract. An architect in ordinary cases would have had a copy made of the plans and specifications, and kept them for the protection of both parties; but here it was shown that Mr. ATKINSON had handed over the plans and specifications to his co-defendant, who lost them, and an action had to be instituted for their recovery. Alluding to the evidence as to the repairs needed, the learned judge remarked that several matters included in the specification had been altogether omitted, and that very great defects existed in the work as it stood. He proceeded to give judgment for the plaintiff in respect both of the defects in the work and inferior quality of the materials used.

An architect cannot be too scrupulous in his professional conduct, and if he stand towards the builder in such a position as to render it impossible for him, in the judgment of reasonable men, to act in an honourable and impartial manner towards the employer, by reason of conflicting interests or engagements hostile to his employer's interests, he is bound to disclose all such facts to his employer before he accepts a position incompatible with any such relation or engagements. Should he fail or neglect to give his employer information of such material facts, he will be held liable in consequences, which may be disastrous both to his pocket and to his reputation.

PARIS NOTES.

THE Paris gas question has terminated for the present in an open rupture between the Municipal Council and the Company. The former, after a debate which lasted several days, adopted by an overwhelming majority the conclusions of the committee appointed to consider and report upon the matter. This vote calls upon the Prefect of the Seine to issue a simple decree reducing the price of gas to private consumers from 30 c. to 25 c. per cubic metre. Thus all attempts at a compromise have failed; and as the Company contests the legal right of the Prefect to reduce their prices, a costly lawsuit seems to be inevitable. It

is possible, however, that the Prefect may refuse to act upon the recommendation of the Council. The real point in dispute is not so much the question of price as of a renewal of the Company's monopoly for a further term after its expiry in 1905. The Company, indeed, offers to lower its rates to the 25 c. per cubic metre, but demands in return an extension of its powers for a period of 20 years. This proposal the Council absolutely refuses to entertain.

During the past twelve months the Place de Carrousel has been lighted by electricity by the Société Lyonnaise. For this the city has paid the sum of 23,393 francs, but the Company finds that the cost of the lighting has amounted to 30,000 francs, and offers to continue for another year at that figure. The Prefect of the Seine has admitted the justice of the demands, and recommends the Council to vote the required sum in this year's budget.

In the month of October there will be opened in the Rue des Petits Hôtels a new and special school of design, to which has been given the official title of "Ecole d'Application des Beaux-Arts à l'Industrie." The instruction given will be entirely free, the principal subjects being free-hand and geometrical drawing, decorative design, painting and sculpture, and architectural drawing. Lectures also will be given on the history of art, with a special view to the elucidation and analysis of the various styles and schools of painting, architecture, &c. The building is to include three studios or workshops; one for ceramics, glass, and enamels, another for wood, ivory, and metal carving, and a third for wood-engraving, stuff designs, decorative panels, tapestry, and mosaics. The number of pupils will be limited to one hundred, and the entrance examination, open to every French subject of fifteen years of age, is to be made extremely severe, candidates being required to exhibit a good knowledge of the elements of all sciences and arts that are applied in the execution of ceramics, glass-work, wood and metal carving and engraving, furniture and stuff designs, and house decoration. The intention of the Paris Municipality in the organisation of this institution has thus evidently been to make it a sort of industrial art university, where those pupils who have shown special aptitude in the free drawing and science classes of the national schools may have an opportunity of completing their artistic and industrial education.

An institution of similar character to the above—the Ecole Speciale d'Architecture—has just applied to the Municipal Council for a free grant of land for the erection of its new buildings; the site desired being that formerly occupied on the Boulevard d'Enfer by the old horse market. The college was founded in 1865, and is devoted entirely to instruction in architecture. It comprises studios and lecture-rooms, exhibits the work of its pupils, and publishes the lectures and addresses of the professors, &c. There are many good scholarships in connection with the institution, which, moreover, holds examinations, confers degrees, and forms a centre for its former pupils and graduates in the course of their career. The period of study is fixed at three years, the professors number twenty-five, and no less than 420 pupils have already passed through the school. Such is the body that is now seeking to increase its accommodation and extend its operations with the object of becoming the *Alma Mater* of the profession.

From a report issued last week by the Minister of Public Works it appears that during the year 1882, 1,246 kilomètres of new lines were opened, making the total length of line now working in France 28,592 kilomètres. Of these, 22,282 kilomètres belong to the railway companies, 2,084 form the State system of lines, 1,921—though the property of the Government—are worked by the great companies, and 2,305 belong to local and private owners. These totals do not include the Algerian lines, which have a total length of 1,531 kilomètres.

At last Saturday's meeting of the Académie des Beaux-Arts M. Franklin of Brussels was elected to the vacant post of correspondent in the section of sculpture. The election to the two other corresponding places in the sections of painting and engraving was postponed until to-day (Saturday).

The Prix de Sèvres has been awarded to M. Chéret. In accordance with the conditions of the competition, the prize work becomes the property, and will be executed at the expense, of the State in the Sèvres manufactory. It will bear the artist's name, and he is bound to superintend its execution without further remuneration.

The French Government have just purchased from M. Malvilian, of Grasse, several oil paintings and panels by Fragonard.

The sum given for these valuable works is 400,000 francs, but the present owner will be allowed to keep them in his possession until his decease, on condition that the public be admitted to view the pictures on one day in each week.

At the present moment the garden of the Carnavalet Museum is encumbered with building materials destined for the erection of a new gallery along the Rue des Francs Bourgeois, parallel to that already existing on the opposite side. This gallery, which will complete the quadrangle, is destined for the reception of the municipal collection of views and plans of old Paris. The curious Nazareth arcade or portico will form the centre of the new buildings, and serve as entrance. Portions of the sculptures of this portico are much injured, and crumbling away bit by bit; it has, therefore, been determined to have them reproduced by competent artists, so that the originals may be removed to the interior of the Museum, where they will be safe from further deterioration. The Arcade de Nazareth, through which visitors pass, will thus be only a *fac-simile*; but the public will lose nothing thereby, for the restoration of this relic of the past will doubtless prove as great a success as that of the portion of the frontage of the old Hôtel des Drapiers, which formerly stood in the Rue des Déchargeurs. When removed to the Musée Carnavalet this façade was in a terribly mutilated state, but the work of MM. Félix Roguet, architect, and Ch. Gauthier, sculptor, has restored it to what it must have been when Charles Bruant had given it the finishing touches.

The Hôtel Carnavalet was built in 1580 by Pierre Lescot, the sculptural decorations being the work of the celebrated Jean Goujon. It then comprised only the main wing, which has been lately restored, and one-storey buildings on the other three sides of the quadrangle for offices, stables, &c. In 1660 Mansard added a storey and rebuilt the portion fronting the street, of which the original gateway was the only part preserved. This work was executed for Claude Boislevé, one of Fouquet's tax-farmers, and thus it is that notwithstanding the general symmetry of the internal decorations, the sculptures of the main building at the bottom of the quadrangle on entering, and those of the ground-floor of the side buildings, which are undoubtedly the work of great artists of the Renaissance period, may easily be distinguished from those in the other parts of the hotel, which date only from the reign of Louis XIV., and present no special merit. Madame de Sévigné inhabited the hotel for nearly twenty years—from 1677 until just before her death in 1696—and after passing through numerous hands it was finally acquired in 1866 by the city of Paris for the reception of its library and historical collections. The Hôtel Carnavalet is about the only example still existing in a good state in France of the private architecture and house decoration of the Renaissance.

THE ASHBURNHAM MANUSCRIPTS.

THE following remarkable communication respecting the origin of the Ashburnham collection of manuscripts is by M. Léopold Delisle, Director of the Bibliothèque Nationale, Paris, who gave it to the correspondent of the *Times* in Paris:—

Lord Ashburnham's collections, the acquisition of which for the British Museum is under consideration, comprise two series of manuscripts, the fate of which deeply interests French *savants*, because they consist, in large part, of documents relating to France. These are the manuscripts which the late Earl of Ashburnham bought of Libri in 1847 and of Barrois in 1849. A circumstance which adds to the anxiety of French *savants* is that many of the most important objects in the Libri and Barrois collections are manuscripts, or portions of manuscripts, which have been stolen from the public museums of Paris and the provinces, and which the librarians have always hoped to be able some day to restore to their collections. As regards the Barrois collection, the alarm was given in 1866. At that time I published a memoir, in which I endeavoured to show that upwards of sixty manuscript volumes, sold by Barrois to Lord Ashburnham in 1849, had been stolen from the Bibliothèque Royale, between the years 1840 and 1847. The evidence I adduced was accepted by the most competent persons, and even by the owner of the manuscripts.

Until recently, no attention was paid to Libri's manuscripts. The general opinion in France was that a great part of this amateur's collections was of very suspicious origin. It was more especially thought that he had stolen a large number of autograph letters; and the Bibliothèque Royale, the Institute, the Observatory, and the Carpentras Library were named as having furnished the chief portions of many of the collections of letters and papers preserved since 1847 at Ashburnham Place. It was also said that Libri had taken advantage of his function as Inspector-

General of Libraries to abstract valuable old manuscripts from the institutions which it was his duty to visit. These unpleasant rumours took a more positive form a few years ago. In 1868 the Earl of Ashburnham had published in a folio volume, got up with the greatest care, and from one of the Libri manuscripts, a very old Latin version of the Books of Numbers and Leviticus. Ten years later I ascertained that this manuscript of Libri consisted only of some sheets torn from an old volume of the Lyons Library. I even showed that the theft was comparatively recent, seeing that a German *savant*, Dr. Fleck, had seen the entire manuscript at Lyons as recently as about 1834. Lord Ashburnham very frankly acknowledged the fraudulent origin of his manuscript, and had the generosity to send it back to the town of Lyons. This was, unfortunately, an isolated fact.

The announcement of the offer recently made to the English Government of the Ashburnham Place collections has excited the curiosity of French *savants*, and the information given in the *Times* suggested to me the idea of inquiring into the origin of some of the Libri manuscripts, the value of which had been more particularly vaunted. The number of very ancient manuscripts comprised in the Libri collection, many of which rivalled the most exquisite of the kind possessed by the Vatican, had been dwelt upon. Everybody knows how rare these memorials are. There are no less than fourteen in the Libri collection, and many of the richest libraries in Europe could not supply so long a series. These fourteen manuscripts were the subject of a memoir which I read on Friday last at the Academy of Inscriptions. I strove therein to show that all these manuscripts, or at least thirteen of them, were stolen from the public libraries of France, six from Lyons, four from Tours, two from Orleans, and one from Troyes.

But it is not merely Libri's very old manuscripts the origin of which is suspected by French *savants*. A thorough examination of the catalogues has led to the discovery of many other thefts, notwithstanding the care taken to disfigure the stolen manuscripts, and to add notes, so as to make it appear as if the manuscripts came from Italy, not from France.

In a memoir respecting the Tours manuscripts now in the press, I have dealt with some 20 of Libri's manuscripts, which he must have stolen from Tours in 1842. Here are instances which will explain how I am able to demonstrate the fraudulent origin of the manuscripts. More than a century ago Brequigny examined, in St. Martin's Church, Tours, a ninth century manuscript containing 31 *opuscula* of St. Augustine and other Fathers. This manuscript passed at the Revolution into the Tours Town Library, and is there numbered 281; but the five last *opuscula* noticed by Brequigny in the St. Martin's manuscript are now missing in manuscript 281 of Tours. These five articles were—27, "*Exemplum Epistolæ Maximi Grammatici*;" 28, "*Epistola Sancti Augustini ad Maximum*;" 29, treatise without title, headed "*Hujus operis auctor ignoratur*," and beginning with the words "*Ut respondeam*;" 30, "*Hieronimi de Vitâ Pauli*;" 31, "*Ex Origenis Homeliis Excerpta*," with the signature of a certain Adalbaldu, to whom the manuscript had belonged in the time of Louis de Débonnaire. Now, according to a report of Dr. Zangemeister, manuscript 75 of the Libri collection consists of 13 sheets of parchment, on which are found in ninth century characters,—1, "*Exemplum Epistolæ Maximi Grammatici*;" 2, "*Augustinus ad Maximum*;" 3, treatise headed "*Hujus operis auctor ignoratur*," and beginning with the words "*Præcipis ut respondeam*;" 4, "*Hieronimus de Vitâ Pauli*;" 5, "*Hæc Origenes in suis Homeliis narrat*." At the end is a somewhat confused Italian note, which Zangemeister attributes to Libri.

From this comparison it is evident that the fourteen leaves have been torn out of Tours MS. 281, for the purpose of forming Libri's MS. 75; that Adalbaldu's signature has been effaced, and that an Italian note has been substituted. Here have been committed both theft and forgery.

A similar fraud has been perpetrated with another St. Martin's MS., now numbered 284, in the Tours Library. Three catalogues, drawn up respectively about 1700, in 1807, and in 1840, agree in stating that this volume of the Carolingian period consisted of seven different pieces; the last four of which were a Monastic Rule, a poem by St. Orient, the vision of Wettin, and extracts from St. Augustine. St. Orient's poem and Wettin's "*Vision*" have disappeared from Tours MS. 284. The sheets composing them have served to form Libri's MS. 73, which contains St. Orient's poem and Wettin's "*Vision*." It can scarcely be supposed, indeed, that in two different copies two such dissimilar pieces have been copied, one after the other, as St. Orient's poem and Wettin's "*Vision*."

The thefts committed at Orleans are not less easily detected than the Tours ones. Thus, Hänel formerly studied in the Orleans Library a 10th century MS., very curious for the history of Roman law. This MS., numbered 207, contained the following pieces:—Folio 2, "*Visio Sancti Pauli*;" folio 25, "*Computus Græcorum sive Latinorum*;" folio 27, "*Posterior Pars Breviarii*;" folio 98, "*Glossæ*;" folio 102, "*Breviarii Prior Pars*." The Orleans MS. 207 has disappeared. We discover it in the Libri collection, under number 84. According to Libri himself, indeed, his MS. 84 contains, "*Visio Sancti Pauli*," "*Computus*," and the "*Corpus Juris Romani*." The conjunction of such dissimilar pieces shows Libri's

MS. 84 to be the old Orleans MS. 207. To remove all doubt, I ask for a verification, which could easily be made. Hänel tells us that in the Orleans manuscript the *Computus* began on the back of a leaf, second column, line 9. In the 84th Libri manuscript, the *Computus* ought to begin on the back of a leaf, 9th line, second column.

In the verifications I am calling for, the mutilations and arrangements by which the thief tried to conceal his crime must, of course, be taken into account. Thus, I am not certain that the 174 leaves of the Orleans manuscript will be found in the condition described by Hänel; and I should not be surprised if the manuscript had been cut in two. Perhaps Libri's manuscripts 84 and 85 must be combined to restore the original manuscript in its entirety. Here is another example, also borrowed from Orleans:—The library has lost the manuscript formerly numbered 266, which, according to the catalogue printed in 1820, contained several treatises by Bede, especially the Book of the Times, and terminated with a letter from St. Isidore to Masso. Now, Dr. Zangemeister informs us that the Libri manuscript 90 contains "*Bedæ de Temporibus Liber*," and that it ends by "*Epistola Isidori ad Massonem*." I conclude from this that in No. 90 of the Libri collection we have, if not the whole, at least a part of the Orleans manuscript 266.

I have never seen one Libri manuscript, and the comparisons I make are solely based on descriptions, in some cases very summary. I am none the less persuaded that the correctness of my observations will be verified by the inspection and comparison of the volumes themselves. This is what has already occurred with some of the volumes of the Libri collection. I had asserted that No. 7 consisted of sheets torn from the Lyons Pentateuch. This became so evident that the Earl of Ashburnham considered himself morally bound to repair the mutilation to which one of the most valuable manuscripts in the French museums had been thus subjected. Last Friday I announced that the fragment of the Psalter, No. 5, Libri, praised by one of the correspondents of the *Times* as being comparable to the oldest which the Vatican can offer, must be composed of leaves abstracted from a Psalter preserved at Lyons, under No. 351. Since then an eminent palæographer in England, who has been able to compare the fragment of Libri's Psalter with a photographic facsimile of the Lyons Psalter, has not hesitated to assert that the identity of the two manuscripts is perfectly established.

The other verifications I propose will have, I feel confident, similar results. It is not only to save the purchaser from the inconvenience of being deceived as to the nature of the thing sold that it is of importance to ascertain the true origin of manuscripts which have been tampered with, as many of the volumes of the Libri and Barrois collections have been; the higher interests of learning demand that falsifications committed by the thieves to prevent the stolen volumes from being recognised should be rectified. Several mistakes have already been put in circulation by critics, who could not suspect the traps laid for their good faith by rogues who have misrepresented the proper form of the most valuable manuscripts; and who, by the aid of forged notes, have tried to pass off French relics as Italian. There is here a question of good faith which ought to be closely investigated, and the solution of which interests England as much as France.

THE ART SEASON.

A LECTURE was delivered last week by Mr. Henry Blackburn in the Literary Institute, Edinburgh, on "*The Art Season*." There was a good attendance. The lecturer, in his opening remarks, said he had seen the Exhibition in Edinburgh that afternoon, and the first thing that struck one there was the great number of pictures with which they were familiar in London. The exhibitions, however, of the Royal Academy and Grosvenor Gallery, and the collections in Manchester, Glasgow, Edinburgh, and other towns, gave no adequate ideas of the pictures produced, as the majority of painters, and certainly the most popular, painted numbers which the public never saw. Some of the very best painters had strong objections to exhibit at all. Mr. Brett, for example, who painted thirty-six pictures in a year, had seldom more than one on exhibition. After referring to the pictures of Alma Tadema and other well-known artists, the lecturer remarked that the constant reproduction demanded of those painters by the public gave greater opportunities to younger men. In the Edinburgh Exhibition he was struck with the fact that the best places were occupied, not by the works of younger men, but by pictures which had been exhibited before. There was, he thought, scarcely sufficient space or opportunity given to the younger artists. Referring to the paintings of Mr. Millais, Mr. Blackburn said there was nothing more charming than his studies of children in such pictures as *Cherry Ripe* and *Caller Herrin*. Millais had only to paint *Cherry Ripe*, and he coined 3,000 guineas, and by a rearrangement, and presenting the same face in *Caller Herrin*, he had 3,000 guineas more. Mr. Frith, the lecturer went on to mention, had in preparation a picture called *Society*, which would be exhibited next spring. There was almost

a fashion in the press to decry Mr. Frith; but, whatever might be said of his style, the execution was good and worthy of appreciation. If there were things, as in the *Derby Day*, which had been taken objection to, the artist only reflected the age in which he lived. He painted what he saw about him, and those about him were probably neither "Saints, heroes, nor wise men." In Scriptural subjects, they had generally the old scenes reproduced in a stereotyped way, and the truth might as well be told at once, that there were almost no Scriptural artists in this country at the present time. There was little encouragement to paint religious subjects just now. He was perfectly aware of such pictures as Sir Noel Paton's, but he would not criticise that gentleman's art, because, if such pictures gave comfort to any persons, he did not wish to disturb them, though he would not advise young artists to make that their aim. Doré was a man of great power and versatility; but he did not make people feel, as he (the lecturer) thought he did not feel himself, the subjects he painted. Like the old woman, however, who found great comfort in the word "Mesopotamia," some, no doubt, found the subjects painted by Doré soothing and comforting. In concluding, Mr. Blackburn urged the importance of throwing off affectation and mannerism in art, and letting one's style be independent and truly national. He had felt, he said, in looking at the pictures that day in the Exhibition, that there was a want of sincerity, and he also felt that a good many paintings did not get justice, not so much because they were badly hung as because of the impossibility of doing otherwise than placing them in juxtaposition to others.

ST. GEORGE'S CHURCH, GLASGOW.

A MEETING of the architectural section of the Philosophical Society of Glasgow was held on Monday evening. Mr. James Sellars, president of the section, occupied the chair.

Mr. John Honeyman, F.R.I.B.A., read a paper on the proposed removal of St. George's Parish Church. He said that although the negotiations between the Town Council and the Presbytery had gone on so far smoothly, there had been some indications that the proposed destruction of the building was not likely to be quietly acquiesced in by the citizens. He desired to say a word on behalf of the threatened steeple, because he did not doubt that, if the members of the society agreed with him in thinking it worth preserving, the public expression of their views would bear considerable weight with the authorities. He did not think that there was any architect in Glasgow who would wish to see the steeple removed. However much they might differ as to its intrinsic merits as a work of art, the following reasons seemed to him to be quite sufficient to forbid its destruction:—First, it was about the best thing of the kind they had within the municipal boundaries, and therefore they could not spare it. In the second place, it added greatly to the beauty of a considerable part of the city, and grouped picturesquely with other buildings; and when the new municipal buildings were completed, its value in this way would be greatly increased. In the third place, although not an ancient building, it had a certain historical value, and, apart from that, marked one stage in the city's triumphant westward march. Then, again, it was not without interest as a specimen of the architectural art of the period in which it was built, and as illustrating one of the phases of our ever-changing fashions. While little could be said in favour of the removal of the steeple, it was possible nothing could be said against the removal of the church. The Town Council and Presbytery seemed to be agreed as to the expediency of its removal, and no doubt they were influenced a great deal by the consideration that they could get 30,000*l.* for the site. If the whole of the site were to be left clear, as was proposed by one Town Councillor, the sum that that would cost would be about 50,000*l.*—30,000*l.* for the ground and 20,000*l.* to erect a new church elsewhere. Now, not a single soul in Glasgow would be benefited by the expenditure of that money, except the proprietors having frontages to the square. It was utterly absurd to say that the building interfered with the traffic. As a matter of fact there was twice as much clear breadth of roadway as at Temple Bar, London, with its ceaseless fourfold traffic. Then it could not for a moment be contended that the clearance would affect the public health, and it was entirely a matter of opinion whether George Street would be in any way improved after the removal of the church. For his own part, he was inclined to think it would not. The effect of removing another threatened church—St. Enoch's—would be entirely different, as it would open up a fine vista across the Clyde. Nothing of a similar character would be the result of the removal of St. George's Church. If the Town Council felt that they had some money to spare, he had to suggest that they should demolish St. George's—retaining the spire—and erect in its place a somewhat smaller building, beautiful without and within. If that were done, it would perhaps not be found that the locality was unsuitable for gathering together a flourishing congregation. Whatever was done, however, he had to say, do not take down the steeple, and don't leave the remainder of the site vacant, but sell it.

Mr. David Thomson said he was opposed to the removal of the steeple; but Mr. Honeyman had not mentioned the difficulties

under which the corporation at present laboured in being proprietors of a church which, owing to its position, it had been found difficult to retain as a useful public institution. In these circumstances it seemed a very reasonable thing to desire to have the church removed to a place where it would be more convenient for the congregation.

Mr. Landless did not think there was a more beautiful tower in the city than that of St. George's. The body of the building would never be missed if it were removed, and it was possible, if the tower were left, to erect a structure that would harmonise very well with it.

Mr. Watson thought that the tower bore the same relation to Glasgow that the Scott Monument did to Edinburgh. It was one of the most conspicuous objects in the streets, and the removal of it would be an irreparable loss for the small balance. If the principle that the Town Council seemed to be following were carried to its legitimate conclusion elsewhere he did not see why there should be any objection to taking down St. Paul's or Westminster Abbey in London, or any great public building that might be described as an obstruction.

Mr. Bromhead said that while he was not at one with those architects who talked about the beauty of St. George's spire, he would not like to see it removed.

Mr. Gildard and Mr. Howitt also took part in the discussion.

A vote of thanks was accorded to Mr. Honeyman for his paper.

Mr. T. L. Watson, architect, afterwards submitted a paper on "Square-dressed Rubble," his remarks being illustrated by a series of diagrams.

ST. ANDREW'S TOWER, PEEBLES.

DR. WILLIAM CHAMBERS, of Edinburgh, is about to add another to his many public services, by restoring an interesting piece of Norman architecture that has long stood in a dilapidated condition on the banks of the Tweed, near Peebles. The relic in question, says the *Scotsman*, is a tower that once formed part of the Church of St. Andrew, an edifice dating from the end of the twelfth century. It is situated within the jurisdiction of the heritors of Peebles, who readily assented to Dr. Chambers' project for the preservation of an object he had known from boyhood. The carrying out of the work thus piously undertaken has been entrusted to Mr. W. Hay, architect, Edinburgh, whose name has been so honourably associated with the restoration of St. Giles' Cathedral, and under his direction operations will shortly be commenced. The Church of St. Andrew, it may be mentioned, was in use till the Reformation, when its handsome endowments were seized, with the result that the building soon afterwards was left to go to wreck. Latterly its remains have been known as a ruin in the centre of the churchyard, where tourists may admire the enormous strength of walls that have so long resisted the effects of wind and weather. Its outer aspect is that of a square mass, totally devoid of any picturesque feature. Its general height is 45 feet, and its walls 3½ feet thick, the windows being only apertures, and the top roofless. The interior, so far as can be learned, consists of vaults, some of which have been made use of by the local gravedigger. By way of preliminary to his operations, Dr. Chambers thought it advisable to have a lithograph made of the tower. This has been executed by Messrs. W. & A. K. Johnston, from a drawing furnished by the architect, and will be found interesting for future reference. In the process of restoration the structure will undergo an almost complete renewal of its interior. The most conspicuous alteration to be made is that, instead of being left open to the weather as at present, the tower will be covered with an appropriate Norman roof, consisting of slate or stone slabs, sloping from the centre in two opposite directions, with crow-stepped gables, and resting upon a corbelled cornice. This will add 10 or 12 feet to the height of the building. The apertures in the sides are to be filled in with small windows of plate-glass. The vaulted interior floors will be superseded by strong wooden or stone ones, connected by means of a stone staircase. The doorway in the east side is to be renewed in a handsome style; while commodious stone seats will, for the first time, be placed outside for general accommodation. It is no part of Dr. Chambers' plan to make any material alteration on the exterior of the structure. It is too valuable as a relic of ancient art to be ruthlessly destroyed or interfered with; and beyond the levelling of the upper part of the wall, and the adding of two or three courses of masonry, which will be very carefully executed in old style, the fabric will remain very much as it now stands. Great care will be taken to have the whole pointed afresh, after a method corresponding with ancient styles of working. In carrying out the task assigned him, Mr. Hay, we believe, will have the assistance of workmen who have gained useful experience in connection with the restoration of St. Giles' Cathedral. When the operations shall have been finished, as they are expected to be in the course of the summer, the tower will be restored to the heritors, who will then take charge of its management in the public interest.

Mr. Jowett Kendall has been appointed architect for the new Board Schools to be erected at Thackley, Idle, Yorkshire.

NOTES AND COMMENTS.

THE new site for the Museum and Public Library in Dublin has been sanctioned by the Treasury. Communications are in progress between their Lordships and the Commissioners of Public Works with the view of obtaining more plans and descriptions of the property, which will be required. "Their Lordships are also making arrangements for a fresh open competition for the designs of the buildings to be erected on the extended site." The conditions have yet to be made known. We understand that hitherto there has been no communication with the five architects who took part in the second competition. It will be difficult to compensate them for their loss, and it is to be hoped that the Government will act liberally. The question will arise, to what department is the loss arising from the fiasco to be debited? is it to be the Treasury, the Science and Art Department, or the Irish Office of Public Works? There will be a desire in every one of those departments to be free from an expenditure that represents nothing, and in the struggle the architects are likely to be the victims. It is said that the matter is at present in the hands of the official lawyers, in order to discover some means by which the plans, as well as the Government guarantee, may be set aside.

MR. ROBERT COLLINSON, who was for many years one of the masters in the Training School at South Kensington, proposes that the collection of paintings by the late DANTE ROSSETTI, which are now on view in the Burlington Fine Arts Club and in Burlington House, should be seen together. "They are now," he says, "seen under many disadvantages and at the worst period of the year, when the days are shortest and darkest, before the provincial artists usually come to town, and when those here are too occupied with their own works to give them the attention they demand. To art students these pictures are a most valuable lesson as examples of magnificent colour, draughtsmanship, and design, and for the deep earnestness and poetic inspiration pervading them all. Had ROSSETTI been a contributor to the annual exhibitions of either the Academy or the Grosvenor, this suggestion would be less called for; but his works are now presented to the public for the first and, probably, the last time; and in the short time that the two exhibitions remain open it is impossible that the full benefit can be derived from them, or that a fair and unprejudiced verdict can be given." The suggestion is a good one, but it would be necessary for a committee to be formed to make arrangements, which might be a difficulty.

MUCH amazement has been excited by the statement of M. DELISLE, who asserts that the Ashburnham collection of manuscripts was in a great measure derived from the public libraries of France, or, in other words, that stolen manuscripts had been purchased. It is alleged, too, that the manuscripts were taken by a man who held a very high official position. Although a week has elapsed since the charge was made, it is strange that the representatives of M. LIBRI have been silent. It is easy to throw blame on a man who is no longer living, and it is quite possible that papers may exist to explain the circumstances under which M. LIBRI obtained his manuscripts. It often happens that manuscripts are imperfect, and as few people are competent to collate them the defects are generally unknown. The corresponding parts may exist elsewhere, awaiting discovery by keen-eyed hunters, such as M. LIBRI undoubtedly was. An investigation of his papers and letters, if any remain, might show that the charges against M. LIBRI cannot be supported by sufficient evidence.

In the *Magazine of Art* for March there is an article on "SHERATON'S Furniture," and an engraving is given of a SHERATON frieze, which is supposed to be "entirely original" in its treatment. "The curves," it is said, "are full of grace and vigour, and the combination of form both beautiful and ingenious. It was intended, no doubt, to be executed in inlaid woods, the shading and drawing being supplied by slightly incised lines, which assume a black colour when the surface is polished." All this appears to be clear and definite; but, if the writer were possessed of even a slight knowledge of the history of ornament, he could not have written the passage. The frieze is simply a "bit" by SALEMBIER, and the elliptic curves and tendrils which grow out of the main lines are quite characteristic of his style. The original design was reproduced from

one of the artist's etchings in *The Architect* in July 1878. This is not the only example that could be cited of the effrontery of SHERATON in passing off other men's work as his own. He stole from French designers without scruple, calculating, we suppose, on the ignorance of what was done abroad which prevailed in his time.

THE *Central-Blatt der Bauverwaltung* describes a special composition manufactured at Stargard, in Pomerania, which has been successfully used for some years on the railway from Berlin to Stettin for wall-copings, and generally in cases where a waterproof plaster is required. The substance is composed of coal-tar, clay, asphalt, resin, litharge, and sand. In fact, it is a kind of artificial asphalt, with this difference, that it is applied cold like cement. When well laid on it has great tenacity, and stands well through all changes of the weather. In applying this cement, the part to be covered is thoroughly dried, and then brushed over with a coat of hot tar varnish. The cement is laid on with a trowel, in a layer about half an inch thick. If the surface to be covered is large, a second coat of tar varnish is applied, over which coarse sand is thrown. In this way a cheap coating is obtained which is affected neither by rain nor frost, and which lasts for an indefinite period.

ANOTHER material has been introduced in Glasgow which is supposed to be able to withstand fire without being consumed. It is called "asbestos millboard," and it is intended to be used for lining walls or ceilings. The sheets are about 40 inches square, and it was found that when only the eighth of an inch in thickness the asbestos millboard was able to resist a fierce fire for a quarter of an hour. On examination the backs of the sheets were found to be without stain. The experiment was witnessed by several official people, including the inspector of fires in Glasgow.

A NEW kind of exhibition is to be held in Boston, U.S., in September. American products will be excluded, and the seven acres of floor space which is in the building will be devoted to the works of foreign exhibitors. Another peculiarity is that the space will be assigned without cost, and the goods will be allowed to remain in bond free of duty while on exhibition. At the close they may be sold upon payment of the duty. The exhibition is being organised by a corporation, and the secretary, in his circular to American consuls, says: "The advantages of such an exhibition to foreign manufacturers and others who may exhibit must be apparent, while there can be no question as to the interest which it will awaken in the United States. This country has had no opportunity since the Centennial Exhibition, held over six years ago, to see the recent advances of foreign art and industry. The National Government of the United States has manifested its interest in the enterprise by legislation, which will greatly facilitate the work of all interested, and will especially lighten the expense to exhibitors." The exhibition building has cost over half a million of dollars, and steam power, gas, and water will be available for use.

It is expected that the colossal East River Suspension Bridge, which is to unite New York and Brooklyn, will be opened before summer. The bridge has been in hands since 1867, and will cost about fifteen millions of dollars. The towers upon which the suspending cables rest are situated immediately at the two shores, and form a span of 1,595 feet, which is 50 per cent. greater than any heretofore attempted. The faces of the anchorages which hold the ends of the cables are about 930 feet from the centres of the towers. The bridge, therefore, has three spans in a distance of 3,460 feet: including the approaches it is nearly 6,000 feet long. The height of the towers above high water is 283 feet, or 346 feet and 312½ feet above their foundations respectively, which latter measure 170 feet long by 102 feet wide. The anchorages are 89 feet high, 129 feet long, and 110 feet wide at the base. The masonry in the towers measures 85,000 cubic yards, and in the anchorages 66,000 cubic yards. The roadway is 85 feet wide, and is supported by four cables, each of which is 15½ inches in diameter, and contains 5,434 wires, measuring in the four cables 14,060 miles. The wire in the four cables is of steel, and weighs nearly 3,500 tons. The permanent weight of the river span is 6,740 tons; the greatest transitory load is estimated at 1,380 tons, making the total weight of the loaded span 8,120 tons.





BRAMFIELD HOUSE, SUFFOLK.
VIEW FROM SOUTH WEST.
E. F. BISSHOPP, Archt.



THE CHIMNEY PIECE, — DINING ROOM.



THE DINING ROOM.



THE HALL.

March 3rd 1883.



DINING ROOM.



STAIRCASE.



THE HALL.

HOUSE, SUFFOLK.

Architect.



BRAMFIELD HOUSE, SUFFOLK.
VIEW FROM NORTH WEST.

E. F. BUSSHOFF ARCHT.



ILLUSTRATIONS.

BRAMFIELD HOUSE.

BRAMFIELD HOUSE, the country seat of Miss TATLOCK, lies about three miles due north of the picturesque East Suffolk village of Yoxford. The mansion occupies the site of the old house (which was entirely pulled down), though on greatly extended lines. It stands well back from the road, and the park contains some fine specimens of old oaks. Extensive views of the surrounding country are to be obtained from the upper windows, the vessels being plainly visible off Aldborough on a clear day, with the old towers of Blythburgh and Walberswick in the foreground.

The house was commenced in 1879, and has only just been decorated and finished. The principal front faces the north, the entrance being through an open timber porch leading into a mosaic-paved vestibule, which admits the visitor through oak swing-doors into the grand hall. The extreme interior dimensions of the hall are 48 feet by 27 feet, with a proportionate height. The ceiling is divided into panels by oak beams, and the floor is of parquet. Archways with fluted pilasters and panelled soffits lead to the garden porch, lavatories, &c. In this hall is placed the principal stairs, which are of wainscot, 6 feet wide, in three flights, divided by broad landings. An oak and walnut dado runs round the hall, up the stairs, and round the principal landing. The warming is by a powerful Musgrave stove, placed in a tiled recess, with oak chimney-piece and over-mantel. Around the grand hall are grouped the principal rooms, library, drawing-room, morning-room, and dining-room, the aspect of these rooms being west, south, and east. The dining and drawing rooms are each 30 feet by 19 feet. The drawing-room has an elaborate and beautiful parquet floor, and the dining-room a costly dado, chimney-piece, and other fittings in oak and pollard oak. The walls of the hall and dining-room are painted, the former in terra-cotta, and the latter a very effective shade of blue, with an oak picture rail and artistic frieze in either case. On the first floor is a spacious landing, with parquet floor and oak panelled ceiling, five suites of bedrooms, bath-rooms, and other accessories. Servants' bedrooms are placed on the attic, but this floor does not extend over any of the principal bedrooms. There are spacious kitchens, cellars, and other servants' offices and outbuildings. The house stands on a terrace, and is built entirely of local red bricks, specially made for the purpose, and of beautiful colour, with moulded strings and window-sills, and ornamental brick panels, and the roof is covered with Broseley tiles. Relief is also obtained by timber-work and rough-cast plaster, and special attention was paid to the grouping.

The whole of the above work, including special fittings throughout, and furniture in the dining-room, has been carried out from the designs and under the superintendence of the architect, Mr. E. F. BISSHOPP, of Ipswich; the builder was Mr. ROBERT GIRLING, of Ipswich, and he has executed the work in an admirable manner.

STUDIES BY M. LOUIS LELOIR.

BY the courtesy of M. LOUIS LELOIR we were able to reproduce lately some of his designs for an illustrated edition of MOLIÈRE'S comedies, and this week we give two others of the series. The first is from the comedy-ballet or spectacle "Les Amants Magnifiques." It represents the scene in the fourth act where VENUS appears to the two Greek princesses, mother and daughter, at a time when they were talking about certain proposals of marriage. If the reader will turn to the old English translation of the comedies which was "printed by and for JOHN WATT at the Printing Office in Wild Court, near Fleet Street," an edition which still remains the best in our language, he will find that the same subject was taken by no less an artist than BOUCHER, who with COYPEL, HOGARTH, and other artists of note furnished the designs for the illustrations. No subject was better adapted for BOUCHER, but his greatest admirer must allow that his design is not equal to M. LELOIR'S. The stage direction is more faithfully followed, for in BOUCHER'S engraving we have "VENUS accompagnée de quatre amours dans une machine." But the princesses, who are surrounded by the fortifications of whalebone and silk devised by the milliners of that day, show little surprise, and stand as if they were the equals or superiors of the goddess. It would perhaps be difficult for them in such

a costume to do otherwise. In the etching of the scene by M. LALAUZE, which appears in the splendid edition of MOLIÈRE, which was lately published in Edinburgh, the princesses are also represented as standing, but they wear a Greek dress. M. LELOIR'S arrangement is better: the women were more likely to kneel than to stand in the presence of VENUS. The attitude of the goddess is also more pleasing, although less formal, than that of the figure in BOUCHER'S print.

The subject of the "Magnificent Lovers" was devised by the illustrious LOUIS XIV. himself, and his Majesty actually danced or pantomimed the part of NEPTUNE in the first interlude, and the part of APOLLO in the sixth. It was probably modesty which prevented so renowned a warrior from appearing as MARS. However graceful or agile he may have been as a ballet dancer, the story does not indicate that King LOUIS was gifted with dramatic inspiration. Two Greek princes are in the play represented as rivals for the hand of a princess, but instead of fighting to decide who was to win her, they resolve to compete as if they were theatrical managers, and the happy man is to be the producer of the best series of entertainments or *fêtes galantes*. But the mother of the princess is in favour of one of the suitors, and in order to overcome her opposition his rival obtains the aid of an astrologer, who is a skilful stage mechanist, and when the princesses are together a machine descends containing a woman who is supposed to be VENUS. She addresses the mother in rhyme, and says the daughter is to be given to the man who saves the mother's life. But the trick does not succeed, for in the end a worthy soldier carries off the prize. MOLIÈRE thought little of the play, which was merely intended to give an opportunity for scenic display; but the author of "L'Amour Médecin" and the "Malade Imaginaire" is discernible in some capital satire against judicial astrology, which had its dupes in those days. If the lovers were not magnificent, the expenses might well be so called. LOUIS XIV. was right royal in his way of spending the money which was raised by taxing his people. The success of the comedy-ballet depended on the ingenuity of the machinery, and VIGARINI, to whom the stage carpentry was entrusted, charged 27,092 livres for his work. MOLIÈRE'S troupe of Comédiens du Roi cost 16,000 livres for the first day's performance. The piece was afterwards represented in a more economical style for the gratification of the Duke of BUCKINGHAM, and since that time it has not been revived. It is a strange fate for a pageant which, according to the chronicles of the seventeenth century, surpassed the Olympic games and other festivals of the Greeks, while it demonstrated that LOUIS QUATORZE was as great in the arts of peace as in war.

The second illustration is from "Don Garcia de Navarre, ou, le Prince Jaloux," another of MOLIÈRE'S plays which has not been able to retain a place on the French stage. It was also a departure from his ordinary and natural style, for it was considered to be an experiment in the *comédie héroïque* of Spain. MOLIÈRE himself played DON GARCIA, and wore a Spanish dress, breeches, cloth cloak, satin doublet—all embroidered; but although he was a clever comedian the comedy met with so little success that he did not venture to print it. Passages from it were utilised in some of the other comedies, and especially in the "Misanthrope." The DON is a Prince of Navarre, and is in love with ELVIRA, Princess of Leon; but he is absurdly jealous, and is perpetually tortured by trifles light as air. In the scene which forms the subject of the illustration he is represented as finding the fragment of a letter written by ELVIRA, which of course he interprets wrongly, and, on her entry, upbraids her with deceiving him. DON GARCIA'S jealousy has nothing of the comicality seen in "Sganarelle;" and as MOLIÈRE always failed when he attempted to be tragic or pathetic, it is without the grandeur of "Othello." It is no wonder the Spanish prince was in that age considered to be a bore.

It may be said without exaggeration that M. LOUIS LELOIR knows more about the seventeenth century than of the nineteenth, and a glance at the collections in his studio would show this, and it is more evident when his paintings are studied. It was a happy thought which inspired the publishers of a new edition of the comedies to invoke the aid of a man thus gifted, and who is, moreover, the first water-colour artist in France. The old Academy inscription declared that "nothing was wanting to the glory of MOLIÈRE," and it is still true; but when the beauty of all M. LOUIS LELOIR'S illustrations is considered, it cannot be denied that they give to the great dramatist's works a new value.

THE LONDON SANITARY ASSOCIATION.

THE second annual general meeting of the members of the London Sanitary Protection Association was held on Saturday afternoon at the rooms of the Society of Arts, Adelphi, under the presidency of Professor Huxley. From the report of the Council presented to the meeting it appeared that 368 new members had joined the Association during the year, and there was a total of 533 members. The total number of houses inspected was 362, and in the greater number of these serious errors in the sanitary arrangements of the houses were found and corrected. Twenty-one of them, or 6 per cent., were found to have the drains choked up and no communication whatever with the sewer, all the foul matter sent down the sinks and soil-pipes simply soaking into the ground under the basement of the houses. In 117 houses, or 32 per cent., the soil-pipes were found to be leaky, allowing sewer gas, and in many cases liquid sewage, to escape into the house. In 137, or 37 per cent., the overflow-pipes from the cisterns were led direct into the drains or soil-pipes, allowing sewer gas to pass up them and contaminate the water in the cisterns, and in most cases to pass freely into the house. In 263, or nearly three-fourths of the houses inspected, the waste-pipes from baths and sinks were found to be led direct into the drain or soil-pipes, thus allowing the possibility of sewer gas passing up them, instead of being led outside the house and made to discharge over trapped gullies in the open air, as they should be. Professor Huxley moved the adoption of the report, and stated that he had found himself unable longer to act as president of the Association, owing to the increasing demands upon his time and energies. He was glad, however, to say that the Duke of Argyll had consented to succeed him in that post. Lord Chelmsford remarked that it was extremely painful to think how much sadness and misery had been and might be caused by the want of sanitary arrangements in the habitations of the people. When an Association like that came forward to do the work, and to do it gratuitously, with men on the Council like those they had, he thought it would be wrong for the proceedings to terminate without thanks being most warmly expressed to Professor Huxley and the Council for their labours in the cause of sanitation and for the welfare of the inhabitants of the metropolis. He should have great pleasure, therefore, in formally moving a vote of thanks. Dr. Norman Kerr seconded the motion, which was unanimously carried, and Professor Huxley having briefly thanked the meeting for the vote, the proceedings terminated.

EDINBURGH ARCHITECTURAL ASSOCIATION.

AT the last meeting of the Edinburgh Architectural Association, Mr. Thomas Henderson presiding, the Rev. Dr. Cameron Lees read a paper, entitled, "A Few Notes on Paisley Abbey," in which he gave a brief sketch of its history, referring the members of the Association to his work upon the subject for details. After tracing the fortunes of the convent from the settlement of a band of English monks from Wenlock in Shropshire, under the patronage of the Stewart of Scotland, till its dissolution at the Reformation, noticing its various benefactors, and the part the different abbots took in its architecture and adornment, Dr. Lees went on to refer to its reconstruction after the War of Independence, and to the exertions of Abbots Tervas, Crichton, George and Robert Shaw. The first-named abbot, he said, built the clerestory and triforium, the second adorned it with sculptures, the third built the conventional buildings, and the last effected the endowment of various altars within the church. Dr. Lees had found in the rental book of the Abbey, which he discovered in the Advocates' Library, the name of the sculptor—Thomas Hector—who carved the grotesque figures of the triforium. Hector received a piece of land from the abbot on condition of holding his chisel at the disposal of the convent. Another name that had come down to us as connected with the rebuilding of the Abbey was John Murdow or Morrowe, a Frenchman. After Bannockburn, the Scotch naturally turned to France for architectural help, and Dr. Lees believed French influence was distinctly traceable in the building. Incidentally noticing how one of the abbots raised funds for the work by obtaining from the king the right to sell wine within the Abbey, which became a place of entertainment to the thirsty souls of the neighbourhood, Dr. Lees remarked that it was almost as curious a way of raising the wind for church purposes as the bazaars, lotteries, and fancy fairs of the present day. After giving a rapid sketch of the dissolution of the monastery, and calling attention to the fact that the people of Paisley—who, he said, in those days were more Conservative than they are now—remained Catholic long after most of Scotland had conformed to the new religious views, Dr. Lees described in some detail the noticeable features of the architecture of the Abbey, and what had been done towards its restoration, remarking that in 1859, when he was inducted to the second charge, a more dreary place of worship it was impossible to conceive. It was like a charnel house. The burial-ground outside reached above the sill of the windows. The floor was earthen, and you were afraid if you stirred your foot you would rake up some old bones which lay uncomfortably near the surface. The building was

altogether in a most wretched state. His (Dr. Lees') energetic colleague, Mr. Wilson—a man to be held in remembrance by all who had any regard for the place—with a committee, of which he (Dr. Lees) was an humble member, set themselves to the restoration of the church. From that time to the day of his (Dr. Lees') leaving Paisley, five years ago, he saw many, many thousands of pounds spent in the restoration and improvement of the building. The work was done, he thought, tolerably well, and it would have been better done if they had had more money. Since he left Paisley he was glad to hear that what was called the "Sounding Aisle" had been cleared out by the Duke of Abercorn—not, indeed, before it was needed. Dr. Lees, in closing, said that the Abbey could all be restored with less difficulty than many other buildings which had been repaired. He hoped Paisley would find a Dr. Chambers who would take it in hand. He (Dr. Lees) had seen it stated in a paper that sectarian feeling retarded its restoration. He could not believe this of his old townsmen, who, he remembered, came so generously forward to help former endeavours. The fact that for an hour or two in one day in the week it was occupied by a congregation as a place of worship ought not to hinder the restoration of an historic building such as this, in which people of all religions were interested. The Abbey was the source whence Paisley derived its existence. He trusted that the noble munificence which had built museums and town hall and observatory would yet flow towards the old building, the great glory of the place; and that hands, which in Paisley were always quick to do good and always open, would yet raise its ruined walls and build its broken frame. On the motion of the chairman, a vote of thanks was awarded to Dr. Lees for his interesting lecture.

MR. WATERHOUSE, A.R.A., ON THE STUDY OF ARCHITECTURE.

THE annual meeting of the Birmingham Society of Arts and School of Design was held on February 22, when the prizes were distributed to the students. Mr. Waterhouse, the president for the year, was expected to attend, but owing to illness he was prevented. His address was, however, sent, and it was read by Mr. J. H. Chamberlain.

Mr. Waterhouse said that architecture differed from the other fine arts in this—that it resulted from the anxiety to clothe our practical necessities with such beauty as they were capable of receiving, and we of imparting; whereas the other arts, painting and sculpture, except when they had to do with portraiture, were the embodiment of the artist's aspirations, without reference to utility in the first place. When he was a boy, the earnest character of the mediæval revival and the teaching of Pugin, Scott, and, above all, of Ruskin, carried away all enthusiasts, himself among the number. Directly his pupilage was over he was off to North Italy, to dwell for a time among those marvels in marble, stone, and brick which had been so irresistibly commended in the "Seven Lamps of Architecture" and the "Stones of Venice." When commencing practice, his buildings, like those of the young architects at that time, were affected by the influence which the Romanesque and Pointed architecture of Italy could not fail to exercise on those who studied it. They hoped that the Gothic revival would be more than a mere revival—that it would turn from a revival into a growth, that they would shortly see the spirit and the requirements of the nineteenth century embodied in the dress of the twelfth and thirteenth centuries. But when, as it appeared, they were on the eve of this much-to-be-desired consummation, fickle Fashion declared herself tired of mediævalism. She called for something else and got it, and had it still in what she was pleased to call the style of Queen Anne. That style undoubtedly had its picturesque merits, and pleased mightily for the moment; but Fashion would some day tire of it, and expect some fresh architectural excitement from a past more or less remote. How was this eternal change from the revival of one defunct style to that of another to end? And how was any real progress to be made whilst such archæological imitations were in vogue? As educated people it was essential that we should study the past, but in doing so it was well to beware of the special dangers of the pursuit. The habit of mind which would make a man a good imitator or restorer of ancient architecture would to a large extent unfit him to become the successful originator of buildings having a distinctive character of their own. There were some men, thinking men, who considered it the function of to-day to imitate. They said such imitation might keep alive a knowledge of the forms, if not of the spirit, of past art. He confessed he rather sympathised with the words of a brother architect, Mr. E. R. Robson, who thought we ought to set our faces against unblushing copyism. In designing things of household use, in glass, silver, and other materials, it was well that we should study carefully the way in which such objects were treated by the greatest artists in the past; and South Kensington nobly aided us in such researches. Let us try to discover the secret of the charm of their works. When we had ascertained this, and understood why so simple a form and so delicate and unostentatious an ornament gave more satisfaction than another shape much more elaborate in itself and in its ornamentation, we

should be in a better position to do some original and excellent work for ourselves than we should be by merely reproducing thoughtlessly any number of Benvenuto Cellini or Greek vases. Let them specially shun the reproduction of the form of objects applied to totally different uses, and made in entirely different materials. Such manufacture had nothing to do with art, and displayed great poverty of invention and perverted taste. Our silversmiths' work was by no means free from it. It was bad enough to see honey served in a silver hive, but what ought to be said of a butter-dish covered by a silver straw hat? Such ignoble work saved what most people were afraid of spending—earnest thought on their work; but he was sure of better things from the students of the Birmingham School of Art. Even nature must be resorted to with a judgment cultivated by observation of the best work, as its direct imitation in architecture and some other arts was, he was persuaded, for the most part, a great mistake. One never saw it in Greek work, and one ought not to see it, he believed, in Birmingham work. There was a noble field for the display of any amount of artistic power in silversmiths' and goldsmiths' work, and he could wish the school whose members he was addressing no more captivating pursuit than the raising of this art to the height it attained in former ages by proportion, subtlety of curve, by the happy application of conventional ornament (not by its mere redundancy), by avoiding all direct imitation of nature, and still more emphatically of manufactured articles. If in designing a piece of presentation plate for a cricketer it was essential to adorn it with silver bats, balls, and wickets, the task would be almost a hopeless one, unless the ingredients were so arranged as to make conventional ornament of them. Returning to the special subject of his address, Mr. Waterhouse went on to speak of the deficient training of the English architect, and the necessity of studying how to make our buildings effective even under a gloomy sky. To secure that end architects must make much of the sky line. They should be particular to throw their design into perspective from the various points from which it was likely to be seen, and then to shade over in monotone the building so thrown into perspective, to see that their composition would be satisfactory when silhouetted against the sky. The efforts of the most fertile imagination in detail were thrown away without the connivance of the sun. In England we must trust to his direct rays, and so reserve the best surface work for the south and west sides of our buildings. It too often happened that the site for an important public building, which it was the desire of its promoters to make as great a success as possible, was adopted before its architect was appointed, and that its principal aspect was a sunless one. In such a case nothing was left to the architect but to make the best of it. If his style and the purpose of the building admitted of a varied sky line with gables, dormer windows, high-pitched roofs, massive chimney-stacks, and other exceptional features, any money he had to spend after satisfying the bare necessities of the case would probably be better spent in such features than in mere surface decoration. We had, he feared, shut out the glorious sun well nigh entirely from our daily lives, and we rested supinely under the gloomy pall by which the smoke demon obscured him from our view. But were we right in so doing? Was it too much to hope that a time might come when every philanthropist in this district who made smoke would also consume it, and the sulphur with it too? It was generally supposed that possession of the fee-simple of a piece of land enabled the owner to do pretty much as he liked with it. He looked for the time when people would view their property in a different light, and be willing, it might be, even to deny themselves in a money point of view to enable their neighbours to enjoy blue sky and flowery meadow a little longer. When he called attention for a moment to a solitary glen in the Lake District, running up from its most attractive lake into the heart of its grandest mountains, they would know that he referred to Borrowdale, which was now threatened by a railway with all its concomitant vulgarities, its dreary lines of débris, ugly embankments, and flat girder bridges. One voice at least from Birmingham he had been glad to hear raised against the desecration. He hoped there would be many yet before it was too late, and the seclusion of Borrowdale lost to the many dwellers in cities who were also ardent lovers of nature, and who would rather even walk on for the five or six miles along the loveliest of roads than have the end and aim of their pilgrimage polluted by the railway and all that it brought with it. It was said that this Borrowdale railway was not for the tourist at all: it was only to bring down the slate more readily to market. Architects would be the last people in the world to object to Cumberland slate coming easily into the market; but fond as they were of it, he would rather not use it at all than have it at such a terrible price as any loss of the attractions of Borrowdale. Returning nearer home, how often did they see a lovely garden surrounded by a lofty wall? The owner built that wall perhaps not so much selfishly as thoughtlessly. Had he reflected on what he was depriving others of he would very likely have built his wall some feet less high, and so let light and beauty still linger over the road which, alas! owing to his exertions, had now become undeniably dismal to those who had to traverse it. After speaking of the pleasure it gave him to see what was called the finest site in Europe—Trafalgar Square—with its row of plane trees at length around it, Mr. Waterhouse proceeded to deal with the notion that we were distanced by the

foreigner in the race whenever art was in question. It was said that the great advantage of this and kindred institutions was that they would give us the power to distance him in return. Now he ventured to think that this was a mistaken view of the case; they must care for art for its own sake. Other things might incidentally flow from affection for art, but it was beginning at the wrong end—an end which would assuredly result in failure if art studies were approached merely from a money-making point of view. South Kensington was a grand institution, of which all might be proud. She had conferred innumerable benefits, but he wished she would confer one benefit more, by founding a gallery of casts of all the best sculpture which the world still possessed, arranged chronologically, with information as to the name of the sculptor and date of the work, when attainable; where the original was found; where it actually was at present; and, finally, at what cost anybody who desired it might obtain a plaster copy of any particular work. Architects would rejoice to have the facilities such a gallery would afford of decorating the interior of buildings, where original sculpture could not be afforded, by the reproduction of the masterpieces of antiquity placed in situations expressly prepared for them. Sculpture lost much of its impressiveness by wrong placing. Mr. Waterhouse went on to say that there was a material which was admirably fitted, from its peculiar smoke-resisting qualities, for use in the architecture of our great cities in the present day, when we found all our best building-stone more or less yielding to the acids which were generated with the smoke which environed us. He meant, of course, terra-cotta. Made from a clay found in the same pit as the coal which did the mischief, it seemed about the only building material which could successfully withstand its corroding influence. In terra-cotta the fire would at once give us those beautiful accidental tints of which we might avail ourselves if we chose boldly to use them. Terra-cotta wanted treating in a way peculiar to itself. First, by the use of small blocks, that it might be fairly true, though thoroughly well burnt; secondly, by the use of such forms as would permit of its being securely keyed; thirdly, by using such ornamentation as would best draw off the eye from the slight inequalities arising from its drying and burning; and lastly, full play ought to be given to the diversity of tint. In concluding, Mr. Waterhouse observed that we wanted the trained eye and the observant mind to design originally with due refinement and restraint; and that he rejoiced to believe the schools of art were giving that to their students. And he trusted that they might yet see the day when not only the greatest workshop of the world, but the greatest, the most famous art workshop of the world, would be Birmingham.

GLASGOW INSTITUTE OF ARCHITECTS.

THE annual dinner of the members of the Glasgow Institute was held on February 23. The president, Mr. James Thomson, was chairman, and Mr. David Thomson, vice-president, was croupier. The chairman, in proposing "The Glasgow Institute of Architects," said:—

A new style of architecture is said to be a want of the time—this has indeed been said for many years. It has also been said that there is no more use for a new style in architecture than there is for a new language. In the meantime I fear we must be content to remain without any very extreme novelty in architecture; for with all the modern building Paris has not begun, nor has London led the fashion. The architects of the present day, instead of endeavouring to follow up the outline of a new style, are too apt to fall back upon a useless phase of design about 150 years old which was turned aside by their predecessors, and thought to be buried out of sight along with the men of the same period. No doubt in 1850 Joseph Paxton assisted in the creation of a style of building for the Great Exhibition of 1851, which has ever since become useful and necessary for many purposes. A style very much criticised and cried down by architects and men of very fine taste, it has for all that found a place for itself, for the Crystal Palace was admirably adapted for its purposes or for any purposes where light without impediment is required. The ancient idea of bulk and strength here gives way to strength and lightness, and I say it is far better to run the gauntlet of criticism—that iron construction is incompatible with true architecture—than to ignore the new demand for construction with plenty of light to suit business requirements. And I am not sure that amidst all the buildings put up for exhibitions or warehouses since 1851 that there has been anything better in that direction. As architecture is a progressive art, our members ought always to be on the alert, so as to assist in its development. While the architects of Glasgow have always endeavoured to advance in the better class of construction and embellishment of the buildings entrusted to their care, there is cause for thankfulness that the citizens have always been willing and able to give the money that was necessary. No one that has known Glasgow of the past generation has failed to see the interest that has been taken in the careful laying out and building up, not merely the new portion of the town, but also in the remodelling of old parts, now removed and replaced by modern work, and I think we need not be ashamed to say that the members of our Institute have been the means of bringing this state of things about,

men who, if not originally of Glasgow, have become identified with it because of their work. The City Improvement Trust scheme has done much to develop the resources of our members, for, as the new streets and places were opened up, there were new requirements in building. The School Board, too, has developed energy in the way of planning school buildings which for comfort, suitability, and elegance are unsurpassed. Our Institute has always considered it to be their duty to step forward and give advice in important matters relative to work in our city, and recently its Council has gone into the merits of two questions which have been very much before the Institute and the public. On these points I would say a few words. 1st. The competition for the new municipal buildings. On this head probably my remarks may be judged as one-sided, on account of my opposition to the principle of competition altogether. Certainly there has been nothing done in this fresh competition to alter my views; and while I do not grudge the successful man his prize, I think the public would have been as well suited and as well pleased with a professional man at home. Large public buildings such as these have been for some time very scarce, and the profession in Glasgow were naturally anxious about these new municipal buildings that they should get into proper hands. The Institute knowing the difficulties which beset competition arrangements of all kinds, placed themselves in communication with the Town Council with reference to the clauses of the competition. It is certainly very amusing to study the different apologies for the system of competition as given forth on the general question, for it requires a good deal of round-about argument to back up the necessity for the system. The assessor, Mr. Barry, of London, tells us that the principal points which struck him as demanding consideration were the insufficient and often contradictory nature of the instructions to competing architects; such instructions were more often than not drawn up by men totally unfitted for the task, and consequently they abounded in pitfalls for the professional men who competed. The architect for the proposed building has been appointed by the Town Council, but it was considered by many that the designs prepared by the unsuccessful competitors should also have been exhibited, but this was only done in respect of the exhibition of the ten designs, and the Institute had to undertake the responsibility and expense of exhibiting the rest of the designs. 2nd. When the new Police Bill was brought before the public last year our Institute considered it their duty to address themselves to the Town Council on the matter, and give their views relative to what they considered should be done so far as matters pertaining to buildings, streets, drainage, &c., were concerned. Their views were explained in a very simple way—that all necessary building regulations should be embodied in a Building Act applicable not merely to the city, but also to the suburbs, and asking for delay. No wonder then that our members were disappointed at the way in which they were passed over and their overtures for meeting rejected by the Town Council until the last moment, when there was no time left for discussion; and the more especially that “Lord Provost Ure has all through his municipal career taken an intelligent and warm interest in all matters relating to sanitation.” It has been said that to have a Building Act on the model of the Metropolitan Building Act it would be necessary to abolish the Dean of Guild Court. I do not see that at all. The fact that the Dean of Guild Court having been set up at a time when there was but little work for it to do, save a lining now and again in the burgh, does not preclude the idea of the Court having grown in usefulness with the extension of the city. And with a competent man like our present Master of Works, there should be no difficulty in seeing any Act relating to the buildings, streets, &c., carried out. This matter has been considered by the Institute to be one of very great importance to all who are interested in the welfare of Glasgow. And the members expected that they would along with others interested be consulted in any change of the laws, and were naturally anxious to see proper clauses introduced, under a separate Act. You are aware that after the revision of the clauses in this new Police Bill, the draft of it was then placed in the hands of the Lord-Advocate merely as a suggestion for the framing of the general bill. Our reports and suggestions will also be forwarded to him, and I trust that all the matters referred to in connection with the new Bill will be placed on a proper footing. Before leaving this subject I would say that there is no doubt that house drainage should be a separate class of work, and no longer left to the wall building masons and their labourers. I have often thought of this matter of drainage as important as plumber work, if not more so, although the money value of it does not come to much. These important details relating to drainage have hitherto been left too much to the ordinary contractor, and we now know too well how they have been neglected—drain-pipes being hurried into the trenches and covered up as fast as possible. For a time it was supposed that the new stoneware glazed pipes—with all their perfect bends and joints—would make everything safe in its superseding of the old culvert or drain, sometimes constructed with a slab board for a sole, a brick side, and their uneven covers; but it has been found that even these piece-glazed conductors were a greater evil in the more swift inlet of foul air, with joints made good but the main connections neglected, or, as I said before, when the pipes were buried out of sight with no jointing at all. I can scarcely speak in strong enough language condemn-

ing the builder who knowingly allows the pipe drains to be formed with a bit of clay on half of the joints, and nothing at all on the other, and the many modes of working to get this department of the contract put out of hands as fast as possible. I would add just one word, and that is with reference to the coming “Sanitary Congress” in our city, in the hope that you will take a special interest in helping it forward. I trust that, in this coming exhibition of sanitary appliances, we shall have a useful exposition of everything that bears upon the subject.

The remaining toasts were proposed or responded to by Messrs. John Honeyman, John Baird, Alexander Petrie, T. J. Watson, J. Henderson, J. Sellars, jun., John Hutchinson.

THE LERWICK TOWN HALL.

THE new Town Hall in Lerwick, Shetland, has been adorned with stained glass windows, sculpture, and other decoration without cost to the burghers. The following is the list of gifts up to the present:—Double-light window, presented by the Earl of Zetland; double-light window, presented by Sheriff Thoms; single-light window, presented by Miss Cameron Mouat of Gardie; single-light window, presented by Miss Fawcett, niece of the late Mr. Frederick Dundas, M.P.; double-light window, presented by Hon. J. E. Dundas, M.P., Lord-Lieutenant of the county; single-light window, presented by Mr. G. H. B. Hay of Hayfield; single-light window, presented by Zetland Commissioners of Supply; single-light window, presented by Mr. R. G. C. Hamilton, Secretary to the Admiralty; single-light window, presented by North of Scotland Steam Navigation Company; single-light window, presented by fishcurers of Shetland; oriel window, presented by Town Council of Kirkwall; main-staircase window, presented by Morton Lodge, Lerwick; escutcheon in white marble, presented by Lord Morton; carved stone chimneypiece, presented by Mr. L. F. U. Garriock of Berry; carved stone chimneypiece, presented by Mr. T. W. L. Spence of Uya, and Dr. R. Spence; lancet window, presented by Major Cameron; lancet window, presented by Mr. John Bruce of Sumburgh; lancet window, presented by the late Mr. John Leask of Sand; lancet window, presented by Mr. D. Edmondston; stone shield of arms, presented by Mr. T. S. Peace, architect, Kirkwall; ornamental clock, presented by representatives of the late Mr. Joseph Leask; painted glass medallion, presented by city of Amsterdam; painted glass medallion, presented by city of Hamburg; shield of arms, carved in stone, presented by city of Edinburgh; shield of arms, carved in stone, presented by city of Aberdeen; shield of arms, carved in stone, presented by city of Glasgow; shield of arms, carved in stone, presented by town of Leith; pair of ornamental lamps; polished granite pedestals for lamps; four panels in carved stone, with shield of arms; arms of Lerwick, carved in stone; inscription panel, carved in stone, provided by Decoration Committee.

The Rose window, situated in the north gable of the main hall, is now the only window not provided with stained glass. The original plans of the architect show the plaster of the wall surfaces of the main hall to be finished in diaper work, and the ceiling to be painted with heraldic shields in gold and colours.

ST. GILES' CATHEDRAL, EDINBURGH.

A MEETING of the Edinburgh Architectural Association was held on Saturday afternoon in St. Giles' Cathedral to view the restorations which have for some time been in progress. About seventy of the members were present, headed by Mr. G. Washington Brown, in the absence of Mr. McGibbon, president. Mr. W. Hay, the architect of the restorations, explained the various changes which have been made in the interior of the building since 1830, when the venerable structure was modernised to the taste of that period. The lath and plaster had been removed from the walls and from the stone vaulting of the roofs, and where stone carvings and mouldings were erased to give scope to the free use of the plasterer's trowel they had been restored. The massive octagonal piers of the nave, which had been removed for slender fluted shafts with plaster capitals, have been restored to their original shape, from fragments found under the floors. These pillars are exceedingly imposing and grand in their severe simplicity of detail. The restorations on the Albany Chapel and St. Eloi's Chapel, which have been floored with encaustic tiles, marble, and mosaic work, and, together with the remaining ancient chapel on the south side of the nave, have been enclosed with elaborate wrought-iron screens, were examined and much admired. They then proceeded to the choir, tower, and transept, where restorations on even a grander scale than that of the nave is now within a few months of completion. When the restorations were first commenced, under a committee, the funds were found to be inadequate to such a thorough restoration as the present. Besides, people were hardly even then educated to the idea of any church being comfortable with unplastered and unpainted walls. When the walls were then uncovered to restore the stone behind, the

work was considered formidable and unsightly in its rough condition, and therefore the plaster was replaced. The munificence of Dr. Chambers, however, placed unlimited funds at the disposal of the architect, and he received instructions to carry out the restorations in the most thorough manner and in the best style of art. The choir was stripped of its plaster covering, and although some of the masonry was originally of the rudest description as regards the wall surface (gorgeous hangings, pictures, and altar furniture probably concealing all defects of this kind in its palmy days), it now presents a pleasing appearance of well-pointed broken ashlar, mostly old stone, with the original dressed surface, but rejointed. Mr. Hay directed attention to the peculiar groining of the older portion of the choir aisles, which was considered by the late Sir Gilbert Scott as unique, and as the most interesting thing about the building—the form of the groin being a sort of transition from the plain barrel vault to the later form of groined construction. He recounted the dates of the various portions of the ancient structure and numerous vicissitudes in its history. Some interest was taken in the new brass tablet in memory of the first Dean of the Cathedral, James Hannay, said to have been roughly handled by Jenny Geddes. He remarked that there were other versions of the story of the tumult, and that, according to the late Mr. Mark Napier, Jenny Geddes was a sort of myth, the only thing really known about her being that she was a rank Loyalist, and made a bonfire of her cottage stall, stools, and creepies at the Tron Church in honour of the restoration of Charles II. According to Dr. Balcanquhall, Dean of Durham, the well-known executor of the will of George Heriot, the Bishop who preached on the day of the tumult had the worst of it—that it was at his head a stool was aimed, which, had it not been caught by the hand of one present, might have endangered his life. The baillies and other officers put out the rioters, who retaliated by breaking the windows. The place was pointed out where the riot took place in the south-west aisle of the nave, where service was temporarily conducted owing to operations on the choir relating to the church being fitted for cathedral service. At the conclusion of the visit a vote of thanks was warmly accorded to Mr. Hay, and the members thereafter proceeded to Greyfriars' Churchyard, where upwards of an hour was spent in examining the ancient monuments.

FLAXMAN'S DRAWINGS.

ON Monday drawings and sketchings by John Flaxman, the sculptor, were sold at Messrs. Christies, and from the prices which were obtained it is evident that the appreciation of his genius is rising every year. In 1862 and in 1876 two collections of his drawings were sold: the first contained no less than 600 drawings, belonging to Miss Flaxman and to the Denman family, to whom Flaxman was related by marriage, and at those sales *The Knight of the Blazing Cross* was purchased by Mr. Denman for 61*l.* 19*s.*, to be afterwards sold in his Flaxman collection (1876), when it was bought by Mr. A. Denman for 136*l.* 10*s.* This interesting relic is a manuscript poem of Flaxman's, illustrated by drawings, and epitomised by him as *Hail, Wedded Love*, and dedicated to his wife on her birthday, October 6, 1796, from a husband, "grateful for 15 happy years passed in your society," was purchased for the Fitzwilliam Museum by Professor Sidney Colvin for 220*l.* 10*s.* It is a very plain thin volume of small quarto size, with 41 sketches in pen or pencil of the Knight's exploits, and six more finished drawings of the *Acts of Mercy*, with Flaxman's autograph dedication.

The number of duplicates or quasi-duplicates among Flaxman's remaining drawings is remarkable. This was particularly noticed when the Academicians were forming their representative collections in 1881, and so many duplicates came before them that a large number were put aside for this reason. In this week's sale there was a set of 27 drawings illustrative of the *Odyssey*, the original series being of the same number, which was sold to Messrs. Agnew in the former sale for 70*l.* 7*s.* only, while now these sell for 250 guineas. There were of the *Iliad* set, the originals of which are 39 in number, purchased by Messrs. Agnew in 1876 for 50 guineas, 23 only, which now bring over 200 guineas. Of the *Æschylus* set of 27, which were bought by Mr. Woolner, R.A., at the former sale for 74*l.* 11*s.*, there were 26, which in this case sold for much smaller sums. However it may be with regard to these variations, it was somewhat surprising to see how they found such favour with the purchasers, and brought prices about three times the amount of those first sold as the original finished drawings.

The following were the principal lots:—Various studies in pencil, 7*l.* (Rathbone). Iris descending; a mother and child, &c., 10*l.* 10*s.* (James). Instructing the young, a man and woman with children, classical designs, &c., 10*l.* (Mr. Woolner, R.A.). An angel descending to a man, sinners bound, and a mother and children, 11*l.* 0*s.* 6*d.* (Noseda). Contemplation; a mother and child, &c., 21*l.* (Noseda). A man before judges, studies of figures, &c., 21*l.* (Noseda). Boy and girl holding a Bible, &c., 7*l.* 17*s.* 6*d.* (Greenaway). Faith Hope, and Charity, Justice, &c., 11*l.* 0*s.* 6*d.*

(Whelan). Cherubs with a garland, 13*l.* 13*s.* (Greenaway). Edgar; Burke; head of Sir Thomas Lawrence, &c., and Earl of Liverpool, Marquis of Londonderry, &c., 13*l.* 2*s.* 6*d.* (Whelan). A figure in a quadriga, and centaurs, 14*l.* 3*s.* 6*d.* (Lock). Pediments, various heads, &c., 11*l.* 11*s.* (Prof. Colvin). Council of Jupiter, Minerva, and Mercury, 10*l.* 10*s.* (Mr. Knowles). Nausicaa throwing the ball, 22*l.* 1*s.* (Agnew). Descent of Minerva, 9*l.* 9*s.* (Knowles). Ulysses laid on his own coast by the Phæacian sailors, 6*l.* 6*s.* (Mr. Woolner, R.A.). The King of the Lestrigens seizing one of the companions of Ulysses, 3*l.* 15*s.* (Mr. J. C. Robinson). Among the illustrations to the *Iliad* were—Homer invoking the Muse, 6*l.* 16*s.* 6*d.* (Mr. J. C. Robinson). Homer invoking the Muse, 8*l.* 8*s.* (Proper). Pandora shown to the Gods, 14*l.* 14*s.* (Noseda). Thetis entreating Jupiter to honour Achilles, 13*l.* 13*s.* (Mr. Woolner, R.A.). Hector embracing his child, 14*l.* 14*s.* (Mr. Woolner, R.A.). Flaxman's account books in Rome, and Miss Flaxman's sketch book, 7*l.* 17*s.* 6*d.*; his journals of tours in Italy, 14*l.* 14*s.*; some sketch books, 7*l.* 17*s.* 6*d.*; the Flaxman correspondence, chiefly family, 21*l.*; Flaxman's honorary silver gilt pallets (two), presented by the Society of Arts when a boy twelve and thirteen years old only, 12*l.* 1*s.* 6*d.*; his gold pallet, from the same Society for a bas-relief in clay, 1770, 11*l.* 11*s.*; the gold medal of the same Society for his design of this medal, 8*l.* 18*s.* 6*d.* The autograph letters from Blake, Coleridge, Wordsworth, Goethe, Rogers, Canova, Visconti, and other eminent men sold for good prices. The total of the drawings amounted to 1,485*l.* 19*s.* 6*d.*, and, with the books, autographs, &c., to 2,292*l.* 16*s.* 6*d.* The total of the sale in 1862 was 2,027*l.* 12*s.* 6*d.*, and that of 1876 was 2,168*l.* 8*s.* 6*d.*

THE LOCALISATION OF FIRES.

SOME interesting experiments in connection with this feature were carried out on Tuesday afternoon last on the Crown lands at the end of Northumberland Avenue, for the purpose of testing the powers of Hitchins's patent fire-resisting plastering and pugging. Although not an entirely new substance, it is at present comparatively little known; but we are glad to find that architects are beginning to specify for it. In face of the frightful accidents attended with the loss of life that has occurred within the last year or two from fire, public attention has fortunately been seriously attracted to the subject, and several new inventions and experiments have recently been brought to our notice. The localisation of a fire should undoubtedly be the paramount idea with all inventors in anything they may introduce; and, judging from the experiments we witnessed on the occasion in question, we consider Mr. Hitchins has scored a great success. A square brick building representing a two-storeyed edifice had been erected, with, of course, two ceilings, the top floor being open to the sky. The floors were $\frac{3}{4}$ inch thick, and the slabs of plaster were 1 inch in thickness, affixed to wire-netting in place of laths, the usual finishing coat being placed over the patent slabs.

In the first experiment a fire of wood well saturated with petroleum was ignited on the ground-floor, the first floor was left free, and another fire was lit on the top floor. Both of the fires in question soon burnt freely, and the ground-floor was soon an entire mass of flame. After a time windows cracked, sashes became ignited, and the "dressing" of the ceiling began to fall off in flakes until the whole had disappeared. But the ceiling proper composed of the patent slabs remained intact; and the most remarkable feature in this part of the experiment was, that when the fires were at their height several gentlemen mounted by a ladder to the first floor, and remained in it with a fire raging above and below them. Later on the fires were replenished, and another one lit on the first floor, making three in all blazing away at the same time. The dressing of the ceiling on the first floor fell off as on the one beneath it, but beyond that each one at the close of the experiments were as perfect as when the fires were first lit.

It must be understood that no attempt to extinguish the fires were made for about one and a half hours after they were lit, when a single hose pipe was brought into play. The amount of heat absorbed by the bricks by this time may be easily imagined, and the quantity of steam produced by the water playing on them was very great, but the volume of water appeared to have no effect upon the ceilings, as regards the cracking or destroying of them, and to all appearance at the close of the operations they were as perfect as at the commencement, and ready to undergo another ordeal of the same character. It may be remarked that between the floor above and the ceiling underneath a confined air-space is provided, and this prevents the joists from becoming burnt. Charred they are certainly, but beyond that receive but little injury.

In these experiments the ceilings were the only portions covered with the patent slabs, but they are as well adapted for the side walls of a building as for the ceilings, and are being so utilised, but it is not necessary to have them so thick for this purpose, three-eighths of an inch being generally sufficient. Making all reasonable allowance for contingencies, we are bound to believe this invention is well adapted for its purpose, and that if buildings generally were covered with the patent plaster, a large number of the serious fires that occur would be prevented. The experiments were witnessed

by a large number of the leading architects of the metropolis, members of the Board of Works, &c., who evinced considerable interest in them.

EXPLORATION IN ASIA MINOR.

A MEETING was held lately of the subscribers to the Asia Minor Exploration Fund which is being raised with a view of enabling Mr. W. M. Ramsay to continue his archaeological researches in that interesting part of the world. A sum of about 350*l.* having been contributed by the middle of last month, Mr. J. Edward Pfeiffer offered to add 50*l.* should a further amount of 150*l.* be forthcoming. Of this two-fifths, it was announced at the meeting, had already come in. Mr. Bywater, Fellow of Exeter College, Oxford, having been called to the chair, read a letter of Mr. Ramsay's, dated Cambridge, December 5, 1882, and giving as the writer's permanent address, "care of British Consulate, Smyrna," in which city he now was. The communication was addressed to Mr. Bywater, and discussed the exploration of Asia Minor, so far as it related to the history of the west, under four heads. First came the Ægean coast and adjacent islands, which might best be explored in the late autumn and early spring, the greater part being dangerous throughout the summer and early autumn. The fittest centre was Smyrna, whence particular districts might be explored in excursions lasting two or three weeks each. The writer had found the expense to be from 1*l.* to 25*l.* a day. Next might be taken the interior of Asia Minor, the western portion of the great central plateau, including Phrygia, the mountainous parts of Lycia, Caria, and Pisidia. The district lay so high that it could be explored in the summer and early autumn only, say from June 1 to November 1, in which latter month the wet, cold season set in. There were two ways of exploring this field—namely, either to settle in a large town, preferably Kutayah, and make it a centre for shorter excursions, or to make one or two long journeys, starting from and returning to Smyrna. The obstructiveness of the Turkish authorities was the growing bane in either case, as was illustrated by the arrest of Professor Hirschfeld as a spy on his mission to Paphlagonia, and by the impossibility of fruitful explorations without a firman. Moreover, travelling in this district was much more costly than on the Ægean coast. The best centre for surveying the south coast, Cilicia, Pamphylia, and the coast parts of Lycia, was Adalia. Of the last section, the north coast from the Bosphorus to Sinope and Amisus, Mr. Ramsay knew nothing. It had never been explored. Having given this outline of the work to be done in Asia Minor, the plan he recommended was to make some explorations on the Ægean coast during the spring of 1883, and in June to go into Phrygia, and to spend there most of the fine season, lying by during the rainy fortnight or so in September, and resuming in October, the most delightful month of the year. The parts Mr. Ramsay was most eager to examine were Erythræ, Samos, and Katakekaumené round Koula and Gordis, the neighbourhood of the Midas necropolis, the Upper Mæander, and the route of the Ten Thousand between Pelte and Thymbrion. The subject having been discussed, a committee was appointed on the motion of Mr. R. N. Cust, hon. secretary to the Royal Asiatic Society, to consist of Mr. D. B. Monro, Provost of Oriel College, Oxford; Mr. H. F. Pelham, Fellow of Exeter College, Oxford; and Mr. James Fergusson, F.R.S., with Mr. George A. Macmillan as hon. secretary and treasurer, and to report to a future general meeting of the subscribers to the fund.



The Decoration of St. Paul's.

SIR,—Probably some of your readers may hold that an artist endowed with the consummate gifts of the late Alfred Stevens may have had also his share of common sense.

Further, it may be supposed that such a man was little likely to exercise his sense or employ his skill in "sheer and ridiculous wastry," such as your correspondent—"A Country Architect"—charges against the projected decorations for St. Paul's, on the basis of Stevens' magnificent design.

After complacently stigmatising as "ridiculous" a treatment adopted by Stevens, endorsed by Sir F. Leighton and Mr. Poynter, and sanctioned by the practice of art at its noblest periods, "A Country Architect" seeks to dispose of the question on his *ipse dixit*, and declines to discuss a point which he says "hardly admits of argument." After thus settling matters in question to his own satisfaction, he falls foul of Sir F. Leighton's design—or rather the theme of it—"The sea giving up its dead." While admitting, *en passant*, the skill of the artist, he airily brushes away the Christian doctrine of the resurrection of the body as another fiction unworthy his consideration. Painters and sculptors, being artists "to the manner born," are content to speak by their works, as artists should. Architects rarely, perhaps never, inherit their

art claims by gift of nature. The architect is made, not born. Yet he is not content to confine his judgments to architects and architecture. He is ever ready, in and out of season, to admonish artists on questions of colour and decorations, and generally to pose for artistic omniscience.

I fail to discern the warrant for this assumption. In the present instance we have art and theology set in order by one who thinks his authority sufficiently vindicated by signing himself "A Country Architect." Perhaps, sir, to this you will print the demur of

Your obedient servant,

Feb. 28, 1883.

A LONDON ARTIST.

SIR,—It is a pity the "Country Architect," whose letter was published last week, did not send with his letter an immaterial view of the final resurrection. I for one should have liked to see how he could express the triumph over death in a form that was not suggestive of humanity. The scheme of subjects for the decoration is, I suppose, as fitting as any that can be devised; and when the visions of the Apocalypse have to be depicted, I cannot understand how any artist can set aside material forms. We know of nothing nobler than the human form, and we cannot imagine anything nobler. Where attempts were made by Egyptians, Assyrians, and others to express powers more than human, they have not been successful. It was well said by the Greeks that on earth there was nothing so great as man, and we may as well accept this fact. Sir Frederick Leighton need not therefore trouble himself when critics like the "Country Architect" carp at his design. Precisely similar objections have been uttered against the figures in the Sistine; but not one of the critics has tried the experiment of sketching a Last Judgment made up of spiritual essences. If the "Country Architect" is able to give us a panel that is not suggestive of anything earthly, he will have accomplished a feat which hitherto has been supposed to be beyond the reach of art.

But the "Country Architect" is opposed to all decoration, material or spiritual, of the dome. He prefers "the mysterious gloom" which now pervades it, and he thinks that every one with the most ordinary kind of common sense would agree with him. Now I think it will be admitted that Sir Christopher Wren was not deficient in common sense. Yet his desire was to have the dome filled with bright mosaics. The existing figures which Thornhill painted and Parris restored are not to be taken as evidence of Wren's views. They are merely makeshifts, although, such is our deficiency in colour-sense, they are supposed to be most appropriate in style. Another man who was not deficient in common sense was the late Professor Cockerell, who for years had charge of the fabric of St. Paul's. But although his taste was severely classic, he also considered that the dome ought to be adorned with pictures in mosaic. With those examples to justify them, the Decoration Committee need not be apprehensive of the result if they introduce mosaic into the dome; and it may be added that the figures by Sir F. Leighton and Mr. Poynter will not be unworthy of a position in the greatest of modern churches.

I am, yours obediently,

A LONDON ARCHITECT.

ARCHÆOLOGY.

The Baths of Agrippa, Rome.—The first number of a new English paper, *The Roman News*, was published in Rome on the 3rd inst., and it is likely to become no less indispensable to English and American visitors than *Galvani* is in Paris. Attention is given in it to archaeology and art. The first number contains the following account of the Corinthian capital and part of the entablature which were discovered near the Pantheon:—"Among all the monuments of Ancient Rome, belonging to the romanized Corinthian order, the grandest is undoubtedly the Pantheon built by Marc Vipsanius Agrippa, the valorous admiral who contributed so much to the victory obtained by Octavianus at Azio. This imposing pile, to which so many generations of lovers of art have come as to a shrine, has at last been properly taken care of and freed from the wretched, tumble-down buildings that leaned against it at the back and not only disfigured the edifice but also injured it. Every intelligent person must feel grateful to Guido Baccelli, the present Minister of Public Instruction, who has so ably and courageously carried out his plans in favour of the Pantheon and, despite the attacks meant to discourage him, succeeded in delivering the magnificent monument from all the rubbish that had clung to it for centuries. While clearing away the unseemly buildings and carrying on excavations, a wall belonging to one of the halls of Agrippa's thermæ, the locality known as the *Ephebeum* of the thermæ, was discovered; this hall was ornamented by a splendid Corinthian trabeation, a piece of which has fortunately been handed down to us in excellent state of preservation. If, as we said, the Pantheon is the grandest monument of the Corinthian order to be seen in Rome, the fragments of the trabeation of Agrippa's Ephebeum form another and most precious monument of the same epoch, of the same order, and of yet finer artistic sentiment. This frieze is one of the most exquisite samples of the taste possessed by the Romans in their architectural orna-

mentation. A trident, surmounted in the lower part by a shell, is represented between two dolphins; this design is repeated all along the frieze, and interrupted every now and then by acanthus leaves. The modelling of the dolphins, that seem really fleshy, if one may use this word, the softness and elegance of the leaves, are all most masterly. As the trident, the shell, and the dolphins are the attributes of Neptune, some persons opined at first that the building discovered at the back of the Pantheon might be the remains of the famous Portico of Neptune built by Agrippa in the Campo Marzio. This is not correct. The plan of the hall discovered proves that it could never have been either a portico or a basilica, as the monument erected by Agrippa must have been. It was only natural that Agrippa should have the attributes of the god of the waters carved in his *thermæ*, he who owed that deity the victory of Azio. The same emblems were represented much later in some mosaic pavements of the *thermæ* of Antoninus Caracalla; and as the *thermæ* themselves had their *raison d'être* through the waters, it was most appropriate that the symbols of Neptune should form part of their ornamentation."

Cliff Castles.—At the meeting of the Royal Institution of Cornwall on Monday last week at Truro, a paper by Mr. H. Michell Whitley was read on "Cliff Castles in Cranstock and Perranzabuloe." The first of the castles referred to were those at Penhale Point, Perran Beach. The main headland forks into two points, the southern being designated the Ligges Point, and the northernmost Penhale Point, both of which were formerly defended by a cliff castle. The summit of Ligges Point appears to have been capped by a barrow, slight traces of which still remain, and there are traces of the entrenchment about midway from that spot to the engine-house of Penhale Mine. The line of defence ran across the neck of land from sea to sea. There are no wells within the castle walls, and no means of landing under the cliffs of the enclosed area, neither were there any traces of hut-circles. About a quarter of a mile from the end of Penhale Point a site had been fixed for a line of defence across the point. The defence had been a very formidable one. The total width of vallums and ditches is 65 feet. As evidence of the pains bestowed on its construction, the outer ditch was cut on the top of the hill through the solid rock. No well can be traced inside the area, nor any signs of hut-circles. A mile and a half north-east of Penhale Point is Kelsey Head, which bears on its summit an entrenchment, which is so prominent as to have been inserted in the ordnance map as a "camp." The ditch has in places been cut through the solid rock. The space enclosed is about three acres, and no trace of water or habitation is to be found within. A flint celt was found below 3 feet of soil, but flakes and shattered flints are abundantly scattered over the whole of these northern headlands. The men who cut trenches through solid rock had better tools than a shattered nodule of flint to accomplish such work. About a quarter of a mile from the entrenchment is a large barrow. It is a noteworthy fact that every headland from Perran to Kelsey Head bears a cliff castle on its extreme point. On the three headlands, Kelsey Head, Penhale Point, and Pentui Point, landing within the fortified area would have been, with the ships then existing, nearly a matter of impossibility even in the calmest weather. That no hut-circles or wells can be traced seems to point rather to these castles being places for temporary shelter for the inhabitants than for an invader dependent on his fleet. That they were more than places for the safe keeping of cattle is also apparent from the existence of the double vallums at Pentui Head.

LEGAL.

Supreme Court of Judicature—Court of Appeal.—Feb. 24.

(Before Lords Justices BRETT, COTTON, and BOWEN.)

SHUBROOK v. TUFNELL.

THE EASEMENT OF SUPPORT.

This case raised an important point as to the right of support for houses. It will be seen that the case having passed through many phases of expensive litigation, the parties are in much the same position as at the outset. It appeared that the defendant was the owner in fee of certain land which, in 1878, he leased for 99 years to one Clarkson. Previously to the lease two houses, separated by a party wall, had been built on part of the land. Another part of the land, so let, was made into a private road adjoining one of the houses, and leading to a cricket-field. In 1878 Clarkson leased the road to one South, to be used as an entry to the cricket-field, and subsequently let to the plaintiff the land on which the houses were built, but without any express reservation of a right of support for the houses. After this last lease was granted the defendant made, under the road, a drain from the cricket-field to the main sewer. The making of this drain caused a subsidence of the soil, which caused injuries to the houses, in respect of which the plaintiff brought the present action. The plaintiff contended that the defendant had deprived him of his right of support, and also that he had been negligent in the construction of the drain. The defendant contended that the facts showed no right of support, and that, assuming negligence, no action would lie because

there was no infringement of a right of support. The case was originally tried in May 1881, before Lord Coleridge and a special jury. His lordship intimated that the plaintiff should be nonsuited, but an order was made, by consent, for reference to an arbitrator to state a case for the opinion of the Court. In May 1882 Mr. Justice Manisty and Mr. Justice Williams gave judgment for the plaintiff on the special case, being of opinion that the right of support was, in the circumstances, a right of necessity. The case was then taken by the defendant, as an interlocutory appeal, to the Court of Appeal, but it was ordered to be entered in the final list.

In the course of the argument their Lordships said the plaintiff's argument was, in effect, that the right of support was claimed as an easement of necessity in the particular circumstances of the case. But their Lordships were of opinion that the special case did not set out the facts necessary to enable them to decide that point. They would, therefore, postpone the hearing until the additional facts were found by the arbitrator. The case would be sent back to him to try these issues—whether the support from this road was required properly to maintain the houses—whether, if so, the defendant knew, or ought to have known, such support was required, and also whether the drain was constructed with ordinary skill and care.

High Court of Justice—Chancery Division.

(Before Mr. Justice FRY.)

GOODACRE v. WATSON AND OTHERS.

PREPARING GROUND FOR SUBURBAN HOUSES.

This was an action brought by certain gentlemen residing near Fulham Road to restrain a Mr. J. M. Watson, the occupier of a piece of land known as Dancer's Land, on the Fulham Road, from depositing or allowing to remain on the land any solid or liquid refuse, or otherwise using the land so as to occasion a nuisance. The action was, as is usual in such cases, brought on an interlocutory motion for an interim injunction till the hearing. There was very strong evidence of the nuisance complained of, the nature of which is stated in his lordship's judgment.

Mr. Justice Fry said the facts in this case were not in dispute. It appeared that two gentlemen, who have a building lease of a plot of land at Fulham in the neighbourhood of numerous houses, entered into a contract with the defendant Watson, the object of which was to allow him to remove the clay and gravel, and to substitute slops from the roads and the contents of the dustbins of the parish—at least, that was the way he had carried the contract into effect. The Fulham Local Board had thought it consistent with their duty to allow the refuse, not only of the parish of Fulham, but also of a portion of the parish of Kensington, to be carted to this place. A large portion of the matter of these cartings, which were sifted, seemed to be composed of vegetable and animal matter in a state of decay, which went under the name of "soft core." Now, this "soft core" had been allowed in some instances to remain uncovered for a time. It seemed, however, to have been ultimately got rid of by being placed under four or five feet of earth, for the purpose of what?—for the purpose of forming the foundation for future residences of human beings. Whether the refuse was directly under the houses or under the roads to his mind was of little significance. The clay was converted into bricks and the breeze used for making those bricks. The question he had to consider was whether the contents of these ash-bins, and the manner in which they had been dealt with, had or did create a nuisance to the plaintiffs. He thought there was very little doubt but that it did. It was true that the residences of the plaintiffs might be some distance from the scene of these operations, but there was evidence, he thought, that they were not without the bounds reached by the nuisance complained of created by this foul matter. The defendant, Mr. St. John, admitted that on one occasion he had himself perceived the nuisance, and had given directions for correcting it. The medical evidence, too, would leave no doubt in his mind how serious the nuisance which had been caused was. It followed that the injunction must go; but, before parting with the motion, it was impossible for him not to express the excessive and very painful effect which the evidence given on the hearing of this motion had had upon his mind. The obvious effect of that which, in a case like this, the builders, and those working under them, were doing, could only result in a serious detriment to the property; but besides this, there was another consideration as well to be regarded, and that was the injury they might be inflicting on the public health. It was nothing short of horrible to have to think that persons should found a scheme to deposit decaying matter for the purpose of what?—for the purpose of forming the foundation of roads and houses to be used by human creatures; and then they could come into Court and defend their conduct. Many a man had been found guilty of manslaughter for offences less morally criminal than that which these defendants admitted they were responsible for. He restrained the defendants, their servants, and agents from carting or depositing, or from permitting to remain upon Dancer's Land any solid or liquid refuse matter, or from throwing, or otherwise using any part of the land so as to cause a nuisance to the plaintiffs, and he made the order with costs.—Mr. Everitt presumed that the order referred only to the refuse on the surface, and would not require the removal of that which had been buried.

—Mr. Justice Fry said that it would apply to anything which caused a nuisance.—It was subsequently arranged that the injunction should be made perpetual.

SCHOOL BUILDINGS.

Clitheroe, Lancashire.—The corner-stone of St. Mary's Parish Church School was laid on Saturday last by Mr. Ralph John Aspinall, of Standen Hall, Clitheroe. The school is two storeys in height, and comprises infants'-room and two class-rooms on the lower floor for 320 scholars, and mixed school with six class-rooms on the upper floor for 680 scholars, as well as a large room for parish meetings. The outer walls are built with Yorkshire pier-points and dressings. The timber work is pitch pine, dressed and varnished. The work is being carried out by local tradesmen at a cost of about 3,500*l.*, exclusive of the site. The architect is Mr. William S. Varley, F.R.I.B.A., Blackburn.

Reading.—A block of school buildings have been erected for the Reading School Board, in Oxford Road. The schools are in two blocks, and give accommodation for 1,000 scholars—boys and girls. The work has been executed by Mr. Vaughan, contractor, of Maidstone, from the plans of Messrs. Morris & Stallwood, architects, of Reading.

Bedford.—The memorial stones have been laid of new Wesleyan Sunday Schools in Harpur Street. Red brick, with Bath stone dressing, will be used for the principal elevation. The ventilation adopted will be Boyle's system. Messrs. Usher & Anthony, of Bedford, are the architects; the contractors are Mr. J. Warton, Mr. H. Adams, and Mr. H. Walker.

Lowestoft.—A new school, erected at a cost of 1,400*l.*, has been opened, giving accommodation for 350 children. The architects of the building were Messrs. Goff, and the builders Messrs. Guymer & Wilkins.

CHURCH BUILDING AND RESTORATION.

Bishop Wearmouth.—The church of St. Thomas, John Street, has been reopened after alteration and renovation, which has been effected at a cost of about 3,000*l.*, from the plans of Mr. Johnson. Messrs. W. Scott & Sons have been the general contractors; Messrs. Walker & Emley, of Newcastle, carried out the warming and ventilation; and Mr. Halfknight the painting. The wood-carving of the chancel is by Mr. Snaith, of Sunderland, and the reredos is by Messrs. Hedley, of Newcastle.

Ettingshall.—A Wesleyan chapel has been opened at New Village, Ettingshall, near Bilston. The structure is built in the Italian style of architecture, with facings of best pressed bricks, strings, sills, &c., of best Greensill stone, and cornices of moulded red bricks. Accommodation is provided for 550 persons. The builders are Messrs. Bradney, Skett, & Butler, of Wolverhampton.

Kew.—At the Consistorial Court of Rochester, held on Saturday last, in the vestry of the parish church of Greenwich, the Chancellor, Dr. Robertson, had before him an application by the vicar and churchwardens of Kew, Surrey, for a faculty to enlarge and improve their parish church. It is proposed to pull down the mausoleum, which contains, among others, the body of the late Duke of Cambridge, and to re-erect it more to the eastward; to add to the church a chancel and sacarium, a north transept, and a south porch. Some of the parishioners had opposed the issuing of the faculty, but at the last moment they withdrew their opposition, and Mr. Crosse, who appeared for the opponents, merely asked that a bond should be given by the churchwardens to complete the work within a time to be specified. Dr. Swabey, on behalf of the churchwardens, objected to such a bond being required. The estimated cost of the proposed alterations is 5,000*l.*, towards which 3,000*l.* has already been collected by voluntary subscriptions, among the subscribers being the Queen, the Duke of Cambridge, the Duke and Duchess of Mecklenburg-Strelitz, and the Princess Mary of Teck. Dr. Swabey stated that there was no doubt the balance could be easily obtained, though the churchwardens objected to be bound to obtain it within a specified time. After hearing the arguments, the Chancellor decreed the faculty to issue unconditionally, unless an appeal should be prosecuted within fifteen days.

GENERAL.

Messrs. Maxwell & Tuke, of Manchester, have been appointed architects for the new school for 160 children at Townsendfold, Rawtenstall, which the School Board of Tollington Higher End have decided to build.

Mr. W. B. Richmond has been elected president of the Birmingham Society of Arts and School of Design for the ensuing year.

A Palette, which belonged to J. W. M. Turner, R.A., has been presented to the National Gallery by Mr. R. H. Nibbs, of Brighton. It formerly belonged to Mr. George Cobb, who acted as Turner's solicitor, and made the great artist's will, and who himself gave it

to Mr. Nibbs in 1869. The palette bears a label in Mr. Cobb's handwriting, declaring that "in 1824, at my request, Joseph William Mallard Turner, Esq., R.A. (now deceased), gave me the artist's palette hereto annexed."

The Will of Gustave Doré has been published. Seals are to be placed on all his pictures and works for two years, after which time they are to be sold by public auction.

Dr. Schliemann has concluded his explorations at Thermopylae. He has failed to discover any trace of the tomb of Leonidas and the graves of the Spartans.

The Rev. E. Seymour is about to resign the precentorship of Christ Church Cathedral, Dublin. To him is due the first conception of the restoration of the building, and it was through his suggestion and influence that his kinsman, Mr. Roe, was led to undertake the work.

Mr. J. Arthur Reeve was on Saturday last elected surveyor for the diocese of Norwich, in succession to Mr. E. L. Blackburn, F.S.A., and Mr. J. H. Brown, who resigned lately. There were thirty-three candidates, including Mr. J. P. Seddon, Mr. E. W. Tarn, Mr. E. Boardman, Mr. J. B. Pearce, Mr. W. O. Milne. The surveyors of the diocese are now Mr. R. M. Phipson, F.S.A., of Norwich, and Mr. J. Arthur Reeve, of Great James Street, Bedford Row, W.C.

Mr. R. B. Stewart, of Barrhead, has obtained the contract for the construction of the reservoir at Camphill, in connection with the Paisley waterworks. The cost will be about 23,000*l.*

A Discussion on the relative merits of Gothic and Classic architecture, and their adaptability to modern requirements, took place at the meeting of the Birmingham Architectural Association on Tuesday. The meeting declared in favour of Gothic by a large majority.

The Kent Archaeological Society have decided to hold their annual meeting this year at Ashford, towards the end of July.

The Bideford Town Council on Monday resolved to apply for powers for laying out 4,000*l.* in building the market.

Mr. Ponting, architect, has prepared plans for a new town hall at Marlborough, to include an assembly room and corn exchange, the estimate of cost being 5,500*l.*

Royal Hibernian Academy.—The Albert Scholarship has been awarded to Mr. R. T. Moynan for his picture, *The Last of the 24th at Isandula*, and an additional prize was awarded to Mr. Roderick O'Connor for his picture, *A Study in Rathfarnham Park*. Mr. Walter F. Osborne has been elected an associate of the Academy.

Mr. Frederick J. Shields has now completed his designs for stained glass for the Duke of Westminster's new chapel at Eaton Hall. The subject chosen is the "Te Deum," and Mr. Shields has had full scope to carry out his plan. The work is full of religious energy and learning, and is carried out with rarer artistic mastery than is usual in such designs. The walls of the chapel will be covered with mosaics, for which Mr. Shields will also furnish the designs.

Messrs. W. H. Lindsay & Co., of South Wharf, Paddington, W., have supplied all the columns, girders, and general ironwork employed in the erection of the new Slough Station on the Great Western Railway.

Messrs. Clark, Bunnett & Co. (Limited), of Rathbone Place, W., have just erected an iron fire brigade station at Thames Ditton, for the local volunteer fire brigade which has been lately organised by the residents. The building consists of engine-room and men's sitting-room, with small turret fitted with alarm bell. These buildings, being economically constructed and portable, are specially adapted for outlying suburbs.

A High School at Dumfermline, for the western district of Fifeshire, was decided on at a public meeting on Tuesday. A sum of 5,000*l.* has already been subscribed towards the erection.

Trades House, Glasgow.—The Building Committee of the members of the Trades House reported at the last meeting that, "having taken into consideration the plans and the report submitted by Mr. Gordon, they are of opinion that new buildings suitable for the requirements of the Trades House and Incorporations can be erected at a sum not exceeding 18,000*l.*, and they unanimously recommend that the House should empower the Building Committee to put themselves into communication with the architects who formerly submitted plans, and also with Mr. Gordon, with the view of these gentlemen sending in competitive plans for new buildings, the cost of which, when finished, including painting and all ornamentation, should not exceed 18,000*l.*, and report." The report was adopted.

Mr. T. Lewis, architect, Newcastle-under-Lyme, has given his award as arbitrator between the Stoke-on-Trent Board of Guardians and the trustees of the late Mr. William Kettle. The trustees claimed 250*l.* compensation for damage done by the diminution of light to premises in Charles Street, Hanley, in consequence of the erection of the new parish offices. The Guardians had offered 50*l.* in satisfaction of the claim, and Mr. Lewis awarded the sum of 60*l.*, the Guardians to pay the costs of the arbitrator.

SUPPLEMENT

TO THE

ARCHITECT.

CONTRACTS, COMPETITIONS, AND TENDERS.

LONDON, MARCH 3, 1883.

APPOINTMENT VACANT.

SOLIHULL.—Mar. 10.—Applications are required for the appointment of a Surveyor to the Rural Sanitary Authority. Salary, £150 per annum. Mr. F. L. Thompson, Clerk to the Authority, Bank Buildings, Solihull.

COMPETITIONS OPEN.

MORLEY.—Mar. 20.—Plans are required for new Wesleyan Sunday Schools. Rev. Wm. Griffiths, Wesley House, Morley.

NOTTINGHAM.—Mar. 15.—Plans, Designs, and Estimates are invited by the Corporation for the Erection of Municipal Offices. Premiums to the extent of 600l. offered. Mr. S. G. Johnson, Town Clerk, Municipal Offices, Nottingham.

RIPLEY.—Mar. 30.—Plans are required for the proposed Erection of Two Schools at Lower Hartsbray and Waingroves. Mr. Jno. T. Capon, Clerk to the School Board, Market House Chambers, Ripley.

SPITALFIELDS.—Mar. 3.—Designs and Estimates for Iron Roof are required by the Market Committee. Mr. R. Rayner, Elder Street, Norton Folgate, E.

CONTRACTS OPEN.

ALLOA.—Mar. 10.—For Alterations and Additions to Public School. Messrs. John Melvin & Son, Architects, Mark Street, Alloa.

ARMLEY.—Mar. 3.—For Building Eight Houses and Two Shops, Tong Road. Mr. C. F. Wilkinson, Architect, 3 Infirmary Street, Leeds.

ASTLEY BRIDGE.—Mar. 6.—For Building Chapel at Cemetery. Mr. James Lomax, Surveyor, 11 Fold Street, Bolton.

ATHERTON.—Mar. 7.—For Building Fireproof Mill and Construction of Reservoir for the Howe Bridge Cotton Spinning Company. Messrs. Bradshaw & Gass, Architects 19 Silverwell Street, Bolton.

BAILIFFE BRIDGE.—Mar. 6.—For Erection of a Cotton Mill with Engine-house, Staircase, and Premises. Messrs. George Hepworth & Son, Architects, Brighouse.

BARNLEY.—Mar. 3.—For Building House, &c. Mr. Evison, Tower Street, Barnsley.

BARNLEY.—Mar. 14.—For Building Warehouses, Workshops, Show-rooms, Stabling, &c., Market Street. Mr. Charles S. Milner, Architect, 9 Regent Street, Barnsley.

BATLEY CARR.—Mar. 6.—For Enlargement of St. Joseph's Schools. Mr. E. Simpson, Architect, Tyrril Street, Bradford.

BETHESDA.—Mar. 10.—For Construction of an Intake, Screening Chamber, Straining House, Service Reservoir, &c., Providing and Laying Cast-iron Water Mains, &c. Mr. James Mansergh, Engineer, 3 Westminster Chambers, Victoria Street, Westminster.

BEVERLEY.—Mar. 3.—For Alterations to Registrar's House. Messrs. Smith & Brodick, Architects, Cogan Chambers, Hull.

BIRKENHEAD.—Mar. 16.—For Construction of Retort House, 200 feet by 70 feet, and Two Chimney Stacks, 70 feet high. Mr. T. O. Paterson, Gas Engineer, Gasworks, Birkenhead.

BISHOP AUCKLAND.—Mar. 5.—For Building Chapel at Witton Park. Mr. Thomas Southron, Architect, 70 King Street, South Shields.

BISPHAM.—For Works at Parish Church. Mr. John Lowe, Architect, 22 Mansfield Chambers, St. Ann's Square, Manchester.

BLACKBURN.—Mar. 12.—For Building Wing to Infirmary. Mr. A. W. R. Simpson, Architect, Richmond Chambers, Blackburn.

BRADFORD.—Mar. 5.—For Building Washhouse, Drying-house, &c. Mr. M. Brayshaw, Architect, Bowling Old Lane, Bradford.

BRANDON PARVA.—Mar. 10.—For Building School-house. Mr. John B. Pearce, Architect, Surrey Street, Norwich.

BURNLEY.—Mar. 14.—For Building Four Blocks of Cottage Homes, Rakehead. Mr. T. Bell, Architect, Burnley.

BURNSALL.—Mar. 12.—For Rebuilding Bridge over the River Wharfe. Mr. J. Vickers Edwards, West Riding Bridge, Surveyor, Wakefield.

CARLISLE.—Mar. 10.—For Building Sunday Schools, West Tower Street. Mr. George Dale Oliver, Architect, Bank Chambers, Carlisle.

CIRENCESTER.—For Building Villas and Furniture Depository, Corin Street. Mr. T. C. Oven, Cirencester.

CLAYTON.—Mar. 3.—For Building Two Semi-detached Houses. Mr. John Drake, Architect, Winterbank, Queensbury.

CORK.—Mar. 3.—For Building Warehouse, Hanover Street. Mr. J. F. M'Mullen, C.E., 24 Great George Street, Cork.

COWLAM.—Mar. 7.—For Building Parsonage House, Ravis Estate. Mr. W. H. Todd, County Buildings, Land of Green Ginger, Hull.

DEWSBURY.—Mar. 16.—For Building Public Hall, Coffee-rooms, and other Premises. Mr. John Barton, Architect, St. Mark's, Dewsbury.

DOVER.—Mar. 5.—For Building Warehouse and Extension of existing Warehouse on Clarence Quay. Mr. Rowland Rees, Harbour Engineer, Dover.

DUDLEY.—Mar. 9.—For Building Free Library and School of Art. Mr. E. M. Warrington, Town Clerk, Dudley.

FOWEY.—Mar. 3.—For Building Two Villas. Mr. A. S. Clunes, Architect, Fowey.

GAWTHORPE.—Mar. 9.—For Building Villa Residence. Mr. Frederick W. Ridgway, Architect, Church Street, Dewsbury.

HANLEY.—Mar. 6.—For Sewerage Works. Mr. Joseph Lobley, Borough Surveyor, Pall Mall, Hanley.

HARTLEY GREEN.—For Building House and Offices at Old Downs. Messrs. Widnell & Trollope, Surveyors, Parliament Street, S.W.

HASTINGS.—Mar. 12.—For Enlargement of Silverhill Board Schools. Messrs. Elworthy & Son, Architects, London Road, St. Leonard's-on-Sea.

HEBBURN.—Mar. 10.—For Building Vicarage House for St. Oswald's. Rev. P. W. Clarke, 2 Croft Terrace, Jarrow.

HELSTON.—Mar. 10.—For Restoration of St. Michael's Church. Mr. J. Piers St. Aubyn, Architect, Temple, E.C.

HUDDERSFIELD.—Mar. 15.—For Re-erection of Mills, Firth Street. Messrs. John Kirk & Sons, Architects, Huddersfield.

ILKESTON.—Mar. 5.—For Erection of a Church Institute. Mr. W. Flint, Bath Street, Ilkeston.

INVERNESS.—Mar. 7.—For Building Dwelling-houses, Ardoonnel Terrace. Messrs. Matthews & Lawrie, Architects, Church Street, Inverness.

KENDAL.—Mar. 6.—For Building Two Residences. Mr. Stephen Shaw, Architect, Kendal.

LAUNCESTON.—Mar. 8.—For Building Bank Premises. Mr. Otto B. Peter, Architect, Northernhay, Launceston.

LEWES.—For General Repairs to Blunt and Steer's Charities. Mr. Henry Card, Surveyor, Lewes.

LEYTON.—Mar. 12.—For Extension of School Buildings in Church Road. Mr. J. T. Newman, Architect, 2 Fen Court, E.C.

LINDLEY.—Mar. 14.—For Building Twenty-four Houses. Mr. Richard Horsfall, Architect, Post Office Chambers, Halifax.

LLANELLY.—Mar. 3.—For Building Dwelling-house, Store-room, &c., at the Old Market. Mr. G. Watkeys, Surveyor, Town Hall, Llanelly.

LOSSIEMOUTH.—Mar. 5.—For Additions to Manse. Mr. John Milne, Architect, Elgin.

MANNINGHAM.—Mar. 8.—For Additions to House, Victor Road. Mr. F. Wild, Architect, 29 Byram Arcade, Westgate, Huddersfield.

MIDDLESBROUGH.—April 5.—For Building Town Hall and Public Buildings for the Corporation. Mr. G. G. Hoskins, Architect, Darlington.

NEW MILLS.—Mar. 17.—For Construction of a Viaduct across the Torrs at New Mills. Mr. J. Somes Story, Engineer, Market Place, Derby.

NEWPORT.—Mar. 10.—For Erection of Town Hall and Municipal Buildings. Mr. E. A. Lansdowne, Architect, High Street, Newport, Mon.

NOTTINGHAM.—For Erection of a Warehouse at Hyson Green. Mr. A. H. Goodall, Architect, Nottingham.

OLDHAM.—For Building Residence, Surgery, Offices, &c. Messrs. Karshaw & Greaves, Architects, 2 Clegg Street, Oldham.

PETERBOROUGH.—Mar. 9.—For Building Coffee Tavern. Mr. H. M. Townsend, Architect, Minster Precincts, Peterborough.

ROTHERHAM.—Mar. 5.—For Alterations to Haworth Hall. Mr. Walter J. Sykes, Architect, Hoyland, near Barnsley.

SADDLEWORTH.—Mar. 6.—For Building Mission Church and Infants' School. Messrs. T. M. & J. Haigh, Architects, Stamford Road, Mossley, Manchester.

SHELTON.—For Building Infant Schools in connection with St. Mark's National Schools. Messrs. R. Scrivener & Sons, Architects, Howard Place, Hanley.

SOUTH BREWHAM.—Mar. 5.—For Restoring and Reseating Parish Church. Mr. Henry Hall, Architect, 19 Doughty Street, Mecklenburgh Square.

STALYBRIDGE.—Mar. 6.—For Construction of Passenger Station. Mr. Charles Sacré, C.E., London Road Station, Manchester.

STOCKTON.—Mar. 5.—For Alterations and Additions to Chapel. Mr. H. Weatherill, Architect, Stockton.

STOCKTON.—Mar. 12.—For Building Customs Offices. The Secretary, Office of Works, 12 Whitehall Place.

SWANSEA.—Mar. 10.—For Enlargement of Waunarlwydd Board School. Mr. E. Sidney Hartland, 7 Rutland Street, Swansea.

SWINDON.—Mar. 3.—For Re-erection of No. 33 Wood Street. Mr. W. H. Read, Architect, Corn Exchange, Swindon.

TRURO.—Mar. 3.—For Building Villa Residence, Camp Fields. Mr. William Swift, Architect, 31 Lemon Street, Truro.

TUNSTALL.—Mar. 4.—For Taking Down portion of Market, Building Public Offices, and other Works. Mr. A. R. Wood, Purveyor, Tunstall.

WEST HARTLEPOOL.—Mar. 6.—For Building Church, Reading Rooms, and Vestry. Mr. James Garry, 1 Church Street, West Hartlepool.

WIBSEY.—Mar. 5.—For Building Three Houses and Shop. Messrs. Sharp & Riley, Architects, Tyrril Street, Bradford.

WILLINGTON.—Mar. 6.—For Erection of Infants' School and other Buildings. Mr. Thomas Southron, Architect, 70 King Street, South Shields.

TENDERS.

AUDENSHAW.

For Sewers, Branch Drains, Paving, Kerbing, and Flagging in Hanover Street South, Audenshaw. Mr. J. H. BURTON, Surveyor, Warrington Street, Ashton-under-Lyne.

PENDLEBURY, Bradford (accepted).
Six Tenders were received.

BECKENHAM.

For Construction of Pipe Sewers (11.373 lineal feet, 18 inches, 12 inches, and 9 inches), Beckenham, with Manholes, &c. Mr. G. E. CARLTON, Engineer.

Pound, Bow Road, N.	£4,991	4	6
Stephenson, Market Harboro'	4,304	12	7
Botterill, Cannon Street, E.C.	3,977	0	0
Raynor, Liverpool	3,936	19	0
J. W. & J. Neave, Lewisham	3,928	17	9
Nowell & Robson, Kensington	3,848	5	6
Marshall, Brighton	3,757	11	10
Whittaker Bros., Leeds	3,710	12	6
Streeter, Croydon	3,692	19	5
Mowlam & Co., Westminster	3,615	18	3
Smith, Chelsea	3,594	18	4
Woodham & Fry, Catford	3,579	14	8
Dixon, St. Albans	3,516	19	0
E. & W. Iles, Wimbledon	3,461	15	9
Carter, Anerley	3,275	6	5
Young & Co., Skegness	3,259	10	8
Beadle Bros., Erith	3,192	8	3
PALMER, Birmingham (accepted)	3,192	3	2

BEDFORD.

For the Execution of Works in the Turvey Road, for the Bedford Highway Board.

Corby, Bedford	£383	0	0
Clayson, Harrold	330	0	0
BAMFORD, Turvey (accepted)	292	0	0

BERMONDSEY.

For the Supply and Fixing Two New Boilers and other Works, Spa Road.

Jeakes & Co.	£2,000	0	0
Lye	1,265	0	0
Glengall Ironwork Company, Limited	1,095	0	0
May	1,075	0	0
Glover & Hobson	1,050	0	0
Clayton	999	0	0
Wotner, Smith, & Son	992	0	0
Gimson & Co.	975	0	0
FRASER & Co. (accepted)	961	0	0
Bennett & Sons (exclusive of repairs)	925	0	0
Bushy	875	10	0

BERWICK.

For Cansewaying Streets, North Berwick.

Adamson, Leith	£1,152	7	2
Farrie, Leith	1,021	12	0
Dobbie, Leith	1,001	6	6
Arthur, Edinburgh	995	10	2
Shaw, Edinburgh	961	18	4
Sharp, Johnstone	925	0	0
J. W. & G. Stratton, Edinburgh	905	18	7
Morris & Sons, Edinburgh	885	10	0
Bowden, Edinburgh	783	6	9
M'DONALD, Inverkeithing (accepted)	768	19	6

BIDEFORD.

For Enclosing and Fitting the Bideford Show Yard.

Hookway, Bideford	£772	16	0
Cole, Amesbury, Wilts	719	10	7
FOADEN, Ashburton (accepted)	625	0	8

BOSTON.

For Construction of Engine, Boiler, and Accumulator Houses and Brick Chimney, Boston, Lincolnshire, for Boston Dock. Mr. W. H. WHEELER, M.I.C.E., Engineer. Quantities by the Engineer.

Lucas, Boston	£1,600	0	0
Pattinson & Co., Sleaford	1,892	0	0
Sherwin, Boston	1,883	0	0
Engineer's Estimate	1,604	0	0

BRIDLINGTON.

For Building Wesleyan Chapel, School and Class-room, Bridlington. Mr. J. EARNSHAW, Architect, Bridlington Quay.

Rennard	£3,892	12	2
Walkington & Bailey	3,444	10	0
Mainprize	3,444	0	0
Leeson	3,258	0	0
GRAY (accepted)	3,149	7	7

CHESTER.

For Slatting, &c., portion of Roof of Bridge House, Lower Bridge Street, Chester.

Pearson	£297	6	6
Wilding	244	0	0
Crosby	205	0	0
Orme	185	0	0
BROWN (accepted)	143	0	0

COVENTRY.

For Two Houses in Chapel Street, Coventry.

Worwood	£547	0	0
Haywood	507	0	0
Makepeace	500	0	0
Garlick	475	0	0
Wool	441	0	0
STORER (accepted)	385	0	0
For Additions to Property at Butts, Coventry.			
Makepeace	218	0	0
Wool	191	10	0
HAYWOOD (accepted)	158	0	0

FAWLEY.

For Forming Playground, Building new Room, and other Works to the Fawley Board School, Southampton.

Talling, Fawley	£320	19	0
ROWLAND, Southampton (accepted)	815	0	0

DARLINGTON.

For Lining the Walls of Swimming Bath with White Glazed Bricks, for the Baths Committee, Darlington.

Watson	£148	10	0
Dougill	145	10	0
M'Kenzie Bros.	144	0	0
Martin	141	13	5
Allison	138	15	0
Kitching	125	13	0
SIMPSON (accepted)	115	0	0

DUNDEE.

For the Erection of Warehouses, Charles Street, Wellgate, Dundee, for Mr. David Stewart. Messrs. J. MACLAREN & GOW, Architects.

Accepted Tenders.

Hay, mason work.
Bruce, joiner work.
Bartholomew & Marshall, cast-iron work.
Beats & Son, slater work.
Farquharson, plumber work.
Total cost, £3,950.

GUERNSEY.

For Works to St. Andrew's Parish Church, Guernsey. Mr. W. O. MILNE, Architect, 44 Great Marlborough Street, S.W.

Restoration of Windows.

Le Page & Le Poidoin, Le Grand Bouet	£120	0	0
Bisson, Vale	120	0	0
SABIRE, St. Sampson's (accepted)	118	5	6

Plastering.

Robillard, Victoria Road	120	0	0
Le Page & Le Poidoin, Le Grand Bouet	74	15	0
SABIRE (accepted)	37	19	0

Flooring and Repairing.

Le Page & Le Poidoin	796	9	6
Robillard	661	0	0
Davison, Candie Road	569	16	0
SABIRE (accepted)	470	14	0

Lowering Paths, &c., outside Church.

Le Page & Le Poidoin	90	19	6
Robillard	58	0	0
Martel & Ferbrache	65	0	0
Sabire	38	10	7

HERTFORD.

For Erection of Barrack Buildings and Quarters, comprising Twenty-two Residences, for the Directors of the Hertford Militia Barracks Company (Limited). Messrs. SMITH & AUSTIN, Civil Engineers. Quantities supplied.

Contract No. 1.

Garlick, Birmingham	£4,850	0	0
Gibbons & Co., Buntingford	4,430	0	0
Willmott & Sons, Bassingbourne	4,043	0	0
Gray, Hertford Heath (withdrawn)	3,930	0	0
Wade & Edey, St. Neots	3,750	0	0
Vernon, Ewens & Co., Cheltenham	3,700	0	0
Whitehead & Jacklin, Ryston	3,400	0	0
Messrs. Hampton, Hoddessdon	3,372	0	0
Miskin, St. Albans	3,320	0	0
Elkins & Son, Hertford	3,200	0	0
Gibbons, Ipswich	3,150	0	0
Spencer, Atherstone	3,120	0	0
Rayment & Son, Hertford	3,104	0	0
NORRIS, Hertford (accepted)	2,900	0	0

Contract No. 2.

Garlick, Birmingham	5,620	0	0
Gibbons & Co., Buntingford	4,970	0	0
Willmott & Sons, Bassingbourne	4,375	0	0
Vernon, Ewens & Co., Cheltenham	4,350	0	0
Messrs. Hampton, Hoddessdon	4,298	0	0
Wade & Edey, St. Neots	4,035	0	0
Whitehead & Jacklin, Ryston	4,110	0	0
Miskin, St. Albans	4,000	0	0
Spencer, Atherstone	4,000	0	0
Rayment & Son, Hertford	3,935	0	0
Elkins & Son, Hertford	3,900	0	0
Gibbons, Ipswich	3,850	0	0
NORRIS, Hertford (accepted)	3,680	0	0
Gray, Hertford Heath (withdrawn)	3,250	0	0

KESTON.

For Additions to Holwood, Keston, for Earl Derby.

Smith	£1,847	0	0
Bingham	1,737	0	0
Bywater	1,777	0	0
Patrick & Son	1,772	0	0
Lawrance	1,742	0	0
Drewhurst	1,661	0	0
Arnard & Son	1,598	0	0
Punnett	1,564	0	0

LEICESTER.

For the Erection of House and Offices, Rutland Street. Mr. J. F. SMITH, Architect. Quantities supplied.

Eagle	£930	0	0
Flude	920	0	0
Barnett	889	0	0
Hutchinson	885	0	0
Hewitt	880	0	0
Elliott	880	0	0
Major	865	0	0
Tyers & Yates	870	0	0
DUXBURY & SON (accepted)	842	0	0

LINCOLN.

For Erection of Infant School adjoining St. Andrew's Church, Lincoln. Messrs. WATKINS & SCORER, Architects.

Baines & Holland, Newark	£862	10	0
Harrison, Lincoln	808	0	0
Horton, Lincoln	798	19	3
Chapman, Grimsby	790	0	0
Baines, Newark	773	0	0
CROSBY & SONS, Lincoln (accepted)	699	0	0

QUEENSTOWN.

For the Construction of a Café Stall at Queenstown. Mr. J. F. McMULLEN, C.E., Architect, Cork.

Lyons, Queenstown	£131	10	6
DENNIS, Queenstown (accepted)	181	10	0
Barry, Blackrock	120	0	0
O'Connell, Cork	109	15	0

LONDON.

For Building Additional Stabling, Smithy, &c., Kilburn Lane, Kensal Green, for the London General Omnibus Company. Quantities by the Company's Superintendent of Works.

Dearing & Son	£994	15	0
Gabb	990	0	0
Scott	987	0	0
Niblett	895	0	0
Bolding	893	0	0
Higgs	870	0	0
Richens & Mount	858	0	0
Garrud	849	17	0
Evans	847	0	0
Jackson & Todd	836	0	0
Haynes	830	0	0
PARKER (accepted)	779	0	0

For Alterations to Premises, Building Stables and Coach-house, Essex Road, Islington. Mr. WALTER J. N. TOMLINSON, Architect, 35 St. James's Street, Bedford Row, W.C. Quantities not supplied.

Crowne Bros.	£675	10	0
Niblett	520	0	0
Croome	500	0	0
D. D. & A. Brown	490	0	0
Henderson	478	0	0
Dayman & Co.	473	11	6
Quirk	469	0	0
Bartram	460	0	0
Perkins	459	0	0
Langler & Pinkham	437	0	0
Howard	426	0	0
Parsons	421	0	0
CUBITT (accepted)	420	0	0

For Additions and Alterations to Crouch End Schools, for the Hornsey School Board. Mr. T. C. CLARKE, Architect. Mr. H. H. Leonard, Surveyor.

Conder	£3,820	0	0
Ashby Bros.	3,753	0	0
Mattock Bros.	3,686	0	0
Grover	3,666	0	0
Colls & Sons	3,666	0	0
Greenwood & Co.	3,575	0	0
Clarke & Bracey	3,569	0	0
Williams & Son	3,552	0	0
Nightingale	3,555	0	0
Lawrance	3,447	0	0
Scrivener & Co.	3,409	0	0

For a Block of Private Wards at the London Fever Hospital. Mr. KEITH D. YOUNG, Architect. Quantities by Mr. Morgan Young.

Holland & Hannen	£2,300	0	0
Colls & Sons	2,295	0	0
Williams & Son	2,125	0	0
Dore Bros.	2,087	0	0
Adamson & Sons	2,025	0	0
Hall, Beddall & Co. (accepted)	1,773	0	0

For the Erection of Dwelling-houses and Business Premises in Lower Kennington Lane, for Mr. W. C. Ware. Mr. BANISTER FLETCHER, Architect.

Newstead	£5,520	0	0
Cannon & Mullins	5,484	0	0
Burman & Sons	5,442	0	0
Julian & Co.	5,320	0	0
Starling	5,224	12	10
RICE (accepted)	4,869	0	0
Priestley (too late)	4,811	0	0

For the Erection of new Warehouses, Dunning's Alley, E.C., for Messrs. Reynolds and Eason. Mr. BANISTER FLETCHER, Architect.

Bennett	£4,415	16	5
Boyce	3,880	0	0
Castle Bros.	3,875	0	0
Garrud	3,731	0	0
Merrit & Ashby	3,533	0	0
Steel Bros.	3,414	0	0

For Alterations at the Old Red Lion, Kennington Park Road. Mr. BANISTER FLETCHER, Architect. BURMAN & SONS (accepted), £110.

For Completion of No. 6 Manor Court Road, Hanwell. Mr. BANISTER FLETCHER, Architect. JAMIESON (accepted).

For the Erection of Offices in Eastcheap. Mr. BROWN, Architect.

Foster	£2,375	0	0
Ellis	2,334	0	0
Crabb	2,236	0	0
WATSON (accepted)	2,149	0	0

MORLEY.

For Building Two Villas, New Brighton, Morley, for Mr. John Brook. Mr. THOMAS A. BUTTERY, Architect. Quantities by the Architect.

Accepted Tenders.

Sudgen Bros., Morley, masons	£650	0	0
Wass, Morley, joiner	500	0	0
Wilby, Birstall, plasterer	85	0	0
Stables, Morley, plumber	70	0	0
Hill & Nelson, Bradford, slaters	46	16	0

Total £1,351 16 0

SHEFFIELD.

For Building Shop and Premises, High Street, Sheffield. Messrs. WIGHTMAN & WIGHTMAN, Architects. Quantities by the Architects.

Ash & Sons, Sheffield	£3,381 10 0
Foxton Bros., Sheffield	3,299 0 0
Garlick, Birmingham	3,200 0 0
Scott, Rotherham	3,171 0 0
Loxley & Sons, Sheffield	3,140 0 3
Sharp & Son, Sheffield	3,138 0 0
Bissett & Sons, Sheffield	3,100 0 0
Randall, Sheffield	3,095 0 0
Fidler, Sheffield	3,070 0 0
Powell & Sons, Sheffield	3,065 0 0
Robertson, Sheffield	3,012 10 0
Crooks & Son, Sheffield	2,955 0 0
Morton, Sheffield	2,943 0 0
Rodgers, Sheffield	2,906 0 0
Chambers, Sheffield	2,890 0 0
Longden & Son, Sheffield	2,885 0 0
Dickinson, Sheffield	2,870 0 0
ALFAT (accepted)	2,858 10 0

STOCKPORT.

For Erection of Six Cottages and Workmen's Club, Bosden, near Stockport, for the Hollins Mill Company. Mr. JAMES HUNT, Architect. Quantities by the Architect.

<i>Cottages.</i>	
Kellett	£1,500 0 0
T. & W. Meadows	1,482 7 0
Broadhurst	1,430 0 0
Froggatt & Briggs	1,398 0 0
Bowden	1,348 6 8
Howard	1,334 0 0
J & J. VERNON (accepted)	1,320 0 0
<i>Club.</i>	
T. & W. Meadows	435 4 0
Kellett	419 10 0
Broadhurst	415 0 0
J. & J. VERNON (accepted)	405 0 0
Froggatt & Briggs	404 0 0
Bowden	400 0 0
Howard	382 0 0

For Erection of a small Villa at Reddish, near Stockport, for Mr. S. Ralphs. Mr. JAMES HUNT, Architect. FROGGATT & BRIGGS (accepted) £478 0 0

TUNBRIDGE WELLS.

For Erection of Baptist Chapel at Tunbridge Wells, under the superintendence of Messrs. LANDER & BEBELLS, 6 John Street, Bedford Row. Quantities by Mr. C. K. Bedells.

Hudson, Southborough	£3,881 0 0
Judd & Young, Tunbridge Wells	3,839 0 0
Elwig, Tunbridge Wells	3,648 2 5
Woolgar & Son, Horsham	3,520 0 0
G. & F. Penn, Pembury	3,447 0 0
Swain, London	3,205 0 0
Hann & Co., Windsor	3,200 0 0
Wallis & Clements, Maidstone	3,177 0 0
Brown & Co., Old Broad Street	3,175 0 0
Kingerlee, Banbury	3,029 0 0
Paramor & Son, Margate	2,960 0 0
Woods, Weybridge	2,750 0 0
Foster, East Grinstead	2,695 11 11

WELLS.

For following Works in connection with Sewerage and Outfall Works, Wells, Somerset.

<i>Contract No. 1.</i>	
Simmonds	£1,986 13 0
Bell	1,920 0 0
Dickson	1,875 0 0
Merrick	1,811 18 10
Merrweather	1,775 0 0
Rossiter	1,569 0 0
Ambrose & Son	1,406 8 6
Pollard	1,345 10 0
JESTY & SON (accepted)	1,224 0 0

<i>Contract No. 2.</i>	
Merrick	£2,220 0 0
Merrweather	2,173 0 0
Dickson	2,155 0 0
Simmonds	2,154 0 0
Ambrose & Son	2,052 0 0
Rossiter	1,711 0 0
JESTY & SON (accepted)	1,639 0 0
Pollard	1,549 0 0
Gibson (both contracts in one amount)	3,540 0 0

WALTHAMSTOW.

For Erection of School for 590 Boys, Marsh Street, Walthamstow. Mr. W. A. LONGMORE, Architect, 17 Great Alie Street, E.

Barton	£6,765 0 0
Balaam Bros.	5,964 0 0
Thomerson & Son	5,495 0 0
Robson	5,376 0 0
North Bros.	5,350 0 0
Tarrant & Son	5,072 0 0
Johnson	5,037 0 0
J. & T. Wood	4,983 0 0
Gregar	4,977 0 0
Horlock	4,900 0 0
Good	4,890 0 0
B. T. Wood	4,885 0 0
Webb	4,791 0 0
Higgs	4,778 0 0
Mortar	4,760 0 0
Scott	4,723 0 0
Parrish & Hawker	4,719 0 0
Hunt	4,657 0 0
Crabb	4,600 0 0
Turle & Appleton	4,500 0 0
Palmer & Sons	4,495 0 0
Priestley & Gurney	4,494 0 0
Parker	4,476 0 0
Fuller	4,473 0 0
Capey	4,454 0 0
REED, Walthamstow (accepted)	4,377 0 0

WORKINGTON.

For Building Three Houses, Fisher Street, Workington. Messrs. SCOTT & MURRAY, Architects.

Accepted Tenders.

Wilson, masonry	£469 11 0
Teasdale, joiner work	234 0 0
Whitfield, slating and ironwork	60 0 0
Waller, plastering	50 0 0
Walker & Carmichael, plumbing, painting, and glazing	75 16 0
Bird, ranges and grates	25 0 0
Total	£914 7 0

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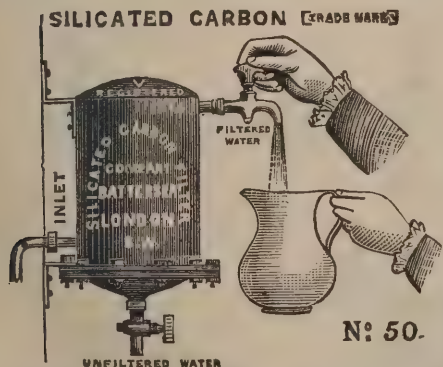
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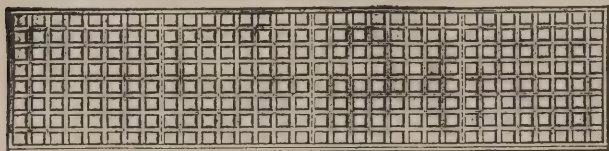
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PADDINGTON WORKS—13, 14, & 15 SOUTH WHARF, PADDINGTON, W.

LINDSAY'S
IMPROVED PATENT**REVERSIBLE TREADS AND LANDINGS**
FOR EVERY DESCRIPTION OF STAIRCASE.

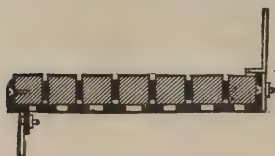
THIS Patent is an improvement on the well-known wooden block construction, and its speciality is that the wooden blocks in each Tread can be removed and transposed so many times that it is almost indestructible besides being noiseless.



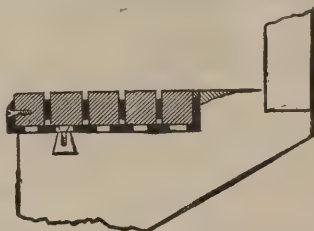
No. 1.—Plan of Tread showing Cube Pattern.

Each Tread is so constructed that the wooden blocks of which it is composed can be removed by taking off the brass or iron nosing of the tray, so that when the outer edge of the wood is worn, the blocks can be taken from the front and those next the riser (which will be quite intact) substituted. The worn blocks, after being reversed, are slid into the position next the riser. This at once gives the tread the appearance of being quite new, and ready for prolonged wear. When in their turn the nosing blocks again become worn, the same operation can be effected by transposing the unused blocks from the sides of the tread to the front, and so on until all are in turn utilised. Finally, when in the course of years the wood is worn out, the trays can be refilled at a very small cost; and if they should not require entire re-filling, can be re-nosed with new blocks for a few pence. Skilled labour is not required in removing or transposing the blocks. These advantages are so obvious that remark is superfluous, and the many years the Wooden-block Treads have proved their efficiency, places the durability of this construction beyond doubt. It has already been adopted by some of the leading Architects and Engineers. The Patentee generally uses Oak, Elm, or Teak, in these Treads, but, if an exceptionally durable Staircase is required, employs "Jarrah" (an Australian mahogany of extreme hardness), samples of which will be sent on application.

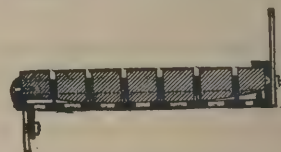
No. 3.—Section of Tread showing Iron Risers.



No. 6.—Sect. of Worn Stone Step nosed with Patent Tread.



No. 8.—Section of Tread reversed, the worn portion underneath, and the new face presented for traffic. In this case the original level is maintained by iron grids that fit into the channels on the underside.



These Treads can be fixed to Stringers of Wood or Iron, can be used for Spiral or Winding Staircases, and can be entirely removed without disturbing the Risers. The Trays which contain the wooden blocks can be made of either wood or cast iron, the latter being, of course, superior. In either case they are in themselves complete, and only require wood or iron stringers to make a finished staircase. If necessary they can be constructed with strong lugs to build into wall, and fix like ordinary stone steps, only being less than one quarter the weight. In this case the balusters are fixed in sockets cast on the outer edge of trays. Particulars to be obtained from the Patentee, at the Works.

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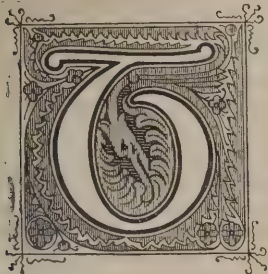
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ESTIMATES ON APPLICATION TO THE OFFICE,

PADDINGTON IRON WORKS, 13, 14 & 15 SOUTH WHARF, W.

The Architect.

COLOURED ARCHITECTURE FOR LONDON.



THE last of the architectural lectures for the present session at the Royal Academy, delivered by Mr. AITCHISON last week, had for its subject the application of colour to building design; and the lecturer made a strong point of the appearance which London presents, notably without such colour, as compared with the improved condition to which it might be made to attain if a moderate exercise of polychromy were encouraged by artistic, if not popular opinion. The aspect of the metropolis as it is we all understand, and few words need be wasted on its description. Brick being the ordinary wall material of the valley of the Thames, and cheap brick being what best suits the market of the day, our common streets are formed of rows of houses in which the rough and absorbent surface of such brickwork, kept moist by a wet climate, affords lodgment for a permanent coating of soot, which is constantly being thrown into the air from raw coal fires. How adhesive this encrustation becomes, and how irremovable it is, we can scarcely be said to know, inasmuch as prevention and cure seem to be alike untried in practice. The customary remedy for the evil is patient submission to it; and the hopelessness of the case is now being still better illustrated by the circumstance that people of a scientific turn are beginning to feel their way towards some purification of the atmosphere itself, rather than to think any more of the cleansing of the houses.

Mr. AITCHISON, however, would deal with the houses themselves. He would not wash them as they are, but he would, in the first place, like to make them washable, and, if possible, washable by the rain rather than the hose. Then, if washable for the sake of common sense, he would have them parti-coloured for the sake of artistic effect. This is obviously a very interesting question, and a thoroughly practical one.

The chief points for discussion in such a case are the climate and the materials. The climate must govern the practice, not only in respect of the exercise of atmospheric influences, chemical and mechanical, but with regard also to the scenic effect of atmospheric conditions upon the picture which the artist is to produce. The sky of Naples and the sky of London are as different in this view of the matter as the landscapes of Vesuvius are different from those of Primrose Hill; and the polychromatic decoration which may harmonise so well with the bright sunshine of the south might be entirely out of place when relieved against the grey clouds of the north. Even the misty, smoky character of the air must not be ignored in London, for the critical observer cannot even wait for a clear day—it comes so seldom; and the colouring of our houses, consequently, must accept amongst other conditions our hazy atmosphere, sometimes warm and sunny, no doubt, but much more generally dull and cold. For sky, again, we must be content to recognise the same probabilities of cheerlessness, notwithstanding that we have occasionally bright blue enough, and bright cloud well worth boasting of. The fog, on the other hand, and even the too frequent rain, we may perhaps consent to exclude from the argument; for no colour-artist could be reasonably called upon to work up to fog and rain, unless it were in some much more melancholy land where his art is little likely to flourish. The mud of London streets, too, the hurry-scurry of London traffic, and the dinginess of London costume, we need only mention in order to pass them by as considerations too recondite; doubtless Mr. AITCHISON could do more with a cleanly paving where the grass occasionally grows, and with quiet groups of figures in brighter clothing; but of this we may consent to say no more.

So much for our climate: what is to be said of our materials? It is easy to reply that English commerce can command all the world's dolomites, marbles, alabasters; but if we cannot offer hospitable weather to such dainty guests it is idle to invite them; and it may be as well to acknowledge without more hesitation that we seem to have nothing that really promises us fairly except clay. Not even common

freestones can profess to give us cleanly surfaces, to say nothing of variety of colour; and, however humiliating the fact may be, it is to brick that we must look, and to terra-cotta—possibly to pottery and porcelain—for all that we can hope to accomplish in external decoration by colour. Of course this is not much at the utmost; but Mr. AITCHISON, exhaustively as he has thought out the matter, suggests nothing else of any moment. Tinted cements might be approved by some, but not by many just at present; in one view of architectural design they are too much behind the age, in another perhaps they are too much before it.

The illustrations which Mr. AITCHISON is able to offer from actual London work are few and sometimes futile. The frieze of the Albert Hall, the encaustic tiles of a shop-front here and there, the deplorable fountain near Westminster Abbey, the mosaics of St. James's Restaurant, the glazed stoneware of Messrs. DOULTON'S factories, a few endeavours in variegated brickwork and terra-cotta—very crudely variegated as yet—and the too exceptional example of the Albert Memorial, may be said to complete the list; except in so far as a very small number of instances are to be found in which a monotonous glazed brickwork does duty for more expensive material, without at all raising inconvenient questions of either harmony or melody. The field is consequently pretty clear for any reformer who would grasp the problem as courageously as it deserves.

The practice of painting the fronts of houses with oil-colour may seem to be scarcely worthy of serious notice at the Royal Academy; but it may be well that Mr. AITCHISON has not ignored it, when he had to mention in the connection such names as those of Mr. PEARSON, Mr. TADEMA, and Messrs. CLAYTON and BELL. It cannot be hoped, however, that any public or even private artistic feeling that may be seeking gratification in coloured architecture could be permanently satisfied with this poor substitute, and the application of paint in such a way we may consent to identify chiefly with gin-palaces and compo and the display of Hebrew magnificence in Bloomsbury. Whether this kind of artistic effect is not indeed already running a little to seed may be judged of by the contemplation not only of bright maroon basements with black lines, but of such a thing occasionally as an entire corner-house in pea-green, sky-blue, or some bright terra-cotta tint quite as conspicuous, in unconscious rivalry of those shops of cheap and enterprising tradesmen which in former times used to advertise their importance in the leading thoroughfares of the older and shabbier suburbs by being wholly arrayed in the colour which so well suits our pillar-posts.

Taking it for granted that it is not this kind of polychromy that is to be desired in London, we may return to the question—as a very difficult one if it is to be entertained in the interest of true art—By what means, and to what degree, are we to introduce the graces of colour, in some measure structurally, into ordinary London architecture? Extraordinary work we may leave to the extraordinary inspiration of the occasion; it is the everyday design of street houses that really demands attention; indeed, it is in practice perhaps the treatment of shops and warehouses chiefly, for by the mere emulation of commercial enterprise these must certainly be allowed to lead the way.

One thing which Mr. AITCHISON did not bring fairly into his reckoning we may surely regard as within the range of practical policy, namely, the periodical washing of an ornamental façade, as it is done in Paris and elsewhere out of England. Granting this, there are two alternatives which offer themselves as regards the applicability of materials: there are those materials which would be available if to be washed, and there are those which would be available if to be not washed, but only rained upon. May it not be said at once that, in the London atmosphere, all natural stones whatever ought to be washed? And if so, is it not clear that almost any variety of foreign coloured stone then becomes usable? On the other hand, if the natural cleansing of the rain is all that can be calculated upon, it would seem that not only all descriptions of coloured stone, but even the best of brick and terra-cotta, must be regarded as impracticable, unless protected by a pottery glaze. Then arises the question how far we can really agree to accept a glazed surface; and perhaps the answer of most people will be that we cannot accept it at all. We wish at any rate we could persuade a few ambitious tradespeople to give their houses of business a thorough wash once a year. The example could scarcely fail

to be followed pretty widely as a necessity; and then the practice might possibly become more general still, and many difficulties besides those of coloured architecture might be put in train for settlement.

Whether the style of colour decoration ought to be simple and modest so as to accord with our atmospheric conditions, or bold and robust so as to defy them, we must leave to be debated; there is much to be said on both sides. It is enough for the present to affirm with Mr. AITCHISON that a love of colour is inherent in man almost as a passion; and to add, if this is so, that the advance of art in this country cannot possibly fail to demand the architectural use of colour before very long. It only remains for us to express the hope that the soundness of English taste may be exhibited, when the time comes, in something better than superficialism, and its muscularity in something better than imitation.

WATER-COLOUR PAINTING IN FRANCE.—II.

IN a late number of *The Architect* some of the works to be seen in the fifth exhibition of the Société d'Aquarellistes Français were described, and we now return to the subject. On entering the gallery the first drawings met with on the left side are some of sea-coast scenery by M. ERNEST DUEZ. *La Falaise éboulée*, the title of the first, well describes the rocks broken by a convulsion of nature on the margin of the sea-beach. A leafless sapling standing against the grey sky and stunted grass covering an upper ledge of rock, are the only traces of vegetation discernible; a retreating line of posts along the shore, and the toning of the rocks in harmonic colours produce a masterly effect of distance, which fetter attention to the drawing. Wilder still, and yet more weird, is *Après la grande marée*, in which the tide is out and a low range of basalt rocks fringe the shore. The subject in itself has no special attraction; to the poetic temperament of the artist alone is to be attributed the charm both drawings possess. A flash of lovely colour draws attention to three panels some 5 or 6 feet in height, on which M. DUEZ has painted, somewhat after the fashion of the Japanese, a tall hollyhock, a branch of dahlias, and a royal lily. A novel effect is given by a vast stretch of ocean beneath a starlit sky, as seen through the large blossoms of an iris. Immediate nearness and immense distance are cleverly contrasted.

Classic, academic, and beautiful as of old are M. FRANÇOIS'S five contributions. One looks in amazement at the vast amount of labour the venerable master concentrates on his work without the effort being apparent, so carefully does he avoid trifling minuteness of detail. M. FRANÇOIS some years back resigned his position as juror for the Salon in order to study nature in early spring. "I gave the Salon," he said, "thirty years of my experience, by which I lost *trente printemps*." In his *Torrent at Plombières* he shows a dense forest on a hill-side; an angry stream rushes onwards, breaking in turbid foam over the moss-covered stones which impede its progress. Light from the rear falls on the delicate foliage of some young oak, but does not penetrate to the gigantic pine trees which, black as ink, fill the dark foreground. Running water is also represented in the view in the Valley of Ajol, in the Vosges. We have an open glade, along which a rivulet flows in trembling clearness; bending in its course, it ripples over shreds of grey rock; water plants have grown among their shadows. This wet verdure is cleverly contrasted with crisp greens on the trees, which look like sentinels as they stand along the skirt of the wood, their leafage catching and reflecting an immense variety of lights. In the third drawing M. FRANÇOIS represents a lady gathering plants beneath a magnificent ilex by the side of a lake. The whole foreground is in half light, but sunny rays fall on the olive wood which fringes the opposite shore.

Few people will admit that, in his own special genre, M. LOUIS LELOIR can have a rival, yet the lady in the trailing robe of blue, by MAURICE LELOIR, gives us the unusual incident of two brothers devoted to art, running, if one may use the expression, a dead heat in their efforts to attain an ideal of perfection. The fair Italian is passing through a gallery of her palace, and gathers a fold of her train in her right hand, while she fans a passing breeze with her left, the fan cleverly breaking the outline of her figure against the white *boiserie* of the corridor. The design of the brocade is longitudinal; therefore the broken crush of the heavy material when the lady grasps it, and the ingenuity shown in giving a novel and

unexpected turn to the folds of the drapery, are clearly revealed. Grim humour generally pervades M. MAURICE LELOIR'S work. This year it breaks out pleasantly in his *Kermesse*, painted fan-shape, and framed by its purchaser with regal magnificence. In the rear are musicians perched on a gaily-festooned platform. Vigorously do the Dutch maidens dance to their inspiring strains; fun and merriment among their elders prevail to the right, around the carcase of an ox being roasted whole; while on the left, the host of the village inn draws beer from a monster barrel, a brazen vessel at his feet catching and reflecting a sunbeam which plays among the wild grasses on the sward. M. MAURICE LELOIR is an adept at the quaint tailoring and complicated dress of a past age, an aptitude he further illustrates in his *Au Sermon* in the cathedral of a country town, where the châtelaine from the neighbouring château on the front bench listens decorously to the preacher, to whose eloquence her lord in a scarlet suit gives somnolent assent; but the discourse excites deep interest in the crowded congregation, on whose countenances varying shades of opinion are depicted. The dark tones of the marble balustrade, which curves grandly from the pulpit in the immediate foreground, and the neutral tints in which the architecture of the old church is drawn, harmonise the varied colours on the costumes of the audience.

M. TISSOT'S etchings are to be preferred to the originals in water-colours. Yet the garden scene, in which some children have clambered on a bench covered by a rug of grey fur, is pleasing, especially the figure of the boy who rides astride on the back of the seat, the sunlight striking on his back, and outlining his figure in a line of gold, and the little girl who has clasped her arms over the bench, and whose head rests on the soft fur covering. Mdlle. MADELEINE LEMAIRE'S peaches are fresh from that happy hunting-ground of peach lovers—the sunny Montreuil. But better even than the rich colour on these *primeurs* is that of the bramble nestled against a wall of shadowy granite behind the fruit-basket. The brown berries and leaves, reflecting in fitful brightness a gleam of light which glints on the wings of an insect feeding on the half ripe fruit, are reminiscent of Nature's loveliest harmonies. As usual, representatives of the feline race, although the most difficult of subjects, are admirably portrayed by M. LAMBERT'S brush. M. WORMS again presents graphic delineations of Spanish life; of these, perhaps, the scene in the court of a *posada*, closed by a green trellised gate, and called *Le Jour de Barbe*, is one of the cleverest. The sun pours its hottest rays on the white wall of the hostelry. A sheltered corner, however, has been found by a man who is seen seated on a bench, and is being shaved by a buxom dame. She has partially covered her violet skirt by a green cloth, the crimson kerchief does not conceal her shapely arms. The man's upper person is clad in a jerkin of deep orange, thrown out by the violet of his shirt. This is a lovely bit of colour, glowing and intense, and is worthy of M. WORMS'S reputation. The queer-barred window overhead, and the brass dish which reflects the light over their heads, swinging, as it does, from the sign-post, are pre-eminently *cosas de España*, as are the accessories in a farmyard scene, where a majo and his wife, passing their stable, attract a horse by some grains the man offers.

The veteran, M. EUGÈNE LAMI, has revived the glories of the Grand Monarque's court. He paints the *Escalier des Ambassadeurs* in the palace on a reception-day, when the Doge's envoy, on being asked what surprised him most at Versailles, replied, "To see myself here." The drawing is interesting from its correct reproduction of the notabilities of the early days of LOUIS XIV.'s reign. One recognises, amongst others, the figure of FOUQUET, the Superintendent of Finances, as he whispers soft words to the blonde LA VALLIÈRE, who was the cause of his downfall; and CONDÉ, with his Roman profile, to whom Madame DE SÉVIGNÉ presents *la plus jolie fille de France*—later on, Marquise DE GRIGNON.

Baroness NATHANIEL DE ROTHSCHILD exhibits several river or canal views of Holland, and two clever Italian pieces, one of which brings before us a castle, on whose roofless walls the disgrace of ruin has fallen; their polished surface is scarred by streaks of moss. Strangers descend the staircase and peer curiously over its carved balustrade on the court below—not altogether bare, for in the interstices of its porphyry slabs strange wild plants have sprouted. A pitcher on the marble steps of the landing-place, and the heavy ring to which barges once were fastened, are reflected in the river which slowly flows along its outer wall.

In the lower corridor of the gallery are seven of M. TISSOT'S etchings, remarkable for the intense tone that artist has thrown on his paper, as well as for the delicate rendering of the flesh tints. The young girl who

will bring, spite the frost,
Beauties that the earth has lost,

defies the snow in which she elects to walk by the fur of her cape and the warm velvet of her feathered hat. The intense darkness on fur and hat is relieved by the transparent tones of her complexion. In another work the contrasts are less violent. The lady who has gathered her skirts in her hand, in order the more rapidly to pass beneath the shadow of a horse-chestnut, has scant time for admiring the star-shaped leaves which with somewhat geometric precision carpet her path; while she who reclines in a deep arm-chair enjoys the fragrance of the summer flowers blooming on the parterre with the languid indifference of an invalid. Powerful as are the effects given in these works, and admirable as is the science therein displayed, there is in each individual portrait an utter absence of distinction, and even of refinement, which mars their charm, although the absence of these qualities does not diminish the artistic value of the etchings.

MINOR EXHIBITIONS.

THE first water-colour exhibition of the newly-organised "Dudley Gallery Art Society" was opened at the old room last week. Considerable improvements have been made in the arrangements, including the removal of the door screen, and the substitution of a small screen in the length not the width of the room. But the number of pictures admitted, 534, has been in excess of the space, and the hanging line at the sides is absurdly high. However, ninety subscribing members, with a right to the admission of a given number of pictures, at once cover so much wall, that to admit a balance of outsiders really necessitated the compromise of a high line. The names of Academicians, and of members of the Royal Water-Colour Society are on the Council, but for the most part do not figure in the list of exhibitors. The gallery on the whole presents a good appearance. Among the cleverest work is that of Mr. ARTHUR MELVILLE—*The Call to Prayer, Midan Mosque, Bagdad, and Waiting an Audience with the Pasha*. These are sketches rather than pictures, the figures blotted in with a full brush suggestively; architectural matter given with enough detail to pronounce form and character in a brilliant way, the ensemble luminous and in complete tone. Also individual and vigorous are two homely landscapes and a study of manners, or pictorial "social note," as the phrase goes, called *Behind the Bar*, by Mr. J. H. HENSHALL; the painful realism of the group of tipplers is like a page from M. ZOLA: the people are indeed apparently French. Mr. HENSHALL'S touch is strong, but his colour is inky; the figure-piece is almost in monochrome. Another manly bit of work is that by W. LANGLEY (No. 260), a study of a grand old woman of the artisan class, seated in her arm-chair—one of those typical women of the people whose strong-featured expressive face tells a tale of bravely-endured hard life and well-won repose. The manner goes with the matter; the touch is emphatic and large, the harmonious colour grave but not dull. Further among figure subjects must be noted the brilliant appearance put in by Miss EDITH MARTINEAU, whose careful, close execution has never been turned to better purpose than in the largest of her six pictures, the graceful figure of *My Beautiful Lady*, standing against a background of blossoming hawthorn trees. It is a pity that the artist should have given the flesh tones showing through the transparent white dress so unpleasantly red a hue, while the green of the background seems to have run into the shadows of the skirt. Miss MARTINEAU is always a little uncertain, moreover, in the relative proportions of the figure, being apt to make the head too large and the arms too short; but so painstaking and clever an artist is bound to amend these faults in time. From Rome come one or two capital heads by Miss BERESFORD, rather in the style of GUIDO BACH. In landscape contributions, which, as usual, preponderate, there is a large average of work just beneath the highest excellence. The mountain studies of Mr. E. COMPTON and Mr. J. B. DONNE are the best in their line. The first artist is faithful, but rather ineffective; the last a little flashy, or over "spry," as JONATHAN would say. Among newer names

in landscape that should now secure a welcome are those of J. T. WATTS, H. MEDLYCOTT, F. MERCER, LINNIE WATT. On the screen will be found two little coast scenes sent by Mr. BRETT, of course consummate in their way. Excellent flower painting abounds; and in still life there is a study of the silvery scales of *Herrings*, by A. G. ADAMS, which is first-rate work of the kind. Altogether the exhibition may perhaps be said to justify by its quality the desirability of its existence, which in the overcrowded state of the art market is not slight praise.

At Messrs. DOWDESWELL'S are to be seen a collection of thirty-three water-colour drawings of cathedral cities of England and Wales, by Mr. BIRKET FOSTER, intended for engraving. The scale is miniature, and the drawing of extreme *finesse*. The somewhat conventional colour and smooth mode of execution, it may be presumed, have been adopted with reference to the interpretation of the steel engraver. The artist has chosen his points of view well, and has sought pleasing and popular effect, which will range the series with the style of illustration that was in vogue in the best landscape annuals of forty years since. In the same gallery are gathered eighty drawings by Mr. JOHN MOGFORD of the Institute, an artist who has considerable poetic sentiment underlying his somewhat showily effective transcripts of land and sea. The increasing custom of assembling *en masse* the works of one artist, it may be incidentally remarked, is not by any means always advantageous to the painter, although it may compel a tribute to his industry. As a matter of fact, there are very few artists who possess sufficient individuality of style or variety of subject to stand the test.

An exhibition of the kind just referred to is that of the Mediterranean and North Italian studies by Mr. POWNALL WILLIAMS at the gallery of Messrs. MACLEAN. The brilliant and "telling" quality of Mr. POWNALL'S work insures him a public; he has even a trick of luminous atmospheric effect, and seems of late to have taken a leaf out of Miss MONTALBA'S book in the management of strong oppositions. But clever as this slashing kind of art is, we think Mr. WILLIAMS is losing a faculty of observation and record of the more subtle effects of Nature, which we noted in the drawings he exhibited at the Dudley Gallery some years ago—a faculty of a higher kind than is required for most of the pictures before us.

Our venerable contemporary *Punch* has penned a rhyming critique about Mr. WHISTLER'S exhibition of his Venice etchings, and dry points, on which it would be impossible to improve. The "arrangement" of the gallery in gamboge and white, the yellow flowers and the yellow flunkey, the artist himself "airy and artful in attitude," the etchings "at present only half done," the catalogue of misapplied quotations from the critics—all this ingenious device for focussing public attention on himself has furnished delicious fun. It is Mr. WHISTLER'S own fault if—posing as the "wag of the day"—we find it impossible to take him *au sérieux* as an artist.

As we have ere now in these columns made the attempt, and given full tribute to his undoubted capacities, when he chooses to exercise them, as what it has become the fashion to call a "painter etcher," and that of the highest class, there is the less occasion to re-comment on those of the Venice etchings now at the Fine Art Society's rooms which are not new, or to draw attention to the loss of touch evinced in some of the fresher work, and the clever scribbling which does duty in others:—

"Vainly the critics will sit on him,
Why such a butterfly slay?
No one can e'er put the bit on him,
Whistler's the wag of the day."

AN ITALIAN DEFENCE OF THE RESTORATION OF ST. MARK'S, VENICE.

IT would appear from a pamphlet which has recently been issued by the Fabbricieri or Conservators of the Basilica of St. Mark, at Venice, that the remonstrance of the English St. Mark's Committee with regard to the works of restoration has not been without its effect in Italy, and that a more healthy public opinion is beginning to make itself felt in that country touching the past treatment of the Basilica, and the course to be pursued in the future with respect to it.

The pamphlet referred to, which is entitled "The Basilica of St. Mark, at Venice, in the Past and in the Future," is intended to

refute the accusations of the semi-official paper, the *Diritto*, as to the manner in which the works at St. Mark's have been carried out, and to contradict the statements made in an anonymous pamphlet published at Venice in the course of last year, under the auspices of a Committee composed entirely of English and foreign artists, entitled "The Future of our Public Buildings" ("L'Avvenire dei nostri Monumenti"), which created some attention in this country at the time of its appearance.

The authors begin by stating that "if there ever were a building for which the most accurate studies have been made, and upon which the most jealous care for its preservation for years past has been bestowed, that building is, without doubt, the Basilica of St. Mark. In fact, it was not until the time when the species of varnish with which the marble on the southern side had been coated, at the last restoration, had melted under the rays of the sun, and with the varnish had disappeared that appearance of splendour which for a time deceived the public, that it became the fashion (chiefly on account of the philippics of Count Zorzi) to convert into blame the exaggerated praise bestowed upon past works of restoration. Since that time an entire change has taken place in the conduct of the works, so that the person who was formerly at the head now only retains his title, and a successor has been appointed who has always, and not for a few years only, professed contrary opinions (to those of his predecessor?)—that is to say, those of the most religious respect for matters of art and history in the conservation of the building.

"It has been stated and repeated that from that time the works were stopped; the fact is that they were continued, at least if those repairs considered to be radical were not proceeded with, those which involved the greatest responsibility, inasmuch as they affected the decoration of the most conspicuous part of the Basilica—namely, the principal front—were still carried on. The fact is that one-half of this front was literally rebuilt (*rifatta*) under the eyes of the public, but with such circumspection and fidelity that even J. W. Bunney* (good soul!), who, under his big umbrella, photographed, so to speak, with his brush patiently, day by day, the forms and colours of that portion of the building, could never say that it had been altered one iota."

The Conservators go on to say that an important alteration was recently made in the carrying out of the works: that the system of letting out the work to contract was abandoned, and that a clerk of the works, who superintended the restoration of the church of San Moisè, had been appointed. They further state that the whole of the works have been done in conformity with the regulations laid down by the Commission appointed by the Government, and express their surprise that the prefect of Venice, in an official communication to the *Gazetta di Venezia* of Nov. 27 last, should have found fault with the manner in which the works have been carried out. The anger of the Conservators is more particularly directed against the authors of the pamphlet already referred to; and, adverting to a remark made by them that restoration is a lie from beginning to end, they thus proceed to express their opinions on the subject, opinions which amply justify the apprehension felt in this country of the unfitness of the Conservators for the charge confided to them.

"Whoever writes in this manner," they say, "does not reflect upon one simple fact, that just as you may put together a broken vase (as was done with the Portland vase, by way of example) or a statue which is in fragments, in the same manner you may pull down and reconstruct a building without altering in the least its form, colouring, &c., and that the more readily when the building consists of repeated and varied portions linked together as is the case with the exterior of the Basilica. Many alterations were made to St. Mark's in the past; but inasmuch as they were made with deliberation they were approved and applauded, and not because they were the inevitable consequences of restoration. In proof of this, one half of the principal front has been actually pulled down and rebuilt within the last few years, as we have already observed in the introduction, without anybody having discovered any alteration."

No one, as far as we know, is opposed to necessary repairs being made to St. Mark's; but what a large section of the English and Continental public object to is the entire refacing of the building and the correcting of those artistic and picturesque irregu-

larities and discrepancies—designed or undesigned—which, in fact, go far to constitute its value in the eyes of everybody who is qualified to judge. These operations have been carried out under the pretence that they are necessary to secure the stability of the fabric, and that the new work is every whit as good as the old work, which is irretrievably destroyed. It has been shown that the allegation that the front of St. Mark's is unsafe is absolutely without evidence, and this excuse is no longer put forward; but it will be seen from the foregoing citation that the Conservators are absolutely ignorant of the value of ancient art, and prefer the miserable mechanical imitations of old work done by modern Italians to the magnificent fragments culled from most of the countries of the world, which make St. Mark's a perfect reliquary of art, and the admiration of the civilised world.

This is what the Conservators have to say of the destruction of one work of art:—

"There is one innovation, it is true, mentioned in the pamphlet ('The Future of our Public Buildings,' already alluded to), and that is the missing head of the bas-relief of the Virgin, which has been replaced by a new one. This innocent—in fact, praiseworthy—addition the pamphlet considers an atrocity; and although of itself the act was worthy of approval, and not of censure, the author of the pamphlet endeavours to give the incident an appearance of suspicion; and having cited the case (which may be true or false) of a crucifix being destroyed at Pisa, for anybody who will pay for making a new one, goes on to say: 'A few days ago a new head was put to the Virgin in bas-relief on the front of St. Mark's. It is to be observed that this remark applies to a work which is in no sense an artistic work, but to a Virgin of Greek workmanship, with spiky outstretched arms in the act of benediction, of which we see so many in the Basilica;* and it is likewise to be noted that in place of the face there was a hole, which, after all, can be reopened whenever taste so far changes as to consider propriety in building to consist in holes and mutilation.'

This quotation will perhaps suffice to illustrate the principles animating the Conservators, and goes far to justify the apprehensions of the English and foreign artists. The allegations with regard to the head of the Virgin and the crucifixes at Pisa were made, we believe, on the authority of Mr. Ruskin.

The following is the text of the reply of the prefect of Venice to the memorial by Italian and foreign artists protesting against the rebuilding of the west front, from which it will be seen that the justice of the complaints contained in the memorial are abundantly justified, and that the errors in the past, in the treatment of the Basilica, are candidly acknowledged by the Italian Government.

"In his despatch of the 21st inst. (No. 9,786), the Minister of Public Instruction, in sending a copy of a memorial presented by you, protesting against the ill-treatment of the public buildings of this renowned city, by injudicious restoration, desired me to make known to you that he is happy that the opportunity has been afforded him of assuring you how completely the sentiments of the Government are in harmony with yours, and to echo your aspiration that the respect and veneration which you profess were transfused into all those entrusted with the preservation of our artistic patrimony.

"The Minister of Public Instruction has further charged me to make known to you his decree of July 21, and its accompanying instructions, with which I gladly comply, and send you a copy of a circular that has been sent to all the commissions for the preservation of public buildings for their guidance in future works of restoration.

"I am also directed to add that the Government is aware that to insure the observance of the rules contained in this circular that further arrangements may be necessary, inasmuch as it not unfrequently happens that the persons undertaking the works are deficient in intelligence and artistic education. And since, in the present state of culture among us, it is impossible to avoid the inconveniences arising from these defects, the chief care of the Government will be to avoid all unnecessary works, and in the meanwhile to lay down new rules for artistic education which may tend to the better preservation of public buildings.

"That care is requisite to avoid unnecessary restoration is evident from the foregoing instructions, on reading which you will understand that the Minister will never approve of works which

* Mr. Bunney's picture of St. Mark's was recently exhibited at the Fine Arts Society's Gallery, Old Bond Street. Mr. Bunney died at the end of last year, and his denial of this assertion cannot be adduced.

* These bas-reliefs are considered by Selvatico to have been brought from Constantinople. *Sulla architettura e sulla scultura in Venezia*. Ven. 1847, p. 52.

involve those alterations which you apprehend in the ancient work—as, for example, in the last arcade to the right, looking towards the Basilica of St. Mark—and will no longer admit the action of those who, to make work, destroyed like Vandals that which might have been preserved for ages to come; neither will he approve of that fiction of restoration of which you justly complain. On this you may rely, and the more so that the Minister has already given proof of his disposition with regard to St. Mark's, where he caused the works to be suspended as soon as it was possible for him to exercise jurisdiction over the Basilica, and this was done before the remonstrance by foreign artists with regard to the injury inflicted upon that renowned temple had reached us."

This last remark excites the anger of the Conservators, who declare that Count Zorzi was the first to point out the damage that was being done to the Basilica by the so-called restoration.

The pamphlet is amusing from its candid admission of incompetency, and will strengthen the hands of the St. Mark's Committee and the Society for the Protection of Ancient Buildings.

PARIS NOTES.

THE Salon Committee has decided to alter the regulations affecting the vote for the Médailles d'Honneur in the sections of sculpture and engraving. Last year all the exhibitors had a right to take part in the election, and only one vote was taken, so that the successful candidates might be chosen by only a relative majority of the votes cast. Henceforth, however, the electing body will consist only of those sculptors and engravers who are *hors concours* in their section, whether exhibiting or not, and of the members of the jury—the whole college being assembled, under the presidency of the chairman of the latter body, who will have a casting vote. Three votes will be taken, and the medals must be awarded by an absolute majority of the votes recorded personally, for artists will no longer be allowed to vote by letter, as hitherto.

On the other hand, the Société Libre des Artistes Français, at its annual meeting held last Saturday in the Salle de la Redoute, Rue Jean-Jacques-Rousseau, voted a series of resolutions proposed by M. Rozier, and demanding that the regulations of the 1883 Salon shall be amended as follows:—(1) Rewards to be henceforth unlimited in number; (2) that only one vote shall be taken, thus acknowledging the principle of relative majorities; (3) all votes to be signed; and (4) the sittings of the jury to be public.

These propositions will be submitted to the consideration of the Salon Committee of the newly-constituted Association des Artistes Français. There is, however, not much likelihood of their being adopted this year, nor indeed as long as the constitution of the Committee remains what it now is. When the powers of the body expire and its successor has to be elected, then the reforming or democratic party among the artists may succeed in naming a majority thereon, which will adopt these and even more sweeping changes in the management of the annual Salon.

At the same meeting the following artists were elected on the list of candidates for the jury of the painting and engraving sections:—MM. Humbert, Henner, Tony Robert-Fleury, Pille, Hanoteau, Maxime Lalaune, Hector Leroux, Vuillefroy, Guillemet, Benjamin Constant, Lavieille, Rapin, Jules Lefebvre, Roll, Lansyer, J. P. Laurens, Bonnat, Renouf, Quest, Français, Busson, Harpignies, Butin, Ribot, Feyen-Perrin, Puvis de Chavannes, Saint-Pierre, Maignan, Beauverie, Rozier, Bouquereau, Lapostolot, Barrias, Protais, Bouvin, Got, Luminois, Guillemet, and Bin.

A notice just published by the Association des Artistes Français reminds artists (painters) that the latest date for sending in their works to the Salon is March 15, and that not the slightest delay can be accorded in any case. Sculptors must have delivered their work by April 10, and after that date they will not be permitted, as in preceding years, to retouch or exchange their proposed exhibits.

The members of the architectural section of the Institute met on Monday last at the Ecole des Beaux-Arts, for the purpose of fixing the programme of the competition for the Grand Prix de Rome in architecture. This competition comprises three stages. The preliminary trial, from which are exempt those candidates who have already been *en loge*, or have carried off either a first or second medal in one of the competitions of the Ecole des Beaux-Arts, consists of an architectural sketch, for the execution of which only twelve hours is allowed. These sketches are exhibited publicly, and the jury selects those candidates, limited to sixty in

number, whom it considers worthy of taking part in the second stage, in which competitors have to show their capabilities in the execution of a complete architectural design, elevation, ground plan, &c. Finally, from the sixty the jury choose ten artists, who are allowed to enter the *loges* for the final competition, which extends over 110 working days.

Several archaeological curiosities have lately been added to the Louvre collection, the most important being a fine antique vase found by M. F. Lenormant during a late tour in Thrace; an obelisk from the site of the old Greek city of Himera, in Sicily; and three fragments of Phœnician sarcophagi.

Mdlle. Louise Abbema has just received the Cross of the Order of Artistic Merit (*Mérite des Arts*) from the Grand Duke of Saxe-Cobourg-Gotha.

The Lehmann sale at the Hôtel Drouot produced a total of 69,480fr. Of Lehmann's own works, the highest prices were paid for the *Mariage de Tobie* (7,600 frs.), *La Guerre*, *La Madeleine*, *Le Pêcheur*, and a portrait of Liszt, the composer. The collection, brought to the hammer owing to the death of the professor, also included several works by well-known artists, among which may be mentioned *Nature Morte*, by Charden; *Les Noces de Cana*, by Delacroix; *Cat, Mouse, and Pigeon*, by Philippe Rousseau; and seven paintings by Ingres. It may be remembered that Lehmann in his will left the sum realised by this sale to the Ecole des Beaux-Arts, for the foundation of a prize to be competed for by students in the painting section of the school.

At its sitting of last Saturday the Académie des Beaux-Arts proceeded to the election of a foreign correspondent to each of the sections of engraving and music. For the former the Academy's choice fell upon M. Paul Girardet, copperplate engraver, of Moudon, near Lausanne, Switzerland; while in music, M. Limnander, composer, of Malines, Belgium, was chosen.

The Exhibition of Decorative Art opened on the 1st of the month. In the first gallery are the bronzes of the fourteenth and fifteenth centuries, specimens of antique iron-work, the terracottas, &c.; the large central room contains various collections of fans, buttons, silver, pottery, and china; in another room to the right are the beautiful pieces of antique furniture lent by the State from the Mobilier National; while on the other side will be found the collections of stuffs and stuff-designs. In the Costumes Gallery, those of Hungary are especially remarkable, and last, but by no means least, the collections of the works of Messrs. Tissot and Lepic complete this interesting exhibition.

The area within and about the ruins of the Tuileries has now been entirely cleared of the mass of fallen débris with which it was encumbered, and the demolition of those parts of the buildings that still stand has been commenced during the past week. This work can proceed but slowly, owing to the precautions that have to be taken to preserve from injury those fragments possessing any artistic or historical value. The operations, which occupy sixty skilled workmen, have been started on the river front. The central pavilion will be attacked in a day or two. According to the unanimous testimony of those engaged in the demolition, the Palace is a marvel of defective construction. The masonry, with the exception of the facing stones, consists of fillings only, and the interior, so generally admired, is found to be only a common moulding affixed to the rough stones, instead of being carved from the solid block, as everyone supposed. It is rumoured that an Anglo-American company has purchased the Pavillon d'Honneur as it stands, with the intention of removing and re-erecting it in the Crystal Palace grounds at Sydenham, while the *torchères* (figures holding lamps) of the Salle des Maréchaux have certainly been bought by the Russian Government for the St. Petersburg Museum.

The agitation against the excessive rentals of the French capital certainly possesses the justification proceeding from the reality of the grievance against which it is directed, although many of the suggestions advanced for the remedying of the evil are purely chimerical. In the Bourse quarter, for instance, it is impossible to find any shop at a less rental than 15,000 to 20,000 frs.; near the new General Post Office a small café on the ground-floor at the corner of the Rues Montmartre and Etienne Marcel is let for 22,000 frs.; at the corner of the Rues Montmartre and St. Marc another publican has to pay 25,000 frs. also for a very small space on the ground-floor; at the corner of the Rue Vivienne, on the Place de la Bourse, a shop has just been opened for the sale of foreign cigars, and the proprietor has taken a lease at 20,000 frs.; while close by an English drinking-bar is being

fitted up, which will commence business weighted with the enormous rent of 30,000 frs.

At the last sitting of the Commission of Historic Monuments, the President, M. Antonin Proust, drew attention to the fact that the sums allotted in the annual budgets for the preservation and restoration of these monuments were already entirely pledged up to the end of 1885, *i.e.* nearly three years ahead. Important works are in course of execution in fifty-two departments, without counting Algeria, for which a special credit of 50,000 frs. is required, or conservation of the megalithic remains, to which the Commission has to devote 30,000 frs. a year. Further, the new Trocadero Museum must be endowed with at least 100,000 frs. per annum. Under these circumstances the Commission decided to appeal to the Government either for a considerable increase in the yearly subvention, or for the grant of an immediate and extraordinary sum to enable it to carry out the work undertaken.

The collection of M. Nadault de Buffon, the descendant of the great naturalist, will be offered for sale on the 13th inst. It consists chiefly of works of art of the eighteenth century, and includes many paintings and pieces of furniture presented to Buffon by Louis XVI., the Marquise de Pompadour, Marie Antoinette, Catherine II., Joseph II., Paul I., and Frederick the Great. Among the paintings are two fine portraits of Buffon and his wife, by Drovais, which are said to be the only authentic ones extant, and are mentioned by Diderot in his "Salons du dix-huitième siècle." There are also works by Teniers, Bourguignon, Greuze, and much Sevres china, presented by Marie Antoinette, &c.

HABLOT K. BROWNE.*

IN these days when many men discourse mellifluously on the arts, and a new dialect has been invented to do justice to the emotional nature of our younger critics, when a vast amount of dogmatic and flamboyant writing pervades our magazines, our newspapers, and our reviews, when high-minded young ladies dress up to their drawing-room wall-papers, and good people live up to blue tea-pots, a plain man, speaking in a plain language about the simple old-fashioned arts of the past generation, will probably seem flat and dull, perhaps even uncouth and archaic from a neglect of the proper transcendental adjectives, and some apology may be almost necessary for his intrusion into the sacred arena of culture and criticism. But I derive some courage from the discovery, made after many observations, that the majority of these gentlemen who lay down the law in honeyed cadences about the province of art in human life and the reaction of yellow ochre on the soul, are not always comprehensible, even to themselves, not to mention their readers, and are for the most part quite innocent of any capacity to practise the arts which they so eloquently define and expound. I also derive courage from having lived sufficiently long in the world to see that fashions in the arts and their critics undergo change, and to have observed that the most eloquent prophets of one decade go to the butterman in the next. I am sanguine enough to hope that my subject may have attracted a certain proportion of old-fashioned people to whom a less transcendental, not to say less "high falutin," mode of treatment than is at present in vogue may not be unwelcome.

In consonance with that idea I will ask you to take the unusual course of endeavouring to understand what we are talking about. Let us, as far as possible, define our position and arrange our standards, so that we may be in agreement, and I may not be talking about one thing while you are thinking about another. One of the most grievous errors that can be made in criticism is to form a judgment on any artist—whether he be painter, actor, writer, or musician—without understanding his aims and intentions, without taking account of the influence of his age, surroundings, and circumstances. Now any superficial acquaintance with the graphic arts shows that artists naturally fall into two broad divisions. First, the men who paint the visual aspects of things: men who delight primarily in the colour, form, and texture of objects. They may be satisfied to paint things as they are, in a pure spirit of imitation, like Gerard Dow; or they may seize upon the colour, as did Titian; or delight in the beauty of line as did Raphael, or in the subtlety of modelling as did Ingres, or in delicate gradation of tone as did Corot. To these men the glow of colour, the play of light and shade, the balance of chiaro-oscuro, the harmonious accordance of graceful lines, or the tonic relations of values will be all sufficient. But to the second class these purely visual properties of objects must be associated with some intellectual idea—they look upon form and colour not as the final end of their art, but as vehicles for the expression of mental or emotional impressions. These men are stimulated to paint not by a delight in scarlet or azure, but by their interest in human action, passions, and emotions. They

regard human beings as the actors in the great drama of life, not as so many models for the studio. They paint not so much for the sake of painting, as for the purpose of recording the scenes and incidents to this drama, tragically, pathetically, humorously or grotesquely, according to their mood or their prevailing tone of character.

The first class are painters pure and simple—specialists. But in the second, painting is united with a form of literary activity. Although artists, and expressing themselves by the brush rather than the pen, they may be endowed with the dramatic faculty, or the power of story-telling, or even of making puns and jokes. And observe that this literary faculty is an integral and essential part of their artistic character. The story or idea permeates the drawing, and often great pictorial sacrifices are made in the attainment of the desired end. These men are frequently less accomplished in technical matters than the more genuine painters; indeed one of the greatest ornaments of English art (Blake) expresses himself with scarcely more knowledge of the grammar of art than a schoolboy with a slate and pencil. In this latter class we place a group of men, who, from the beginning of the century till within some ten years past, have afforded us great amusement, instruction, and delight—Cruikshank, Seymour, Leech, Richard Doyle, and Hablot K. Browne. These men, differing in many things, have all a common aim and impulse in their art. They all desire to express themselves rather than to represent objects. They desire to arouse in the spectator the same sensations that scenes or incidents have aroused in them. They are less concerned with truth to natural facts than with the expression of their ideas. Their representation of objects is often purely symbolical, and by no means in accordance with scientific accuracy. Indeed, the detailed study of nature as we understand it did not exist. People had not begun to take the world or themselves seriously. The age had its ideal—every age has. In art its true ideal was a development of the romanticism of Scott—a romanticism partly picturesque, you will remember, but leavened and sweetened by a hearty delight in human character and natural scenery. Its false ideal was classical, borrowed from the French. We thought we admired Greek art, and we erected hideous square boxes, with six or eight columns and a portico, because we persuaded ourselves that the Parthenon was the proper model for Christian churches. Our public men who had the misfortune to have statues awarded them were represented in togas, and with legs uncovered by those garments without which respectability (south of the Tweed) never appears in public.

You will find in Browne's work both these influences plainly visible. His natural impulse was towards picturesque and romantic treatment of subjects. But the taste of the age influenced him, and we find a strong leaning towards classicism. Whenever he intended to do something particularly good I think he turned towards Lempière, although the real constitution of his mind, apart from educational influences, was essentially Gothic. He very closely resembled in many respects the remarkable genius with whom he was for years associated; but Dickens was entirely unaffected by scholastic education. He was his own educator, and fortunately for the world his enormous ability was allowed to develop itself without hindrance from conventional ideas or academical prejudices. He was probably one of the most genuine natural types of his age, as well as one of the greatest. What do we find? Strong animal spirits; a great deal of boisterous fun; a true Gothic love of contrasts, the grotesque being placed beside the beautiful to heighten the effect; a vivid imagination, enabling its possessor to recall and reproduce the scenes, incidents, or characters necessary for his work without effort and without aid from book, place, or model; a scintillating and delightful fancy, which enabled him to decorate his work by magically bringing the commonest inanimate objects into relationship with the human element. In all these characteristics, partly personal and partly due to the influence of the times, the two men agreed. Probably no such close mental correspondence between author and illustrator has ever occurred. "Pickwick" was originally projected as a publisher's speculation. The original intention was undoubtedly to rely as much on Seymour's reputation as on Dickens's humour, which had been faintly but surely adumbrated in the "Sketches by Boz." Seymour was a Cockney of the Cockneys—a humourist of a broad, good-humoured, coarse, rollicking type, thoroughly well acquainted with the manners and customs of the town. He had established a reputation as the delineator of the embarrassments of the Cockney sportsman, and he was undoubtedly the originator of the early history of Winkle and Tupman. Dickens had scarcely fired a gun in his life. But the shrewd publishers foresaw that the humourist who could describe the election of the beadle might be trusted to make fun of a group of Londoners wandering into the country on sporting bent. How successfully the two coadjutors performed their task is now a matter of history. The lamentable death of Mr. Seymour on the completion of the third or fourth number (I am writing without means of reference) created a panic. A wreck was anticipated. Jury masts were rigged, but leeway was made. An illustrator was wanted. Among others, two young men who were flirting with the muse of painting offered specimens. One was Thackeray, the other Browne. Thackeray was, I believe, the ambassador, and, fortunately for himself and us,

* A Paper by Dr. Edgar A. Browne, read at a conversazione of the Liverpool Art Club on Monday evening.

the defeated candidate. The two competitors supped together when the decision was made known.

The success of the new illustrator was immediate and pronounced. From within a few months after the appearance of his first plate in "Pickwick" the greater part of his time was occupied in illustrating books. Some, like the works of Dickens and Lever, inspired him with interest: but more frequently he had a sort of good-natured contempt for his authors, and the task of illustrating them was a weariness to the flesh. He had no intention of becoming an illustrator. He adopted the pseudonyme by which he is so well known in order to conceal his identity. But he rose into popularity suddenly. He was besieged by commissions from all sorts of publishers and authors. Like most young men (and he was but a lad of twenty when he became famous) he did not see the evils of early success. He never at any time was able to say "No." And against his own will, against his intention, and in spite of the promptings of his own genius he drifted into a groove, and never was able to get out of it. Many of you may have formed your idea of an artist's life from novels, or those picturesque glimpses which the present practitioners of the art nowadays afford us. But in the old days of which we are speaking artists bore a singular resemblance to other men—in fact you could not tell one from the other. I have known a great many in my time, and they were astonishingly like the cotton brokers and ship-owners with whom I have since become acquainted. They went to their work in the morning, and became hungry for their dinners in the evening, just like common men. In those days they knew nothing of the mission of art, and if they were offered work they took it. Hence it came about that Browne, having scored a success, and having a very modest estimate of his own importance, was sucked into the vortex of the publisher's maelström. Day after day commissions flowed in—all sorts of books were illustrated, the majority quite worthless. A few copies only survive to gladden the hearts of collectors and second-hand booksellers. But taken as a whole the work was a waste of energy. Occupied with the regularity of a man in an office with the production of routine work, he had no time to cultivate his talents or acquire technical information.

The taste of the age required vigour rather than correctness, and so Dickens, naturally one of the most truthful of writers, heightened his effects by an amount of caricature that to us is fatal. Browne followed suit. At first he copied the method of Seymour as nearly as he could, but very shortly his individuality asserted itself. The first illustration showing that a master had come to the work is that of Mr. Tony Weller and his brother coachman drinking Mr. Pells' health. I am not acquainted with any drawing of fat men quite so subtle in discrimination of abdominal curvature. What is the secret of his enormous success in his time? In the first place what I have suggested—the introduction of subtlety into broad caricature. It was new and entirely his own, and is due to the fact that he was by nature a seeker after beauty, and only by malice prepense a caricaturist. In the second place, he had a perfectly unique power of drawing a definite, distinct, and wholly unexpected character, and maintaining the individuality of that character all through the book. The faculty that enabled him to do this is not purely artistic—it is dramatic. It is essentially the same faculty as that of the actor. It requires in both cases a clear, vivid conception of a character. Granting the imagination sufficiently powerful to accomplish this feat, its presentation becomes a matter of detail. The actor imitates by means of facial expression, gesture, tone of voice, and well-chosen costume the character that he has seen with his mind's eye. The draughtsman—the imaginative draughtsman—sketches the character that he sees in exactly the same manner as the unimaginative draughtsman works from a model. The faculty is at the basis of all fine acting, and those endowed with it generally become actors. It is not common among artists, and few have possessed it in so high a degree as Browne. We must remember the circumstances under which the productions were produced in order to estimate his power. He had not the whole books and the completed character before him, but merely a few lines, sometimes in MS., and not always exactly those which were afterwards printed. The work was always done in haste. Dickens was frequently late, and Lever invariably so. He generally took a day over each plate, making the design and etching it on the steel himself. The little pencil and charcoal sketches were merely as guides to the position of his figures (about which he was very particular). Those humorous little touches by which he made the furniture contribute to the general effect of his picture were often added during the progress of the etching. On the artistic value of these etchings I prefer to let others speak.

If I have succeeded in making myself clear, you will understand by this time how his great success in the department of periodical art prevented his true development. Not only did it absorb his time and energies, but it had an injurious effect in stimulating him to seek short and easy ways of expressing himself. His great facility and wonderful memory for all sorts of action, whether of men, horses, or dogs, still further tended to divert his mind from the necessity of study and observation. His shy and retiring habits caused him to shun the assemblies of artists in schools; and so it came about that he never really had any technical instruction

after his boyhood, and then only of a desultory and imperfect character. But drawing in some shape was a necessity of his nature, and his prolific and inventive mind could not long remain satisfied merely to interpret the thoughts of others.

I have pointed out how his humour, as shown in his illustrations, was in accordance with the taste of his time. But I would draw your attention now to his natural humour, which is of a totally different quality. It is quite distinct from the humour of the merely funny man. It is almost always accompanied by an under-current of sentiment, and generally by a didactic purpose. Look at the engraving *Labour in Vain*. A poor old blind man has wandered to the gateway of a long-deserted house. The walls are in ruins; rank and tangled herbage has grown over the broken steps, and twined about the heraldic monsters that crown the gateposts. The blind man's dog crouches in a corner and watches his master uselessly playing on his battered clarinet with an expression of sulky contempt impossible to describe. Now observe amidst the weeds is the fragment of a sundial bearing the word "ruit," and from the broken board we learn that the name of the desirable family mansion is "Paradise House." Here is a glimpse, plain to all who know the man, of his peculiar mode of hinting at the deeper truths in a grotesque manner. It is a variation on the old, yet ever new, theme of the vanity of human wishes. Vain is our playing, and deaf the ears we essay to please only too often, and blind are we to perceive that our paradises are only heaps of worthless rubbish. That all things are equalised by time and death seems to have been an abiding idea in his mind. We see it here in one of his earliest works; it is indicated in his latest. Look at the design called the *Book of Science*. It is a design full of the wildest caricature—literature, astronomy, geology, chemistry are symbolised by the most grotesque and humorous figures. But at the bottom is a heap of litter, wherein we find a pope's tiara, a broken crown, an old shoe, scientific instruments, all now of equal value—that is to say, none at all. Laugh! He will make you laugh. He will dash off pleasantries for you with a few touches of chalk and a slight wash of colour, such as the *Toper's Guardian Angel* or the *Serenade on a Post*. He will take you and show you the happy and beautiful side of childhood. He will amuse you frankly and cheerfully with the mishaps of the hunting-field. But always he seems to return to the old, old morality. Life is a drama, more a dream than a reality, and the grisly hand is always there to let down the curtain upon us poor actors. Those who have watched a beloved life ebb away, and have experienced the helplessness of human learning, skill, and science in the presence of the Great Master will best appreciate the beautiful lessons on this theme which abound in this gallery. He was a professional jester, and wore the cap and bells, but beneath his mirth was a deeper meaning, and he seldom makes a joke without preaching a sermon.

THE WALKLEY MUSEUM.

MR. RUSKIN in a letter says:—The resumption of former duties at Oxford does not in the least mean my abandonment of any plans relating to Sheffield; and the placing of objects recently bought for the Walkley Museum or of gifts made to it (as the beautiful collection of shells especially referred to by the Misses Brereton), temporarily at Nottingham, or at Whitelands College, is only to make these possessions in the meantime as useful as they can be, while they also remain under the charge of members of the St. George's Guild, to which body the Walkley Museum and its contents belong; but also I have always stated that the use of the museum at Sheffield may be permanently increased by the consistent distribution of its duplicate and redundant treasures to other centres of education. The mountain-home of the museum at Walkley was originally chosen, not to keep the collection out of smoke, but expressly to beguile the artisan out of it. Pictures and books may be guarded in Sheffield as in London, but I wished that the sight of them might be a temptation to a country walk. When I was last at Sheffield, however, I expressed my entire willingness to comply with the wishes and defer to the judgment of the masters, whose regard for the instruction and advancement of the operative is now entirely kind and eager. The legal difficulty in the matter is ultimately reducible to that of retaining in the hands of the St. George's Guild and its master the arrangement and, in subsequent purchase, selection of objects which nevertheless are secured as the permanent property of the town. This right of arrangement and selection is essential, but we are ready to guarantee the quite inviolable possession by Sheffield of every object once placed in the museum. For the rest, all delays and dubitations in the business have been chiefly the results of my own illnesses or ignorances, and I hope that with my now clearer knowledge of what is required, and health, to appearance, re-established, and the help of many kind and prudent friends, whatever was right in the design may be soon accomplished.

The Grocers' Company have contributed 500*l.* to the fund for the restoration of Peterborough Cathedral. The subscriptions have reached about 12,000*l.*

NOTES AND COMMENTS.

THE promoters of the Manchester Ship Canal have been successful in obtaining a dispensation of the Standing Orders of the House of Commons. The point involved was a curious and important one. The direction of the proposed canal was not defined on the Parliamentary plans in some places, especially where the river Mersey was affected. The reason for the omission, which was without precedent in Parliamentary engineering, was that it was difficult to say how and in what course the low-water channel should be made, especially when the interests of the owners of property on the banks had to be considered. If time were allowed, the proposed course could be laid down; but as about two years would be required, the delay might be fatal to the success of the scheme. The Committee were unanimous in agreeing that the Standing Orders might be dispensed with; but it is on the condition that a clause is omitted by which the promoters sought for powers to dredge, scour, open, deepen, widen, straighten, cleanse, and improve the beds, banks, shores, and channels of certain parts of the river Mersey.

THE competition for the proposed church of All Saints, Ipswich, which is not to cost more than 7 $\frac{1}{2}$ % per sitting, or complete and with a tower 5,600 $\frac{1}{2}$ %, has attracted no less than eighty-five designs, which are to be examined by Mr. EWAN CHRISTIAN. It may be assumed that the cost of the designs has been about one-third of the amount which it is proposed to expend, yet the value of the prize to be carried off does not amount to 300 $\frac{1}{2}$ %. It is asserted in one of the local papers that the committee have at present little or no money in hand, and therefore the laying of the foundation-stone may have to be long delayed.

THE subject of the proposed bas-reliefs for St. George's Hall, Liverpool, was brought before the Liverpool Council on Wednesday. The Finance Committee had recommended "that Mr. STIRLING LEE be engaged to execute one of the bas-reliefs at St. George's Hall on the following terms, viz., 500 $\frac{1}{2}$ % to be paid to him in case he is not engaged to execute the remainder of the reliefs, and 450 $\frac{1}{2}$ % if he is so engaged, the work to be executed in Istrian marble," and the sanction of the Council was asked for. It was explained that in the negotiations with the sculptor it had been agreed that only one bas-relief should be executed at present. But if all the bas-reliefs were carried out, the cost would be between 4,000 $\frac{1}{2}$ % and 5,000 $\frac{1}{2}$ %. The price named is moderate, considering that twelve large spaces about 6 feet square will have to be filled with figures about the size of life. But the fear of expending a few thousands on sculpture was too much for some members of the Council, and a strong opposition was raised to the proposal. Eventually the consideration of the subject was postponed for a month.

It is satisfactory to find that two artists who have had very large experience in illustrating books have testified to the great merit that is displayed in the drawings of the late HABLÖT K. BROWNE, which are now on view in Liverpool. Mr. CHARLES GREEN writes: "I was a few years ago asked to illustrate the 'Old Curiosity Shop,' and never did I feel I was undertaking such a difficult task when I felt I was coming after what had been done so exquisitely before." He believes that there is nothing to come up to the illustrations of DICKENS and LEVER, not only for character and humour but for intense pathetic feeling. Mr. F. BARNARD says: "However repulsive and even squalid the subject may be that 'Phiz' chooses, there is always the same charming under-current of graceful composition. In everything he touched you can always feel that a keen sense of beauty was at the bottom of it. It comes all the more charmingly from his pencil, for it appears so thrown out in an unconscious and spontaneous manner. This particular sense of beauty of composition, which lies at the root and is the very grammar of all arts, the rarest gift and the most difficultly-learned task of all, seems to him perfectly natural. It never obtrudes itself, but it is always felt." The exhibition of HABLÖT BROWNE in Liverpool has been most successful, and the

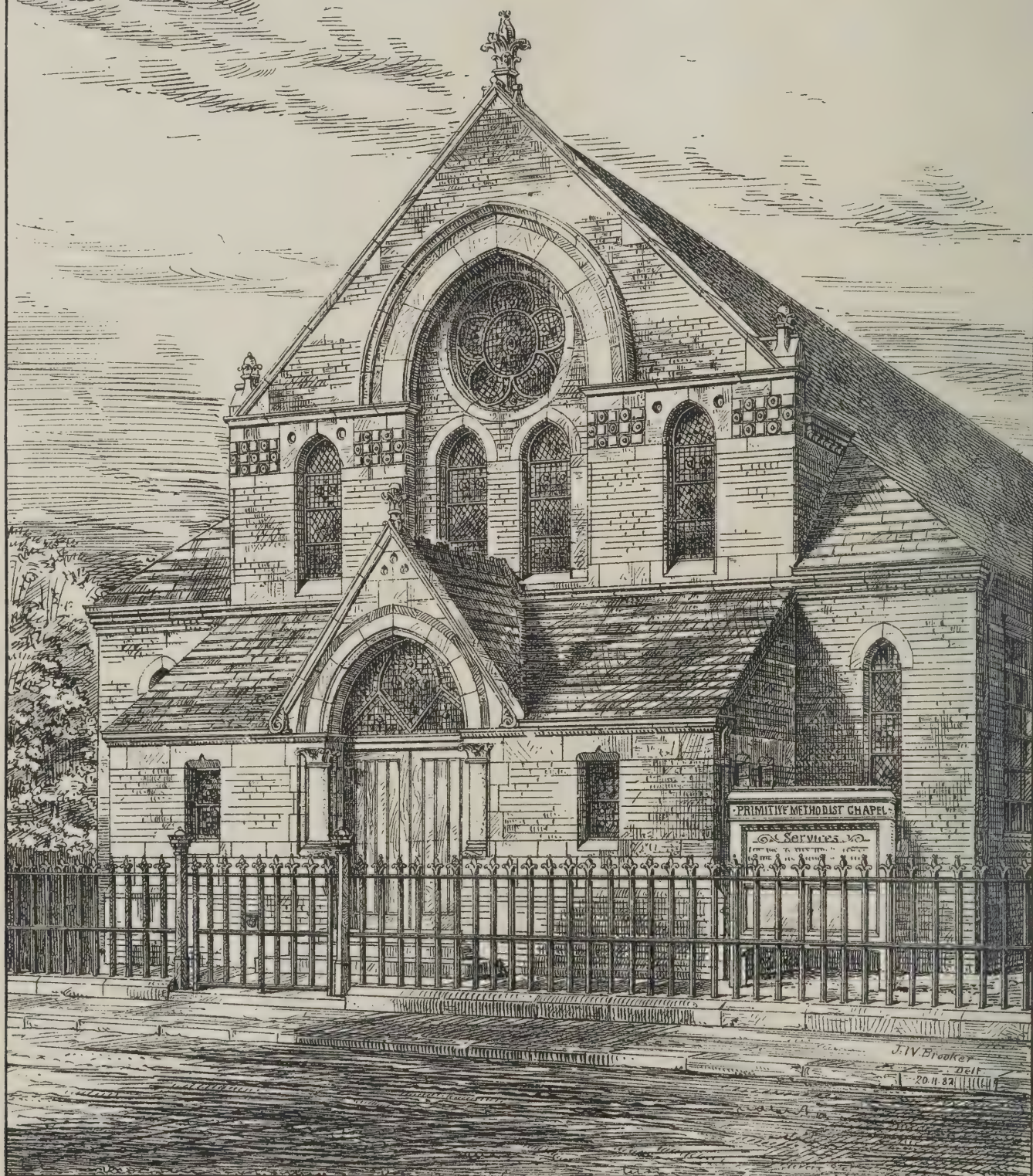
interest of it will be increased by the charming paper written by his son, which was read at the Art Club on Monday. It is understood that the drawings will be soon exhibited in London, and they are sure to be welcomed by the crowds for whom "Phiz" created so many characters that are likely to be immortal.

A REMARKABLE return has been prepared by the Metropolitan Board of Works. It shows the total amount of works executed by the Vestries and District Boards of the Metropolis from the beginning of 1856 to March 25, 1881, the expenditure on those works and other information relating to them. During the period between 1856 and 1881, 919 miles of new sewers have been constructed, at a cost of 2,310,890 $\frac{1}{2}$ l. In addition a sum of 2,162,769 $\frac{1}{2}$ l. was expended on other sanitary works. Paving was more expensive—11,745,875 square yards were laid down, which cost 5,535,073 $\frac{1}{2}$ l. Street improvements of other kinds cost 1,504,831 $\frac{1}{2}$ l. The total expenditure is consequently 11,513,565 $\frac{1}{2}$ l. But in reality it was more, for the returns from some of the districts are incomplete. In 1856 the length of streets and roadways under the control of the vestries was 925 miles; it is now 1,607 miles, showing an increase of nearly 700 miles. The number of lamps added since 1825 is 26,444.

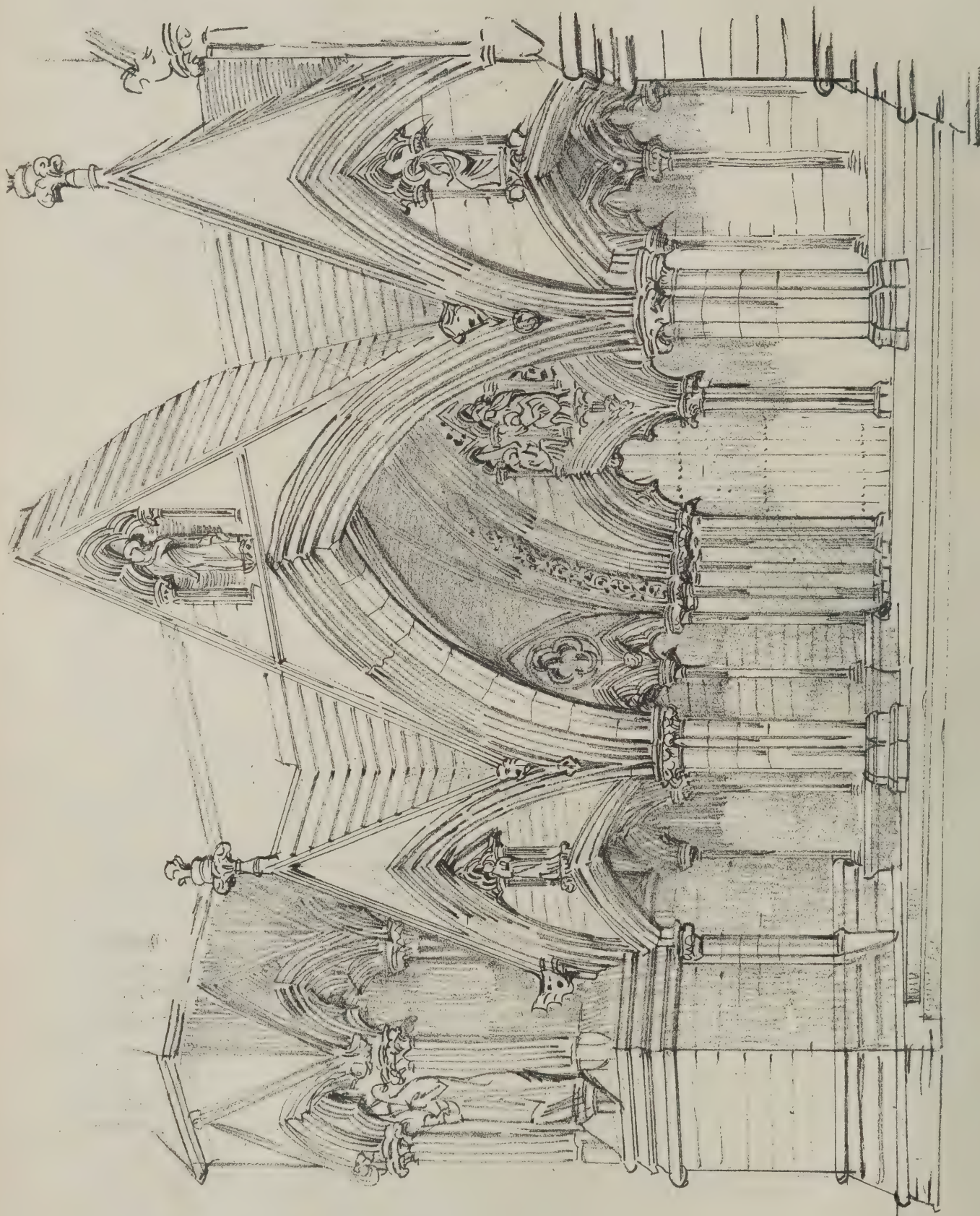
SOME experiments have lately been made at Leipzig with a new system of joint for casement windows, invented by Herr DRESSLER, of Zeitz. A small-sized model of a casement was kept, during a fortnight, covered with about three inches of water, and not a drop passed through. Wherever the joints occur—that is to say, all round the window and between the two sashes—grooves are made, in which indiarubber tubes are inserted, which are slightly compressed when the window is closed. The tubes do not in any way interfere with the shutting of the window, and may be taken out in summer. This system is assumed to be a cure for the draughts caused by defective joints, due to the shrinking or warping of the wood, and is found to exclude wind, rain, and dust.

MR. J. J. BATEMAN, the president of the Birmingham Architectural Association, has issued an appeal asking members of the profession to help, by annual subscriptions and the use of their influence among their pupils and students, in extending the usefulness of the efforts made by the association to advance architectural education. There are about ninety practising architects and upwards of two hundred students in Birmingham, and if one-half only of this number became members the association would be enabled to provide more suitable classrooms than those now occupied in the roof of Queen's College Buildings, which are very inconvenient and ill-lighted. The committee would also be able to engage eminent lecturers, extend their prize list, and afford other advantages for the students which the funds at present at the disposal of the committee do not enable them to accomplish.

AN improved hydraulic curtain for preventing the spread of fire in theatres was exhibited to some members of the Edinburgh Town Council on Tuesday by Mr. WILKINS, the fire-master. The sides and bottom of the shutter are made of strong steel or iron, forming the frame proper, to which the plates can be secured either by welding, rivetting, or bolting. Provision is made to prevent the shutter from warping if exposed to heat. A tank or cistern requires to be placed in a convenient position higher than the top part of the shutter, or may be supplied with water direct from the town's main water-pipe. Supply pipes are carried down from the cistern to the shutter, which slides on these on the telescope principle. By means of a chain or rod connected to a valve in the tank, the shutter may at once be filled with water, a stopcock being placed in the lower part of it to allow the water to be run off at pleasure. The shutter travels up and down a groove, which is made in such a manner as to guard against the possibility of either smoke or flame getting through to the part of the building in front of it. A windlass of a particular construction is made for raising and lowering the shutter at will, arrangements being provided for its being lowered either slowly or instantaneously.

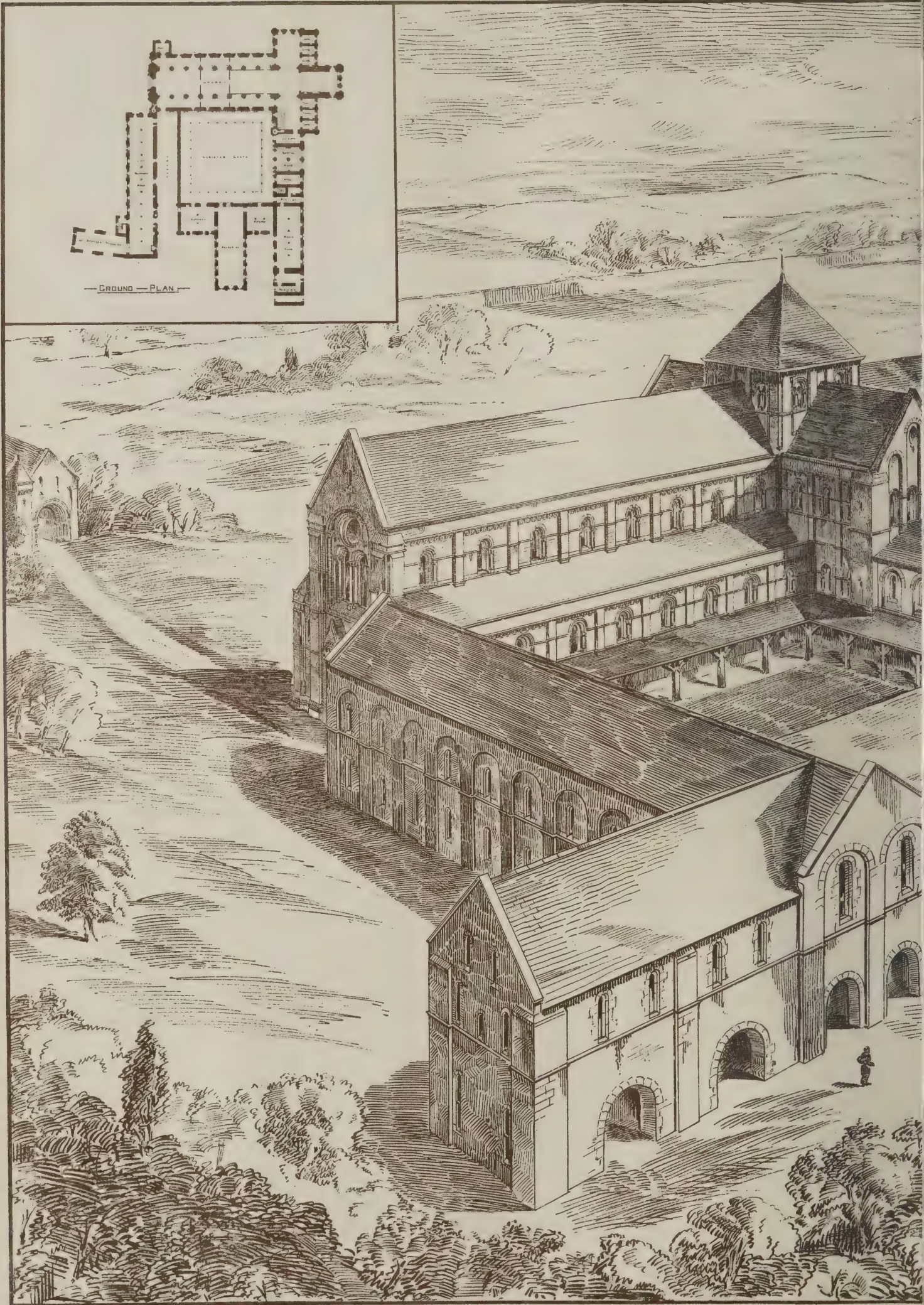


Primitive Methodist Chapel Forest Hill J. V. BROOKER ARCHT. LONDON BRIDGE SE



SALISBURY CATHEDRAL. THE WEST PORCH.

From A Pencil Sketch by W. R. LETHABY.



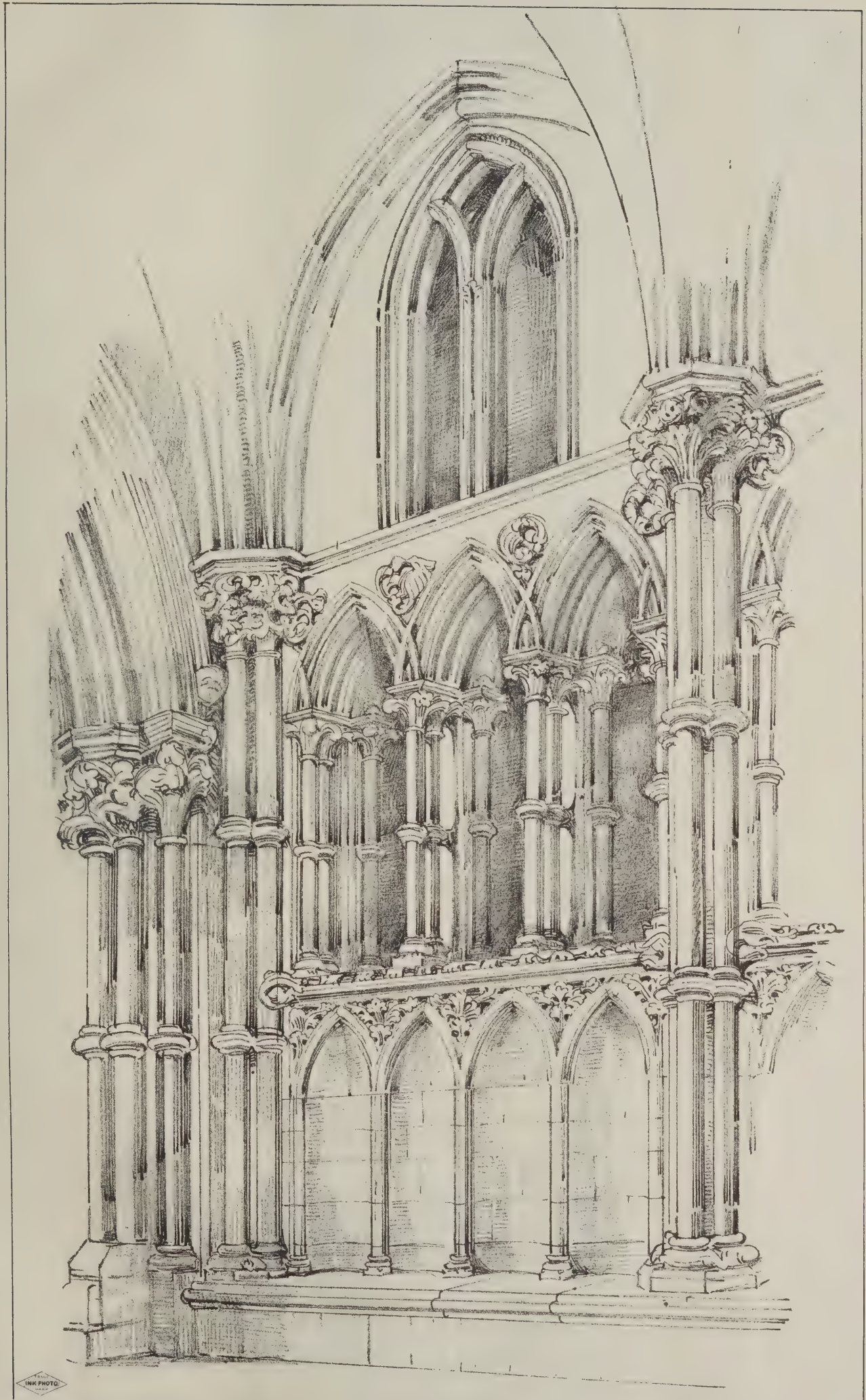
— KIRKSTALL ABBEY, CONJECTURAL RESTORATION —

March 10th 1883.



Sprague & Co. 22, Martine Lane, Cannon St. EC

TION AS IN AD 1190, J.W. CONNOR. FRIBA.

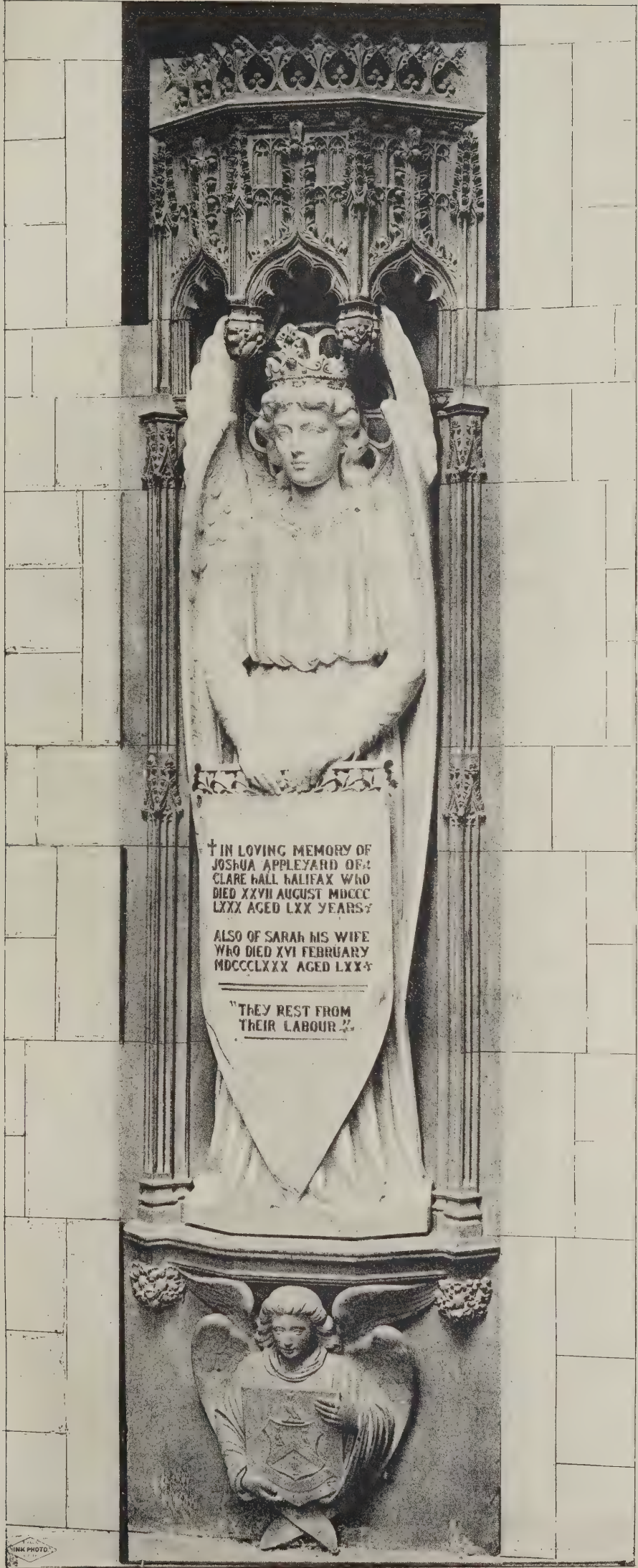


INK PHOTO

Sprague & Co. 22 Martins Lane, Cannon St. E.C.

WELLS CATHEDRAL, INSIDE NORTH PORCH.

From A Pencil Sketch by W. R. LETHABY.



Sprague & Co. 22, North Lane, Cannon St. Rd.

J. E. BOEHM, R.A. SCULPTOR.

APPELYARD MEMORIAL, LUDDENHAM CHURCH, N^o HALIFAX.

W. S. Barber, F.R.I.B.A. Architect.

ILLUSTRATIONS.

WELLS CATHEDRAL. NORTH PORCH.

SALISBURY CATHEDRAL. WEST PORCH.

THE two illustrations from the cathedrals of Wells and Salisbury are reproductions of two pencil drawings by Mr. W. R. LETHABY, which are models of architectural sketching.

NICHE AND FIGURE, LUDDENDEN CHURCH.

THE niche shown in the illustration is built into the western face of the chancel wall of Luddenden Church, near Halifax, and is the gift of Mrs. WILLIAMS in memory of her parents. The figure of the angel is 4 feet 4 inches in height, cut from a block of perfectly white marble, and is the work of Mr. J. E. BOEHM, R.A. The design and details are drawn by Mr. W. F. BARBER, of Halifax, Yorkshire.

PRIMITIVE METHODIST CHAPEL, FOREST HILL, S.E.

THIS chapel has recently been built in Stanstead Road, Forest Hill, from the designs of Mr. J. W. BROOKER, architect, 2 Railway Approach, London Bridge, S.E. The contract was taken by Messrs. STEED BROS., at 1,130*l*. Accommodation is provided for nearly 400.

KIRKSTALL ABBEY.

THE restoration of Kirkstall Abbey is by Mr. CONNOR, F.R.I.B.A., and illustrates a paper by him, part of which is printed below.

KIRKSTALL ABBEY.*

By J. WREGHITT CONNOR, F.R.I.B.A.

THE first abbey belonging to the Cistercian Order that was founded in Yorkshire, and I believe in England, was that of Rievaulx, near Helmsley, the second that of Fountains, near Ripon, and Kirkstall was the third. Kirkstall was an offshoot from the abbacy of Fountains, and owed its foundation to a somewhat common incident at that time—a vow on the part of a rich nobleman, Henry de Lacy, Lord of Pontefract, to endow a monastery if he were restored to health. He promised the district of Barnoldswick in Craven for the support of a monastery of the Cistercian Order, and here, in 1147, Alexander, late prior of Fountains, and now abbot of the new establishment, settled down with twelve monks and ten lay brethren, so small and insignificant was the commencement of the great Abbey of Kirkstall.

For how many occupants the Abbey was originally planned we have no record, but I should consider it possible, from a comparison with other similar institutions, that, when completed, it would be inhabited by 100 monks, and, perhaps, twice that number of lay brethren.

The plan of the Abbey in its present condition—which has been prepared with the greatest accuracy by Mr. Hobson, and which, to his credit be it said, is I believe the only correct plan in existence—does not in many particulars afford a true impression of the buildings as erected in the twelfth century. Extensive additions were made at a later period, and some portions of the original structure were afterwards pulled down and rebuilt on a different scale. These changes make the plan, to a certain extent, useless as a guide to the arrangement of the Abbey in its first condition, and I have prepared a conjectural restoration of the original plans, supplemented by a bird's-eye view, so as to present in a graphic form a good idea of Kirkstall Abbey in 1190. Of course imagination has had to play a part in these drawings, especially in the case of the view. Wherever there has been no existing remains to restore the elevations from, precedent from other Cistercian abbeys has been followed; so that though the scene may not be absolutely correct in all its features, it certainly may be relied upon as being as nearly truthful as care and minute examination could make it. With the exception of one or two points where some little doubt still exists, the plan may be accepted as quite correct.

First in importance, as in date, comes

The Church.

This, like all others of the Order, was dedicated to the Virgin Mary, and was erected before the devout monks thought of providing any permanent shelter for themselves. The rudest of wood shanties sufficed for them to live and sleep in during the years of the church's erection. It was only when the house of God had received its final crowning cross that these earnest devotees turned

their attention to matters of, not personal comfort, but, indeed, of personal necessity. The building consisted of nave, north and south aisles, aisleless transepts, chancel, and six chapels, three on the east side of each transept. To what saints these were dedicated is unknown, as no canon governed this as was the case with the church. The arrangement of the plan was dictated by a rigid rule, which made it imperative that it should be based on the form of the cross. All Cistercian abbey churches of the same date are alike in this. Later, when a passion for grandeur crept in, this principle became less strongly marked; but the earlier churches invariably show it. In the case of Kirkstall, where the low roofs of aisles and chapel are left, the nave, chancel, and transepts form a Latin cross of the exact proportions of the one I have drawn on the plan before you. This was not merely the result of accident or convenience, but of design, and was done according to the directions of a charter drawn up by Stephen Harding, and with a deep and reverent symbolic meaning. The directions contained therein also demanded that churches attached to this Order should be marked by great simplicity and severity, and should avoid all excessive ornament. Only one tower was allowed, and that an extremely low and modest one. The lantern at the crossing of Kirkstall in its original condition was no higher than is shown on the bird's-eye view; the upper stages were raised at a much later date, and the ambition of the abbot who did this is answerable for the ruin of the church, as the piers on which it stood, not being calculated for so heavy a burden, gave way in 1779, bringing down two sides of the structure. Curiously enough, the destruction of this revealed several smoking pipes embedded in the mortar, showing that Englishmen smoked something or other long before Raleigh brought them tobacco, for it was evident, from the position of the pipes, that the workmen had been indulging in a whiff or two when the master of the fabric came round, and probably, to conceal their delinquency, the guilty labourers sacrificed their beloved pipes to escape the consequences of detection. In this tower only one bell was allowed, in place of the peals that rang out merrily from the belfries of other churches. The date of the additional belfry stage, as of most of the additions to the Abbey, would be about the end of the fifteenth century.

The side-chapels were covered with a simple barrel vault, the chancel and aisles were groined, the nave and transepts covered with a wooden roof. The vaulting remains in a more or less perfect condition, but every vestige of woodwork has disappeared. A noteworthy feature in the groining of the chancel is that the great arch opening into the nave is higher than the vault behind it, the two being connected by a deep cove; the effect being very bold and striking. Another point to be observed is that whilst all the small arches are semicircular, and the moulds and all decorative features purely Norman in type, the whole of the great structural arches are pointed. This is noticeable in other Cistercian buildings, and shows that the Order were amongst the first to introduce the Early English style. In the ornament of their churches the Order was prohibited the use of the human head and figure, and this class of adornment, so very common elsewhere, is altogether absent from Kirkstall Abbey. Painted glass was not allowed for their windows, and, indeed throughout, great severity of design was enjoined. The Cistercians were the Quakers of the period, and scorned the pomp and display of other bodies.

During service the monks occupied the choir, at least the south transept, the crossing, and probably two bays of the nave. This portion was screened off from the rest of the church by stone walls, of one of which the foundations still remain. A beautiful arcaded gallery in the south transept, above the dormitory, provided room for sick monks, who thus were enabled to attend service and join actively in their brethren's devotions without undergoing the fatigue of descending the staircase. To have done so necessitated extraordinary physical exertions, for the daily routine of religious exercises required that the monks should have services at two in the morning, at six o'clock, at eight, at eleven, at two in the afternoon, at six, and lastly, at eight in the evening. As each of these were supposed to last about an hour, it will be seen that no less than seven hours daily were spent in the church.

The lay brethren occupied the west end of the sacred edifice, and, out of consideration for the hard work they had to do, were only required to attend two of the services—at five in the morning and eight at night—except on Sundays and holidays, when, by way of relaxation, they had them all to attend.

The centre of the church was devoted to the use of visitors, or the inhabitants around, who were not attached to the Abbey in any direct way.

To what extent the three portions of the congregation were divided by screens, it is difficult to tell. It is generally supposed that the divisions ran much as shown on the restored plan. Those separating the aisles from the nave were in stone, probably unpierced, but how far they extended, or whether the whole length of church, cannot now be traced. They may have gone as far as the last pier but one at the west end; if it be any guide that, to this point, all the bases are square towards the nave and splayed towards the aisles. The preacher in the twelfth century, most likely, made use of no pulpit, as this feature of a church only came into general use a century later. His place, on ordinary occasions, would be about the centre of nave. It is likely, too, that there

* From a paper read before the Leeds Architectural Society. (See Illustration.)

were several altars along the north and south walls, but of this we have no evidence.

One of the north piers of nave arcade affords a curious example of the Cistercian objection to ornament. Here we find the junction between the circular nave mould and the square sub-base emphasised by a beautiful example of interlaced work, evidently contemporaneous with the erection of the church. The other three angles are roughed out for a similar adornment, but the veto against decoration appears to have gone forth, for they are left in their unfinished condition, and no attempt has been made to place anything of the kind on any other of the pier bases. Internally, the building has always presented an appearance of severe simplicity, whose plainness has been more than redeemed by the correct proportions and stern grandeur of the varied features.

Externally, with the exception of the west end and the north-west doorway, the same restraint is shown. The exceptions are remarkable. Nothing of the period can excel the richness of the west elevation, with its magnificent doorway and its deeply recessed and moulded windows. There is evidence of the great windows having been surmounted by a semicircular arch, having the enclosed centre filled by a marigold opening. Such a finish must have given additional effect to a front exceptionally beautiful. In its first condition this front, as well as those of transepts and choir, were without the angle pinnacles and centre ornaments. The roofs, too, were of a steeper pitch. These were, no doubt, added at the time when the ridge of roof was lowered, at the end of the fifteenth century.

At the end of south transept was placed the sacristy. This was a plain barrel-vaulted apartment, with recessed aumbries and double outer doors. At one end a small cell has been formed, by building a wall across, which has much exercised the experts. Some have held that it was a receptacle for the dead, others a penitentiary; others, again, that it was a treasure-house for holding the valuables of the monastery in special security. There is the strongest internal evidence of its being none of these, but that it has always formed a part of the sacristy, the division wall being a modern one, erected for the sake of building a fireplace against it, and forming a comfortable little arbour for the use of picnic parties. The mistake has, I imagine, arisen through the vault of the sacristy having had to be lowered considerably at the west end, in order to pass under the staircase leading from the monks' dormitory to the south transept. The clear difference thus established has seemingly suggested the position of the division wall, and so brought about the formation of the cell which has given rise to so great a display of acumen and so much expenditure of ink. The staircase I have alluded to, being at some little distance from the west wall of the dormitory, has enabled the builders to form a small vaulted secret chamber, lighted by a narrow slit scarcely noticeable from the outside. Here, it was supposed, the monks concealed their valuables when a raid was anticipated on the part of the Scots, who then, as now, preyed upon the English—then by force of arms, now by strength of head.

Outside, to the north of the sacristy, was an arched recess, which might have been a closet for the reception of the books used in the services of the church.

To the south of the sacristy came the chapter-house. This was perhaps the most highly-decorated part of the monastic buildings. Every day the monks met here to confess their several misdeeds, and to have due punishment meted out to them by the abbot. Here, too, with an appetite for religious exercises altogether insatiable, they were preached to, or lectured at, as the case might be. The lay brethren, who were devoid of literary tastes, met in chapter but once a week, and preaching seems to have been so little to their taste that sleeping during the sermon was a common complaint urged against them. In this room all elections of officers took place, all the business of the collective body was transacted, and here all processions were marshalled. After the church no room was so important as this, and no other played so prominent a part in the history of the Abbey. "There is no place," said one abbot, proudly, "that the devil hates so much as this. Here souls are reconciled, here our penances are performed, our offences punished." "No wonder," was the unkind retort, "that the devil hates the place where so many of his children are whipped."

In chapter the abbot was seated in the centre of the east end; the monks down each side. The lay brethren probably stood in the centre, or outside in the cloister. It is supposed that the great arches at each end of the apartment were perfectly open, and that winter or summer the monks were without any protection from the weather, beyond that afforded by the vaulted roof. The bodies of abbots and benefactors were buried in this part of the building. Where the departed monks and lay brethren were laid is a matter of uncertainty; some authorities say in the cloister garth, others that a cemetery at the east end was provided for them.

The size of the chapter-house was soon found to be insufficient for the accommodation of those who desired to use it; for the first addition made to the abbey buildings was the extension eastwards of this room to the area at which it now remains. The passion for originality and the abhorrence of repetition, so distinctive a feature with mediæval architects, was shown in a pronounced feature here; for the double arcade of the original house was abandoned, the addition being groined in one span of about

28 feet, the rise of the ribs being very slight in order to accomplish this without lifting the level of the dormitory floor above, and the outer walls being made very stout to resist the thrust of so wide and flat an arch.

To the south of the chapter-house lay a small apartment, the use of which is problematical. It is generally supposed—probably rightly—to have been the room in which interviews with visitors were held. Some such accommodation would be necessary, and no part of the building seems more likely to have been devoted to the purpose.

Next to this came the stairs to the monks' dormitory. This was groined as far as the wall through which the stairs passed, and under it was a barrel-vaulted cell, which would possibly be the penitentiary in which recalcitrant monks had leisure given them to repent their misdeeds.

South again of this came a passage giving access to the outer grounds from the cloister garth.

(To be continued.)

THE ARCHITECTURAL ASSOCIATION.

THE eighth ordinary meeting of the Association was held on Friday evening, the 2nd inst., Mr. Cole A. Adams, vice-president, in the chair. A vote of thanks was awarded to Mr. Verity in connection with the late visit to the Pandora Theatre.

Mr. W. H. A. BERRY, hon. secretary, said he was sorry he could not announce that any visit had been arranged for the following week (to-day, March 10). If no announcement appeared in the advertisement columns of the professional journals, it would be understood that no visit had been arranged for. Mr. Berry then asked members to be good enough to help the secretaries as far as possible by giving information of buildings suitable to visit. He said it was hardly possible for one or two persons alone always to know of a building which would suit the purpose, but that this difficulty would not occur if the members would help in this direction.

Mr. J. D. SEDDING then read a paper entitled

About Modern Design.

Mr. SEDDING said:—A short while ago I was, in an evil moment, tempted to turn my attention to nineteenth-century architecture in its relation to tradition. The choice of the subject—or rather of the special side of the subject—sprang from an investigation I had previously instituted into the cause of the failings of modern architectural design. The three points before me at the time were:—1. Is our architecture good or bad? To which question I got the short answer—It is generally bad. 2. Why is it generally bad? And 3. What are its prospects of amendment?

The solution of these three points was no easy task, as you may imagine. Darwin's experiment with 6½ ounces of pond mud, which were found to contain 537 seeds of several distinct species, is a mere trifle to the analysis of Victorian architecture. The compound thing I had proposed to resolve into simple parts was not created yesterday, but it was the fruit of the confused labours of two generations; it was not the outcome of the blended purpose of kindred minds set in one direction, but the composite result of revolutions led by hostile minds. It is no wonder, then, if I got little presentable information out of this quagmire of opposed motives, or that I have much to tell about the probable issues.

It would be a misapplication of terms to say that in this little effort of analysis I turned Victorian architecture inside out, because you know it has no inside—only outsides! Just as the humorous foreigner remarked of our climate—"Climate," said he "you have no climate, only weather!" So, by your grace, I am disposed to say we have no architecture now, only design. The "silver streak" of the Gothic revival separates Old English architecture from New English design, and what we call Victorian architecture is really only a retrospective art—an art of plagiarism—an art of odds and ends—an art which is composed of what naturalists might call "illegitimate crosses"—a system of design such as the "wandering Jew" might turn out if he were still on the tramp, as the result of his itinerant notes. If you inquired as to its "tendencies," I think you would see that so dignified a term scarcely befitted its present wabbling motions, for excepting a kind of blind bias towards half a dozen different types of the Renaissance at once, it is really too flabbily constituted to take a steady stride in any definite direction. To say this, however, is by no means to detract from the many excellencies of English design, or to refuse to recognise the vast improvements effected in the last few years. There is no denying the cleverness of English architecture, and I question whether, so far as actual designing power, and so far as range of knowledge and familiarity with historic types goes, there has ever existed so much shining talent in any one country as is at the disposal of the British nation at the present time. In making this remark, perhaps I ought to qualify it by saying that I refer simply to the points of merit enumerated above, and not to quality of design, *quâ* design, nor to the principle of its inspiration. Yes, and I would go yet further and say that even had we Bramante, Peruzzi, and Michael Angelo with us

just now, we should do no better design. We cannot want better architectural designers than many now living in our midst. It is not more talent, or more knowledge, or more invention that we want; it is not even that the times are against our producing first-class art, but it is that we have no tradition to rest upon to give backbone to our efforts. It is all very well for our hard task-masters—the nineteenth century—to demand better bricks and more of them; we could make them fast enough, if only the clay and the stubble were provided.

So far, then, as bare designing faculty is concerned, I am bold to say we could stand the comparison between ourselves and any band of designers of past days. Consider, for one moment, the range of our everyday work. Consider how, at anybody's beck and call, we are called upon to do, and can do, what was demanded of no other architectural designers the world has ever seen; and that is, to design, at a moment's notice, not only in the styles, but in every phase of the styles, of the thirteenth, the fourteenth, the fifteenth, the sixteenth, the seventeenth, and the eighteenth centuries of the English, French, Italian, German, Flemish, and Dutch architecture, to say nothing of having to throw in as a make-weight the adornment of our productions in such world-wide systems of decoration as the Chinese, the Persian, the Cairene, the Pompeian, and the "Early English" (whatever that may mean). Now, I think that even Mr. Matthew Arnold—hard as he is to please—might, for once, be proud of British enterprise if he realised, as I do, the magnitude of the ability and the range of the knowledge of the British architect. It is prodigious! But if we are proud of our child, it must be owned that its equivocal ancestry gives us some trouble in the matter of providing food to its liking; and if it were not for the railways—English and foreign—and the organisations of frequent foraging excursions, I do not know really what we should do. But, joking apart, English architecture is not what it was in old days—the production of English brains. In truth, designers are in that colonial condition of neutral-mindedness and variance with the past, that they might just as well be living in America or in any other scarcely-civilised country, for all the help they get from the store of tradition left them by the fathers of English design. They are little more than the fetchers and carriers of old ideas, which they mend and improve and patch up as the fancy takes them. And men, advanced in years, who have shared in the revolutions of taste of the last fifty years, and produced designs to suit each succeeding page, are not recognisably the same men if judged by their works. The chameleon may be the same lizard, but seen under his changes of colour you would hardly know him. It is not with us as it was with the old designers—say the Italians I have just mentioned—whose work has a uniform style and uniform character throughout, and the periods of whose lines slide into each other, from less to more, as the quarters of the moon into the full moon without sign of separation. And lest any one should accuse me of harsh dealing with a century I so sincerely admire, let me remind you of a few typical examples of nineteenth-century work. Of churches, take All Saints', Margaret Street (1858); of houses, Lowther Lodge (1875); of public buildings, the Houses of Parliament (1845), the recently completed Natural History Museum, and the Law Courts; and my list is not complete without mention of that cockney's joy and marvel of the fishes—the Brighton Aquarium—which I take to be a fresh and supreme type of the versatility of the Victorian era. Will any one tell me which of these typical buildings represents Victorian architecture as Henry VII.'s Chapel or Westminster Abbey or Hatfield or any other old building represents the vernacular of the periods which saw their erection?

I have just said that we could not desire abler designers than we have now amongst us, and I have ascribed the lack of tradition to be the root of all our evils past and present. There is not, so far as I can recall, any single lineally descended type of old English design now in vogue. Everything is new, while nothing is original. Everything began since we can remember. It is competitive fashion and not ideal development that has thus pushed us along at electric speed. Fashion has been the source of our inspiration, and the bond of efforts: break that bond and the bundle of the various phases of our design tumbles to pieces. If we want to see genuine nineteenth-century vernacular, national design, we must go to France or to some other happy land where art has never been pushed adrift from tradition. As for ourselves, if we dared to speak the truth, we should almost say that our minds are vacant of ideas when left to themselves, and that they need the ideas of others to fill the void; one would almost declare that the inward spring of thought was dry, or we should not have these strange omnivorous appetites which make us run about with wide, open mouths, eating all that comes to hand!

These and other reflections of an equally depressing nature forced themselves upon me as I stirred the muddy waters that flow about the bases of modern English design. Most of us have at times felt the irritation of thoughts and views which instinct told us were true, but which we nevertheless let flit vaguely before us without closely following them up to their conclusions. Thus it was with me in this matter. I had long dimly felt all was not right with us. I had a sense of the deficiencies of our work, and the inconsistencies of its sources of inspiration; I knew we had only been eating "angels' food," which we picked up at night and

devoured in the morning. I instinctively felt that we were powerless without this artificial supply from a source external to ourselves. Yet hitherto I had shirked the inquiry, and had tried to bolster up one's courage with dreams of the infinite possibilities of the types in vogue, and had indulged in high expectations of what the inventive genius of this inventive age might evolve. But daring now, for the first time in my life, to walk boldly up to this brave-looking temple of modern art of miscellaneous design, in an evil moment to lift the veil and to look straight into the innermost sanctuary, I confess that I was scarcely prepared to find what I did find therein—only dead men's bones and echoes of the past, but no living voice. Yet in spite of the sad lessons of this vigil of analysis, I am brought among younger men, and am young again and full of hope about the destiny of art and for the share they will take in framing it. But before going further I would advise them (after my own experiences) to try synthesis, and not analysis. The problem is to mend the failings of the nineteenth-century art, to fuse the broken elements, to fix the fluent and to reconcile the far-fetched type, to unite the scattered energies at play, and to shake anarchy into order. We do not want dissection of our present chaotic effort carried out by the cold-blooded hand of the pessimist, much as Izaak Walton fixed his worm, but done mercifully by a sympathiser. We want to know the worst, and yet withal to get our faith in human progress stimulated and revived. We want to feel the self-regenerative power of human effort, when honestly meant, however faulty and misdirected it may be in scope and method. Our dear friend, Mr. Ruskin's, "Oh! the blessed blind men who talk of progress" does not help matters a bit. What we want is to know the bad points, yet recognise to the fullest extent the good points in modern design, and, seeing these, to take heart of courage from them, to magnify them, to make much of them as the bases of future improvement. Having, then, laid down what I take to be the only helpful, healing way of touching the sores of modern design, I will endeavour to follow it in the remarks I am now about to make.

(To be continued.)

MR. AITCHISON, A.R.A., ON THE APPLICATION OF COLOUR TO THE EXTERIOR OF BUILDINGS.

A LECTURE was lately delivered to the students of the Royal Academy by Mr. Aitchison, A.R.A., on colour applied to the outsides of buildings. The lecturer proposed to explain (1) the position colour holds to man; (2) the passionate love mankind have for it, whether it be exhibited in Nature's works or in works of art; (3) the employment by mankind of beautiful things of Nature to adorn their temples or their dwellings; (4) the use of colour in enhancing the beauty of buildings; (5) modern examples of the use of colour.

Mr. Aitchison began by showing how universal was the love of colour. What, he asked, was the exciting cause of "those gilt gawds mere children run to see" but a hunger after colour? Why are painters courted and sculptors neglected? Is it not that the painters deal in colour which all know and love? Landscape-painting is esteemed because it preserves evanescent phases of Nature's colour, figure-painting because it expresses the exquisite and subtle tones of flesh, gorgeous robes, and surroundings. If two of the best-known works of Titian, the *Bacchus and Ariadne* in the National Gallery, and the *Virgin and Child* in the Louvre are analysed, what are they but a collocation of various colours and tones making a gorgeous and enchanting whole? In the former how gorgeous are the orange and blue of the bacchantes' dress, the red-dappled robe of Bacchus, and the pale stars in the blue heavens! The Louvre picture is one of the most sumptuous pieces of colour imaginable; and if superb pieces of colour can be culled from Nature and put on canvas, a building may be substituted for a canvas and made equally superb in colour.

Buildings were not left to the monotone of one material until the last century. Persians, Assyrians, Egyptians, Greeks, Etruscans, Chinese, Japanese, Mexicans, Peruvians, Arabs, Moors, and Turks all enriched their buildings with colour; we may believe that the Gauls, Germans, Scandinavians, Goths, Huns, and Vandals did so, and the group of nations known as mediævals made their buildings striking by means of colour. In illuminated manuscripts and in mosaics we find representations of buildings, and they are shown as wholly or partially coloured. In a painting by Giotto there is a white building with a scarlet cornice, and under it semicircular machicolations, the corbels of which are scarlet too, whilst the semicircular sunk panel over the lintel of the door is filled with geometrical mosaics. Gentile Fabriano shows red walls with black archivolt, red porphyry caps of columns, and veined shafts; and in another work there are grey walls with white lines round the arches, black archivolt, columns all red, and the soffit of a balcony black with scarlet architraves. In pictures by Benozzo Gozzoli, Signorelli, Pinturicchio, and others, we also find evidence of the use of colour in buildings. It was impossible to revive a lost art unless we knew something of that which was done

by artists who have gone before us, and the lecturer hoped that, besides its historical interest, what he said might bear fruit in inducing the students to give attention to the adornment of English homes, and of homes in the colonies and dependencies, in which he hoped some of them might hereafter practice.

Mr. Aitchison said he thought it best to speak of things he had seen; but, although he had not visited Persia, he must speak of it because there was to be found the most magnificent exposition of extreme colour applied externally, and executed, too, in enamelled earthenware, which was a splendid imperishable material. Fortunately, the pattern-books of a Persian architect had been secured for South Kensington. Drawings were exhibited from Coste's work on "The Modern Monuments of Persia," as well as a magnificent tile work from Ispahan. Splendid colour is, as a rule, only to be found in the East, or has been derived from thence; and Mr. Aitchison said he believed that all the finest colour in Europe came, directly or indirectly, from the East. First it filtered through Constantinople, and skilled men were sent from there to execute works in different parts of Europe. The Crusaders enabled the Westerns to see something of the glories of the East, and afterwards the impression was kept up by traders. The effective mode of adornment by horizontal stripes in different colours was evidently brought from the East. Eastern influence was especially to be seen in the decoration of St. Mark's and the Ducal Palace at Venice.

Mr. Aitchison considered that the most striking modern example of external polychromy was a palace in Berlin. Black and red compressed tiles in a diaper face the walls; the dressings of the windows are majolica, and the frieze is of coloured glass mosaic on a gold ground. But when it was remembered that no attempt so complete was made in this country, it was not pleasant to reflect that the tiles were probably English, that the majolica was Minton's, and that the mosaic was from the English company at Murano. Polychromy of a very delicate and dignified character was obtained in the Paris Opéra House by means of marbles, bronze, and gilding, with a very slight admixture of enamelled earthenware on the flanks. M. Sedille is erecting a huge building for the sale of drapery in Paris, which will be another notable example of the use of coloured materials. Two sides are already built. The upper part of each of the towers flanking the façades, built of brilliant white stone, are panelled with glass mosaic on a gold ground. The scrolls of green and blue, with white and purple-brown flowers, form the ground of the owner's names in pure white letters edged with black, and the stone frame to this is enriched with jewels in a gold setting. Each bay between the pilasters is wholly of glass, iron, and bronze, the iron painted dark-grey, and the bronze gilt. Each storey is enriched with a frieze of gold mosaic, and slabs of marble set in the bronze. The roof is of zinc scales. The dormers and the ridge are of cast-iron, painted black, and partly gilt; the turrets above the domes of the towers are gilt, and the balconies supporting gilt festoons. The whole looks brilliant and satisfactory in the Paris sunshine. The front of the Turkish Baths in Paris, designed by M. Parvillée, is faced with enamelled tiles of Turkish patterns and colours. The application of colour to the exterior of London houses had its pioneers, who deserved credit for their courage in endeavouring to manifest that beautiful and imperishable colours were as good as drab. Among them were Hector Horeau, who used majolica medallions in a house in the Avenue Road; S. S. Teulon, who designed the fountain at the corner of George Street, Westminster, now nearly black, but once brilliant in colour; Sir Gilbert Scott, who designed the Albert Memorial; and Sir Digby Wyatt, one of whose works was a shop of iron and encaustic tiles in Gracechurch Street, but which has been removed. Among the metropolitan buildings in which colour was utilised, the following were mentioned:—A bookseller's shop in Piccadilly (figure-subjects in opaque glass), the St. James's Restaurant (mosaics on a gold ground), Messrs. Doulton's offices (glazed stoneware, jewels, and enamels), a shop in Bond Street (faced with encaustic tiles), and a railway station in the Finchley Road (stoneware and jewels, the passages and platforms being lined with white and grey bricks in bands).

A new warehouse in Knight-riding Street is wholly of glazed bricks and iron. The piers are of greenish-white glazed bricks with glazed bands and dark brown plinths. Above, the walls are white with grey bands. Brown enamelled bricks with impressed patterns are used for architraves, string courses, and cornice. The same colour is adopted for the shield and corbel sustaining the angle on the first floor over the rounded corner beneath, while joining the upper and lower windows are frames of grey glazed bricks with moulded edges panelled with brown glazed bricks, having impressed patterns. A warehouse in Moorfields is another example of the adoption of glazed ware. Yellow and red terra-cotta, Victoria and Portland stone, and blue Staffordshire bricks have been employed with dark red glazed bricks, and tiles with large glazed ornaments of a rich brown, and with white and grey glazed bricks. It remains to be seen how far such a variety of materials will work together. Already the terra-cotta cornice of the ground floor is changing from yellow to black. In a third building in the same district the upper part consists of pure white glazed bricks, while the lower is red brick and stone. The contrast is rather startling, but it was dictated by the necessity of avoiding interference with neighbours' lights.

In Lisson Grove there is a warehouse which is a successful example of partial polychromy. It is built of white bricks; the pilasters, strings, and cornices are terra-cotta. A wide band of enamelled tiles, bearing the owners' names in dull blue letters on a white ground, runs round two fronts on the first floor. The letters are divided by the Queen of Diamonds, and where they do not fill up the space a series of upright green scrolls are inserted, the whole being enclosed by white borders ornamented with grey lines and circles, filled in with green leaves and red flowers. But in a few years it is likely to be all out of tone, and the white changed to black. Outside the South Kensington Museum white and yellow glazed earthenware may be seen, and in Springfield Road, N.W., there is a garden wall of brown and red glazed bricks, the capping and gate piers being glazed stoneware.

Two examples of painting were described. One was a shop in Berners Street, having red pilasters ornamented in gold, with gilt capitals; the panels between are imitations of mosaic, and have a gold ground on which the heads of musicians are painted. The second example referred to was Mr. Alma Tadema's house. The front is treated mainly in yellow and white. The porch has yellow columns, with a light coloured Greek ornament on the dark blue ground of its frieze. Two blank arched spaces at the back are treated by white and red lines, and small coloured forms on a black ground. The blank arches have small windows at the top; the splays and heads are left white, and the ornament consists of coloured lines and jewels.

Some other applications of colour were mentioned, such as the sgraffito at the Science Schools, South Kensington, and other places, and coloured stones in offices at Blackfriars; but it was observed that all rough materials soon get blackened in London. There was also a reference to the fashion of painting house fronts in purple-red, but however terrible was the colour, it was to be welcomed as a protest against drab. The problem to be solved is how to redeem the hideous monotony of buildings which in misty weather and in twilight seem to be ghastly white or gray spectres. Owing to the prevalence of damp it is difficult to secure a permanent colour. Even in the country porous materials afford a footing for moss and lichens. But in London and large manufacturing towns colour has stronger enemies—dust, smoke, gases, soots, &c. Partial colouring in glazed materials, in combination with those which are rough and porous, soon loses its tone, and in time the glazed work stands out from the blackened surfaces around it like the teeth of a grinning negro. No marble will endure in such a climate. Already we can see its effects on the Oriental jasper columns of the Grosvenor Gallery, on the breccia columns of a shop in Bond Street nearer Oxford Street, and indeed on any marble slab that is inserted in the front of a building. The only natural materials that will stand are red and green porphyry and some granites. Bronze does pretty well, but glass mosaic, glazed stone, and earthenware are practically imperishable. White tiles when used outside soon perish, owing, it is said, to the moisture absorbed by the porcelain, which freezes in water and bursts the tiles. Brown, pink, and grey polished granites make but a sombre building even when used in conjunction with porphyry and bronze; and, besides, only a nation, town, or very wealthy man can afford the cost of them. Glass mosaic is also very costly, and the gold ground in a dark setting is too light and cold. It should be more of the colour of copper. Enamelled brick is, in fact, alone to be relied upon if the buildings in London and in the large manufacturing towns are to be made clean, gay, and beautiful. It is a material that affords scope for design in colour and ornament. The use of it would lighten streets, and it is economical, for with enamelled bricks tenants would only have to wash the fronts of their houses instead of painting them. The objections against the introduction of glazed ware, on the ground that it was likely to produce bad examples, were met by a quotation from M. Sedille, who said that although there were bad books, yet no one would object to the utility of printing. It rested with architects to create good examples, or at least to select them.

SIR JOHN STEELL'S "ALEXANDER AND BUCEPHALUS."

A PARTY of visitors assembled by invitation at Sir John Steell's foundry in Edinburgh a few days ago, to witness the casting of the principal portions of his group of *Alexander and Bucephalus*, soon, it is expected, to take its place among the public monuments of the city. The work in question, says the *Scotsman*, was designed by Sir John about fifty years ago, immediately after returning from Rome. A production of such merit naturally attracted a good deal of attention, and all the more so that up to that time no important piece of public statuary had been executed in Scotland by a native artist. The President of the Royal Scottish Academy (Sir W. Allan) was warm in his commendation; while the Board of Trustees for Manufactures, besides voting a prize of 50*l.* to the aspiring artist, granted the use of their rooms at the Royal Institution for the exhibition of the group. Visitors flocked in, and general admiration was expressed, not merely by the public, but by brother artists, more than one of whom paid the sculptor the compliment of drawing from his

design. Small copies in bronze were made for several noblemen and gentlemen specially interested in the work; nor were there wanting proposals to have it reproduced in some enduring material as an ornament for the city. This project fell into abeyance at the time, to be, however, renewed about eighteen months ago, when a subscription was started with the view of having it carried into effect. As the result, sufficient funds have already been realised to warrant the casting of the group, and no doubt is entertained that what is further necessary for its public erection will be duly forthcoming. The design, it may be worth while to recapitulate, deals with the incident of the taming, by the young Prince of Macedonia, of the high-mettled steed, whose spirit had previously defied all control. The horse is represented as in the act of rearing, its figure being finely poised on the hind legs, and the fore feet thrown freely into the air. On the near side stands Alexander, whose head has been modelled from a bust in some Florentine gallery. He is firmly planted on his limbs, of which the right is advanced; and while, his right hand, drawn back with strong muscular action, reins in the fiery animal, and his left soothingly pats its shoulder, he coolly watches its excited eyes, as if to ascertain the effect of his treatment. A loose garment, shuffled off from his shoulder by the energetic movement of the right arm, still droops in graceful folds over the left side, and falls in a voluminous mass under the horse's hindquarters. The artist's motive, of displaying the predominance of intelligence over brute force has been happily carried out, alike in the expression of the individual figures and in the general effect of a design whose style shows how deeply the sculptor at the time of its production was preoccupied with classical models.

With a view to convenience of casting, the group was divided into several portions, those dealt with on the occasion being the human figure from the bust downwards, and the horse in two pieces, the forequarters being, however, without the legs. The moulds, made, as usual, of a mixture of stucco and brick-dust, were buried in the casting pit, the only part left visible being the necks through which the molten metal was to be poured. Previous to the arrival of the visitors the metal required had been melted, its composition being that generally adopted by Sir John Steell, of nine parts of copper to one of tin. At the appointed hour the furnace was ready for tapping, and the molten bronze, having received the addition of a little glass, intended to toughen and so render more manageable the slag floating on its surface, was run out into the casting-pots, the largest of which had to be swung about by means of a crane. Under Sir John Steell's personal superintendence, and the active direction of his experienced foreman, the filling of the moulds was deftly managed; the most notable feature of the operation, so far as the spectators were concerned, being, perhaps, the peculiar gurgling sound produced by the escaping air. To all appearance, the castings were most successfully accomplished, though, of course, some days must elapse before the cooling of the metal will admit of the exact results being ascertained. On the completion of the work Mr. Campbell Swinton proposed that the company accord their thanks to Sir John Steell, while expressing hearty good wishes for the success of his undertaking. The suggestion was cordially responded to, and Sir John briefly acknowledged the compliment. In addition to the castings made on this occasion, there only remain to be executed those of Alexander's head and arms and the fore legs of Bucephalus, in order to complete the group, which will stand some 10 feet high to the horse's ears. The artist is of opinion that to be seen to the best advantage the work should be raised about 10 feet from the ground. It is hoped that a site may be obtained at the west side of the St. Andrew Square enclosure, where the group could be so placed as to look along George Street, and afford a profile view towards North and South St. David Street.

Besides this work, Sir John Steell has now on hand commissions for two Burns statues—one to be placed on the Thames Embankment, London; the other for Dunedin, New Zealand. The design made for the Central Park, New York, and of which a duplicate may be seen in Dundee, will, we understand, be followed in its main features, but with some variation of treatment in matters of detail.

"ART, WEALTH, AND RICHES."

AN address was delivered by Mr. William Morrison in Manchester, on Tuesday evening, upon "Art, Wealth, and Riches." He said that some of them might consider the two words "wealth" and "riches" employed in the title of his address were tautologous, but he could not admit it. The truth was, there were no real synonyms in any language, unless in the case of words borrowed from another tongue; and in the early days of our own language no one would have thought of using the word "rich" as a synonym for "wealthy." He desired to use the words somewhat in the way our forefathers did, and thus understood they were; to his mind, widely different. The question, "Which shall art belong to, wealth or riches—whose servant shall she be? or rather, shall she be the slave of riches or the friend and helpmate of wealth?" was an important one. Indeed, if he put the question in another

form and asked, was art to be limited to a narrow class who only cared for it in a languid way, or was it to be the solace and pleasure of the whole people, the question finally came to this—were we to have art or the pretence of art? It was like enough that to many, or even most, of his hearers the question would seem of no practical importance, as to most people the present condition of art did seem in the main to be the only condition it could exist in among cultivated people, and they were (in a languid way) content with its present aims and tendencies. For himself, he was so discontented with the present condition of art, and the matter seemed so serious, that he was forced to try and make other people share his discontent. He would ask those who thought art was in a normal and healthy condition to explain the meaning of the enthusiasm shown of late years (which he was glad to learn the people of Manchester shared) for the foundation and extension of museums, a great part of whose contents were fragments of the household goods of past ages. Why did cultivated, sober, reasonable people, not lacking in a due sense of the value of money, give large sums for scraps of figured cloth, pieces of roughly-made pottery, worm-eaten carving, or battered metal-work, and treasure them up in expensive public buildings under the official guardianship of learned experts? We all knew that these things were educational and supposed to teach us something, and it was universally admitted that the study of these remains of past ages was indispensable to men who intended making their living by the art of design. Thus it came about that it was not to the best works of our own time that a student was sent—no master or expert could honestly tell him that that would do him good—but to the mere wreckage of bygone art: things which when they were new could be bought, for the most part, in every shop and market-place. Need one ask what sort of a figure the wreckage of our ornamental art would cut in a museum of the twenty-fourth century? The plain truth was that people who had studied these matters knew that the remnants of the past gave tokens of an art which fashioned goods better than we did now, but different in kind, and better because they were different in kind, and were made in quite other ways than we make such things. In those days art was, at all events, the helpmate of wealth and not the slave of riches, and everything which was made by man's hand was more or less beautiful. Contrast that with the state of art in the present day, and let them say if his discontent was not somewhat justified. So far from everything that was made by man being beautiful, almost all ordinary wares that were made by civilised man were shabbily and pretentiously ugly—made, so it would almost seem, by perverse intent rather than by accident, when we considered how pleasant and attractive to the inventive mind and the skilful hand were many of the processes of manufacture. All manufactured goods now were divided into two classes—one class vulgar and ugly, though often pretentious enough, with work on it which it was a mockery to call ornamental, but which probably had some wretched remains of tradition still clinging to it. That was for the poor people, the uncultivated. The other class, made for some of the rich, intended to be beautiful, was carefully and elaborately designed, but usually failed of its intent partly because it was cast loose from tradition, partly because there was no co-operation in it between the designer and the handicraftsman. Thus was our wealth injured—our wealth, the means of living a decent life—and no one was the gainer; for while on the one hand the lower classes had no real art of any kind about their houses, and had instead to put up with shabby and ghastly pretences of it, which quite destroyed their capacity for appreciating real art when they came across it in galleries and museums; so, on the other hand, not all the superfluous money of the rich could buy what they professed to want. The only real art they could have was that produced by unassisted individual genius, the laborious and painful work of men of rare attainments and special culture, who, numbered as they were by unromantic life and hideous surrounding, did in spite of all manage now and then to break through the hindrances and produce noble works of art, which only a very few people could pretend to understand or be moved by. If they thought he exaggerated, let him ask them to note how it fared with that art which was above all others co-operative—the art of architecture. No one knew better than he did the vast amount of talent and knowledge there was amongst the first-rate designers of buildings nowadays, and here and there all about the country one saw the buildings they had planned, and was rejoiced by them. Yet that helped a man little enough when, if he left England for a few years, he found on coming back half a county of bricks and mortar added to London, and could the greatest optimist say that the style of building in that half county had improved? Was it not true that, on the contrary, it went on getting worse, if that were possible, the last houses built being always the vulgarest and ugliest? Anyone who had seen Rouen or Oxford thirty years ago would see the contrast in our present way of housing ourselves. He had lately been to Bournemouth, which was a district (not a town) of rich men's houses, who had every inducement to make them beautiful, for the place with its sandy hills and pine trees gave really a remarkable site—it would not have taken so very much to make it romantic. There stood these rich men's houses among the pine trees and gardens, and not even the pine trees and gardens could make them tolerable.

They were simply blackguardly—they must pardon the word—and even as he spoke they were going on building them by the mile. Why could they not amend all that? Why could they not have simple and beautiful dwellings fit for cultivated, well-mannered men and women and not for ignorant, purse-proud machines? They might say because they did not wish for them, and that was true enough; but that only removed the question a step further, and they must ask why did they not care about art? Why had civilised society in all that related to the beauty of man's handiwork degenerated from the time of the barbarous, superstitious, unpeaceful middle ages? He said unhesitatingly that the intelligent work which produced real art was pleasant to do; was human work not over-burdensome or degrading, whereas the unintelligent work which produced sham art was irksome to do; it was inhuman work, burdensome and degrading, so that it was but right and proper that it should turn out nothing but ugly things. The immediate cause of that degrading labour which oppressed so large a part of the people was the system of the organisation of labour which was the chief instrument of the great power of modern Europe—competitive commerce.

BLYTHBURGH CHURCH.

THE following letters from the Secretary of the Society for the Protection of Ancient Buildings and from the Rev. H. Sykes, the vicar, concerning Blythburgh Church, suggest the differences between the advocates and the opponents of restoration:—

I.

The Society's Theory.

The committee for the restoration of Blythburgh Church appeals to all lovers of the grand and beautiful in architecture to help in raising funds for the preservation of this noble edifice from the ruin which is imminent. The Society for the Protection of Ancient Buildings was not slow to offer its assistance. A careful survey was made and a report sent to the building committee. This report described with great minuteness every source of present danger to the fabric, and the best means for repairing and checking decay. The recommendations of the report were all founded on a long experience in dealing with ancient buildings, and were in the strictest sense practical. The cost of the repairs as estimated by the Society would amount to 2,000*l.*, or perhaps 3,000*l.* These recommendations were in all too moderate for the committee, whose professed intention was but the preservation of the building from ruin. At least 5,000*l.* would be required under the plan that has been adopted, and as Mr. Street said to the vicar, "There is no limit to what may be spent on such a church" if the kind of expense he proposed were indulged in. Mr. Street's proposals were of the stereotyped sort, familiar to all who have known anything of restoration for the last twenty years. New windows, new roofs, new plaster on the walls, the more or less complete renewal and entire modernising of the church; for such treatment is modernisation, call it by what other name you will. Take for example the windows: the mullions and greater part of the tracery will be taken out and new stone work substituted, the new being in sort a copy of the old, but still new in material and workmanship. How much loss of refinement and beauty this change alone will bring, only those who can distinguish modern work from ancient are competent to say. Between fifteenth-century stone cutting and that of to-day the difference, as works of art, is infinite, and with this difference, the preservation in copying of traceries so refined as those of Blythburgh is an impossibility. We are aware that Mr. Street did not agree with the Society in this opinion, that he thought stone cutting below the rank of carving, a mechanical art, and as well done now as ever. Unfortunately as respects modern stone cutting, he had but too much reason for thinking it mechanical. As regards ancient work, he was obviously and strangely wrong. You have but to look at the windows of Blythburgh Church to be convinced of this, if you can look with eyes sensitive to delicacies of curvature and accustomed to comparison of size and shape. These windows have no geometrical exactness, nor any uniformity, though all are made from one or two designs.

The first appeal of the restoration committee is for 1,049*l.* 10*s.* 6*d.*, to be partly spent in the destruction and renewal of the windows which, under a more protective treatment, might remain with their glass and ironwork for the pleasure and instruction of those who really love what is beautiful in architecture for 200 years to come. How this might be done the report of the Society carefully described, and the vicar acknowledges "that its object being the protection of ancient work, the proposals of the Society were just what might have been expected," though "they run counter to his ideas of restoration." This is quite true. They are contrary to all ideas of restoration, they are conceived purely in the spirit of preservation, the purpose which the committee professes to have in view.

As a miserable consequence of the removal of the ancient stone-work of these windows, the old glass will also be sacrificed.

This is of three kinds. There are in all the windows some remains of the original glazing, beautiful stained and painted glass, the leading of which is in a very tender condition, needing the greatest delicacy in handling, but nevertheless capable of repair without disturbance. This old glass will be taken out, and what is not lost will be cleaned, re-leaded, and perhaps, re-arranged. There are here and there, but chiefly in the clerestory, remains of the old quarry glazing, the glass being of very beautiful tint and quality; and there is the later glazing of poorer glass comparatively, but still of much better kind than church restorers are in the habit of using—ininitely better than the so-called "Cathedral glass" prescribed in Mr. Street's specification. This "Cathedral glass," it may be explained to the uninitiated, has no right to the name, other than what a prudent inventor had in his power to give to his own production. It is the most offensive and vulgar of all known glazing materials. It is unlike ancient glass in all essentials of beauty, but it is nevertheless the chosen material with those who presume to "restore" our ancient buildings. With this and such like vulgarities we are asked to replace the beautiful architecture of Blythburgh, and to make this noble church "again fit for the worship of Almighty God."

In the last 200 years this church, as finally left by the Reformation, has not been thought by bishop or clergy or congregation unfitted for its holy purpose, and it has not yet lost the sanctity of ancient origin, and of a beauty almost like that of nature. The new modernised church which will come out of this restoration will appeal only to a temporary fancy, and to undiscerning tastes. The Society would gladly save this noble building from a fate which has befallen so many of the most precious monuments of ancient art, but it has failed so often it almost despairs of being able to impress those responsible for the preservation with the real nature of the duty that lies before them. It remains for the subscribers to say whether the funds they contribute shall be spent in the preservation of the church, or in the delusion and mischievous pretence of restoration.

II.

The Vicar's reply to the Society.

Dear Sir,—In answer to your inquiries respecting Blythburgh Church, I have to inform you that the portion of work to be first undertaken is from the plans and specifications of Mr. Street, a copy of which, I believe, your Society possesses. You will also find it specified at the head of the slip accompanying the enclosed circular. Your Society's report was carefully perused by every member of the building committee, and all felt how deeply we were indebted to your Society for the kindly interest taken in our church and its preservation, so clearly indicated in the very elaborate and carefully drawn up report you have presented.

From a purely theoretical point of view your proposals are undoubtedly admirable, but, practically, we regret to say they are simply inadmissible. Take, for example, your proposed treatment of the windows. As the object of your Society is the protection of ancient work, your proposals are just what we might expect them to be; but you will not be surprised to find that they run counter to our ideas of restoration.

Again, we consider the church has been disfigured long enough by "transomes" and "bricked-up windows," and I am sure it would be most repugnant to the feelings of the parishioners and to the notions of the general public to see the fine old church further disfigured with such unsightly makeshifts. Were your scheme carried out, the ultimate result would be that every window must be walled up, and the building rendered useless as a place of worship. Our object in restoration is to preserve this noble edifice from the ruin which is imminent, and to make it again fit and becoming for the worship of Almighty God—an object compared with which purely scientific fancies must sink into insignificance.

I cannot think that many members of your Society would like such a scheme as you propose to be applied to a place of worship they attend. Let them bring the matter home, and ask themselves if they could bear to see their church or chapel disfigured with unsightly "transomes" and "bricked-up windows," and adorned with "posts" and "curtains" such as you suggest.

From some expressions used in your report you evidently anticipate that your proposals will not coincide with our notions of restoration, and you will quite understand that we should not feel justified in appealing to the county for funds to carry out such a scheme as you propose. Could your Society guarantee the money necessary for such a purpose, then it might be a question whether it would not be wise on the part of our committee to place the business in your hands, and apply themselves to raising funds for a chapel-of-ease. Till some proposition of this kind be made to us we feel we must adhere to the course recommended by our architect, and trust that a liberal response will be made to our appeal from every part of the county; and to the list of subscriptions already published we shall be happy to add a donation, however small, from the "Society for the Restoration of Ancient Buildings."

With many thanks for the interest your Society has taken in our proceedings, I remain,

Yours most respectfully,
Thos. Wise, Esq., Secretary, &c. H. SYKES.



The Decoration of St. Paul's.

SIR,—My "strong language" has, in a measure, had the effect intended. It has provoked "A London Artist" and "A London Architect" to state what I suppose they consider good reasons why the proposed decoration of the dome of St. Paul's should be carried out. Now what are these reasons? The "Artist's" reasons are that Sir Frederick Leighton and Mr. Poynter, being men gifted with common sense, know what they are about, and think the right thing to do is to carry out the decoration on the basis of Stevens' design. The "Artist" has no other reason. All that the "Architect" has to advance is, that Sir Christopher Wren and Mr. Cockerell both thought that the dome should be "filled with bright mosaics." That, of course, is no reason why the mosaics should take the form of an elaborate composition, which, if intelligible at all, must be dependent on expression as well as on form. We have, I think, every reason to believe that Wren was gifted with more ordinary common sense than to dream of such an absurdity. There can be no objection to the use of mosaics in the decoration of the dome; but the question at issue is this—Is it not wasteful and folly to fix up there artistic work which cannot possibly be appreciated, and can only be dimly seen from the floor of the cathedral? If Sir Frederick Leighton and Mr. Poynter say that is *not* folly, I shall hold my own opinion notwithstanding, and I shall still appeal to the most ordinary common sense in support of it. Do either of your correspondents mean to say that it will be possible to make out the delicate forms and shades of expression which pervade the cartoon—to which reference has been made—from the floor of the church? Will they be so good as answer that question—yea or nay? Everything depends upon that, or rather, I should say, nearly everything, for another point must be considered. If the decoration of the walls is ever completed, the building will be *darker* than at present, and unless the windows are to be left with clear glass only, without tint, the darkness must inevitably be greatly increased.

I am unwilling to close without making another remark about the subject of the cartoon. The "Artist" passes over my allusion to it with an unwarrantable sneer; the "Architect" seeks precedent for the design in the Sistine Chapel. Innumerable precedents can be referred to, but there is this vast difference between, say, the artist who decorated the walls of the Campo Santo and the artist who is about to decorate the dome of St. Paul's, that the one believed religiously in the literal truth of what he represented, as did also his contemporaries, whereas the other has no such faith. It is indeed simply incredible that *any* man in this year of grace, however orthodox, should believe that resurrection will be a *gradual* process—that the dead shall arise from the sea still dead, while friends who have got a slight start shall recognise others' still half-clothed skeletons, and watch the development of bone and tissue, and all the various attributes of mortal flesh. Is it not well to protest against materialism so gross and false—such a ghastly travesty of Scripture teaching and cotemporary belief?

Your obedient servant,

March 3, 1883.

A COUNTRY ARCHITECT.

SIR,—The "Country Architect" expressed the opinions of a great many London architects when he objected to the design for the decoration of St. Paul's, which was lately published. While everyone is willing to admit the grace and power of Sir Frederick Leighton's cartoon, when considered simply as a group of figures, there is at the same time a regret that some other subject had not been selected by him or by the Decoration Committee. A correspondent last week refers to the Greek admiration for the human form, but would the Greeks have represented men and women under such circumstances as those which are introduced in the cartoon? They might have admired the modelling of Sir Frederick Leighton's figures, but they would be puzzled to explain why the functions of art should be ignored, in order to express a theological doctrine which is so much beyond experience that words cannot explain its conditions. Art, like poetry, has abandoned its office when it ceases to give pleasure, and can anyone enjoy scenes which recall the horrors of the charnel-house? If the victory over death is to be represented by art, it can only be in some way that will correspond with the vision of Milton, which is classic in spirit without ceasing to be Christian:—

Methought I saw my late espoused saint
Brought to me, like Alcestis, from the grave,
Whom Jove's great son to her glad husband gave.

Her face was veil'd; yet to my fancied sight
Love, sweetness, goodness, in her person shin'd
So clear, as in no face with more delight.

In these lines everything that is unpleasant is passed over, and, in consequence, the sonnet becomes a work of art. Let painters follow the same principle when decorating St. Paul's, if they wish to gain general admiration for their works.

The "London Artist" who wrote last week, like a good many designers and decorators, is sarcastic about the omniscience of architects when colour and decoration are discussed. The truth is that architects are more likely to take a broad view of those subjects, and consider them in their relations to other things. If I may judge from my own experience, decorative artists think of nothing but their individual work. The project for the decoration of St. Paul's is a case in point. Why should the dome be filled with paintings or mosaics when there is no scheme for the decoration of the remainder of the building? Mr. Burges thought out the decoration as a whole—every architect on principle would do so—but painters and amateur painters seem to be incompetent to realise that when the dome is alone considered, and is adorned as if it were a detached structure, it may be hereafter most difficult to bring the rest of the building into harmony with the colours which are used there. It is impossible to carry out proper decoration bit by bit, and it is not unlikely that, in course of time, if money is forthcoming, St. Paul's may resemble one of those churches (unfortunately there are a great many of them in England) wherein we find modern memorial windows, each of which seems by its style to be endeavouring to attract the largest amount of attention to itself.

This piecemeal style of operating on a great building has not the sanction of Wren, and it is absurd to introduce his name as if the Decoration Committee and their artists were loyally endeavouring to realise his intentions. When the cathedral was approaching completion, Wren was badgered by the officialdom of those days, and he was not able to prepare a complete scheme of decoration. But it is plain that his thoughts were not concentrated on his dome. Thus in one passage of the "Parentalia" we read:—"The painting and gilding of the architecture of the east end of the church over the communion table was intended only to serve the present occasion, till such time as materials could have been procured for a magnificent altar-piece, consisting of four pillars, wreathed of the richest Greek marbles, &c., for which the respective drawings and a model were prepared. Information and particular descriptions of certain blocks of marble were once sent to the Right Rev. Dr. Compton, Bishop of London, from a Levantine merchant in Holland, and communicated to the surveyor; but, unluckily, the colours and scantlings did not answer his [that is Wren's] purpose. So it rested in expectation of a fitter opportunity, else probably this curious and stately design had been finished at the same time with the main fabric." It is evident from this, in the first place, that Wren, unlike the modern Committee, considered the east end of the cathedral to be of the first importance; and, secondly, his fastidiousness in selecting coloured marbles indicates that he was aware of the need of consistency in such a building, and that the relations of the parts to the whole cannot be disregarded. Thornhill, like his successors, was of a different way of thinking. Wren, however, repudiated all responsibility for the figures. "The directing of the paintings of cupola," he wrote, "has been taken out of my hands, and therefore I hope I am not responsible for them." What Wren desired was another mode of decoration. In a print which was engraved under his authority, "figures are shown in the spandrels of the dome somewhat as in the pendentives of St. Peter's, but much smaller," a very different arrangement from what is proposed to be now adopted. Wren's intentions are further seen in the decoration of the cupolas of the nave. The print shows coffered "with figures in the spandrels in due subordination to the architecture." "Due subordination to the architecture"—that is the principle which should govern all decoration of buildings, however obnoxious it may be to the "London Artist" and his friends.

The late Professor Cockerell's name has been also cited by one of your correspondents to give authority to the Committee's scheme, but nothing can be more unwarranted. Cockerell was too true an artist to sanction any fractional decoration, or to believe that the cupola offered the best opportunities for figure painting. In his report of 1849 he proposed, as regards the dome, nothing more than the restoration of the existing painting and gilding. The style of the figures, he said, was not now approved, but "it is highly decorative and appropriate to the architecture, and is too far removed from the eye to challenge minute criticism." The truth of the last words is unquestionable. Few people have studied Thornhill's figures, and I fear that, when their novelty ceases to be attractive, as few will care to give attention to those by the President and Mr. Poynter. Professor Cockerell considered that the money could be better spent than on delicate figures for the dome. He recommended the adornment of the east end with "all the becoming ornaments to the gates, the pulpit, the stalls, the organ, the communion rail and table, &c., and especially" the reglazing of the whole of the twenty-three lower windows on the floor of the cathedral with Scripture subjects in coloured glass. The windows offered, he said, the first grand opportunity since the Reformation of illustrating the unadulterated word of God. "Such a mode of description," he continued, "is at once the most conformable to Christian and ancient associations, and the most economical that could be devised, at the same time that it is the most splendid; since, as the vehicle of light, it transmits all that effect and lustre to the interior which mural decoration fails to effect in the same degree, and which, in fact, it supersedes."

There is not a word of Professor Cockerell's which admits of

being interpreted as an approval of what is at the present time under consideration, and no man was more scrupulous in studying Wren's intentions. It is, therefore, hardly honest to say that either Wren or Cockerell believed that the interior surface of the dome ought to be covered with an intricate series of figure subjects. In fact, there is no authority for the scheme of the Committee, by which one part of Wren's cathedral is to be transformed; and, much as one admires the genius of the President, it must, I think, be admitted that he has undertaken a subject which is not adapted for representation.

Your obedient servant,
F. S. A.

LEGAL.

Queen's Bench Division.—March 6.

(Before Mr. Baron POLLOCK, Mr. Baron HUDDLESTON, and Mr. Justice NORTH.)

MOORE v. SHAW.

THE EMPLOYERS' LIABILITY ACT.

This was a case which raised a somewhat nice point under the recent Employers' Liability Act. It was an action tried in the Westminster County Court under Lord Campbell's Act by the representatives of a man named Moore, who had met his death while in the service of the defendant Shaw; and the defendant, it was said, had made himself liable under Section 1 of the Employers' Liability Act, which entitles a workman to recover where he has suffered injury by reason of a defect in the plant, &c., or by reason of the negligence of a person employed by his master as a superintendent. The facts of the case were that the defendant was under a contract for rebuilding the Oratory at Brompton, and that one day in June last, while Moore was employed on the scaffolding of the roof, he was sent for by the foreman, who was also on the roof, to screw up some trusses which required tightening. It seemed that there was a staging supported by putlogs, and that this staging being in process of removal one of the putlogs had become exposed. It was, moreover, loose, and Moore stepping upon it it gave way, and he was precipitated to the bottom of the building, a fall of 70 feet, thereby meeting with his death. The learned Judge who tried the case left it to the jury to say whether, having regard to the purpose for which it was used, it was negligence to leave the putlog untied, and the jury finding that it was, and that the putlog unfastened was a dangerous thing, gave a verdict for the plaintiff, with 270*l.* damages. A rule having been obtained for a new trial on a variety of grounds, including misdirection, the case was now argued.

After considerable argument the Court, with reluctance, came to the conclusion that there should be a new trial, on the ground that the proper question had not been left to the jury.

Mr. Baron Pollock said the point had been taken at the trial that the deceased knew perfectly well that putlogs were not meant to be stepped upon, but were intended as supports for the staging. The jury therefore ought to have been asked whether the deceased, when he stepped upon the putlog, was using it in a reasonable and proper manner, for it was one thing to use a putlog for the purpose for which it was intended, and another to use it as the deceased had used it; and he was prepared to hold that "defect," to be within the Act, must be a defect having regard to the purpose for which the plant was intended.

Mr. Baron Huddleston concurred. It was open to the deceased to have stepped over the staging or on to the putlog. He chose the latter, and the question, therefore, for the jury should have been whether, taking all the circumstances, it was reasonable for him to have stepped on to the putlog.

Mr. Justice North concurred.

NEW BUILDINGS.

Durham.—Premises at the foot of Crossgate are in course of re-erection for Mr. J. G. Rollin, chemist, from designs by Mr. H. T. Graddon, architect, of Durham. The new buildings consist of two shops, with cellars under; and in the rear, staircase leading to rooms above, which are to be occupied as a dwelling-house. This house consists of four rooms, with pantry, &c. The whole of the works are expected to cost about 600*l.*, and will be completed in the course of a month or two.

GENERAL.

Mr. Willis, of the Training School, South Kensington, has been selected for the Art Mastership of the Manchester School.

Plans by Mr. J. D. Webster have been adopted for proposed additions to the General Infirmary at Sheffield.

Mr. A. W. Kershaw, of Lancaster, has just issued a sheet of designs of a new ventilator, which seems to be well adapted to the purpose for which it is intended.

Mr. H. Hardwick, borough surveyor of Longton, has been elected to the office of borough surveyor for Walsall.

The Plans of Mr. T'Anson have been chosen for the new Corn Exchange at Colchester.

An Exhibition of Paintings and Water-Colour Drawings will be opened in York on June 6.

A Pastoral Staff, which was designed by Mr. A. W. Blomfield, was presented to the Bishop of Lichfield on the 2nd inst.

A Layman has offered 1,000*l.* towards the completion of St. Matthew's Church, Newcastle-on-Tyne, on which there is a debt of about 1,500*l.*

The Kidderminster Board of Guardians have adopted the plans revised by Mr. Watkins, architect, for the extension of the workhouse.

Mr. John Johnstone has been awarded the first premium of 200*l.* in the competition for the Madeira Road Improvement scheme, Brighton.

A Reredos, designed by Mr. J. D. Sedding, and executed by Mr. G. W. Seale of Brixton, has been erected in the church of St. Clement at Bournemouth.

Mr. J. W. Small read a paper on "Furniture, Design, and Manufacture" at the meeting of the Edinburgh Architectural Association on Wednesday.

The Birkenhead Town Council, on Wednesday, decided to invite tenders for the erection of the new Town Hall, in accordance with the plans of Mr. C. O. Ellison.

Mr. Pearson's Plans have been adopted for the restoration of the south transept and west end of the nave of St. Nicholas' Church, Great Yarmouth. The work will cost about 2,500*l.*

The Helensburgh Police Commission have deputed Provost Stuart and Messrs. Logan & Greenlees to visit, along with Mr. Honeyman, architect, various public halls in the neighbourhood of Glasgow, in view of the proposed erection of a Town Hall for Helensburgh.

The Stelli Trustees will not erect the statue of Sir William Wallace on the proposed site in Duthie Park, Aberdeen, unless the Town Council consent to forego their rights of letting the ground in the immediate vicinity for building purposes, as it is thought that the amenity of the statue would be destroyed by the erection of buildings.

The Plans prepared for the North-Eastern County School at Barnard Castle were considered at the last meeting of the Governors. It was resolved that the whole of the plans be at once referred to the several architects, with an intimation that the sum to be expended on the buildings must not by any means exceed 15,000*l.*, an amount rather over the sum originally fixed.

Mr. J. O. Halliwell Phillips has offered to superintend and pay the cost of the reproduction of the Corporation records of Stratford-on-Avon. They date almost from the time of the Conquest, and are of great historical and Shaksperian interest. Mr. Halliwell Phillips stipulates that the Council should, when the copies are delivered into their hands, arrange for their sale at Stratford, the proceeds to be placed at the disposal of the Corporation. The offer has been accepted by the Town Council.

Mr. George Wythes, the contractor, died on Saturday last, in the seventy-second year of his age. He was engaged in railway contracts with the late Mr. Brassey and others, and he constructed a portion of the Great Indian Peninsular Railway. He was in partnership with Messrs. Jackson and Brassey and others in several railways, and various contracts of great public benefit. Mr. Wythes built the parish church of Bickley and the adjoining parsonage in the park entirely at his own expense, at a cost of upwards of 20,000*l.*

Mr. W. Money, F.S.A., has presented the Newbury Corporation with a series of Royal Charters which had been alienated from the possession of the borough authorities for nearly a century, having lain unheeded among the muniments of the Townsend family, whose representative, Mr. Stephen Hemsted, jun., J.P., of Newbury, now restores them to the town. The documents include the original Incorporation Charter of Queen Elizabeth, and several charters granted in the reigns of Charles I., Charles II., and James II., also a terrier of lands belonging to the Crown at Newbury in 1561, and other manuscripts. Most of the charters are in an excellent state of preservation.

The London School Board.—At the meeting of the School Board on the 2nd inst., Mr. Lee Roberts called attention to the present cost and working of the architect's department, and moved a resolution declaring it desirable to put an end to the present arrangements with Mr. Robson and Mr. Young, and to secure the entire services of the requisite staff of the department at fixed inclusive salaries.—Mr. Bourke seconded the proposition.—Sir Edmund Currie, chairman of the Works Committee, testified to the value and importance of the services rendered to the Board by Mr. Robson during the past ten years, and questioned whether the Board could make any better terms than those which had been adopted. His opinion was that no architect worth his salt would give up his whole time to the Board.—The discussion of the subject was adjourned.

SUPPLEMENT

TO THE

ARCHITECT

CONTRACTS, COMPETITIONS, AND TENDERS.

LONDON, MARCH 10, 1883.

TENDERS, ETC.

As great disappointment is frequently expressed at the non-appearance of Contracts Open, Tenders, &c., it is particularly requested that information of this description be forwarded to the Office, 175 Strand, London, W.C., not later than 3 p.m. on Thursdays.

*Correspondents, when writing to notify an extension of time, or an alteration of the date of sending in Competitions or Contracts, are requested in their letter of advice to write at the head of the required change—
"Contract Supplement to THE ARCHITECT."*

EDITORIAL NOTICES.

The authors of signed articles and papers read in public must necessarily be held responsible for their contents.

No communication can be inserted unless authenticated by the name and address of the writer—not in every case for publication, but as a guarantee of good faith.

Correspondents are requested as much as possible to make their communications brief. The space we can devote to Correspondence will not usually permit our inserting lengthy communications.

APPOINTMENT VACANT.

SOLIHULL.—Mar. 10.—Applications are required for the appointment of a Surveyor to the Rural Sanitary Authority. Salary, £150 per annum. Mr. F. L. Thompson, Clerk to the Authority, Bank Buildings, Solihull.

COMPETITIONS OPEN.

MORLEY.—Mar. 20.—Plans are required for new Wesleyan Sunday Schools. Rev. Wm. Griffiths, Wesley House, Morley.

NOTTINGHAM.—Mar. 15.—Plans, Designs, and Estimates are invited by the Corporation for the Erection of Municipal Offices. Premiums to the extent of 600l. offered. Mr. S. G. Johnson, Town Clerk, Municipal Offices, Nottingham.

RIPLEY.—Mar. 30.—Plans are required for the proposed Erection of Two Schools at Lower Hartsbray and Waingroves. Mr. Jno. T. Capon, Clerk to the School Board, Market House Chambers, Ripley.

CONTRACTS OPEN.

ALLOA.—Mar. 10.—For Alterations and Additions to Public School. Messrs. John Melvin & Son, Architects, Mar Street, Alloa.

AYR.—Mar. 16.—For Erection of Workshops, Timber Gangways, &c., at Slip Dock. Mr. John Strain, C.E., 154 West George Street, Glasgow.

BARNSELY.—Mar. 14.—For Building Warehouses, Workshops, Show-rooms, Stabling, &c., Market Street. Mr. Charles S. Milner, Architect, 9 Regent Street, Barnsley.

BETHESDA.—Mar. 10.—For Construction of an Intake, Screening Chamber, Straining House, Service Reservoir, &c., Providing and Laying Cast-iron Water Mains, &c. Mr. James Mansergh, Engineer, 3 Westminster Chambers, Victoria Street, Westminster.

BIRKENHEAD.—Mar. 16.—For Construction of Retort House, 200 feet by 70 feet, and Two Chimney Stacks, 70 feet high. Mr. T. O. Paterson, Gas Engineer, Gasworks, Birkenhead.

BLACKBURN.—Mar. 12.—For Building Wing to Infirmary. Mr. A. W. R. Simpson, Architect, Richmond Chambers, Blackburn.

BRACEBRIDGE.—Mar. 24.—For Execution of Sewerage Works (Contract No. 1). Mr. J. Mansergh, Engineer, 3 Westminster Chambers, Victoria Street, Westminster.

BRADFORD.—Mar. 12.—For Erection of Mill Chimney in Frederick Street. Messrs. G. Buckley & Son, Architects, Waterhouse Street, Halifax.

BRANDON PARVA.—Mar. 10.—For Building Schoolhouse. Mr. John B. Pearce, Architect, Surrey Street Norwich.

BRIERFIELD.—Mar. 15.—For Building Three Dwelling Houses, Halifax Road. Mr. Thomas Bell, Architect, Burnley.

BURNLEY.—Mar. 14.—For Building Four Blocks of Cottage Homes, Rakehead. Mr. T. Bell, Architect, Burnley.

BURNSALL.—Mar. 12.—For Rebuilding Bridge over the River Wharfe. Mr. J. Vickers Edwards, West Riding Bridge, Surveyor, Wakefield.

BURTON-ON-TRENT.—Mar. 14.—For Erection of Minister's House. Rev. H. Peach, Moor Street, Burton.

CARDIFF.—Mar. 19.—For Painting and Repairs to Town Hall. Mr. J. A. B. Williams, Borough Engineer, Cardiff.

CARDIFF.—For Erection of a Coach-building Factory. Mr. W. McDonald, 72 Crockherbtown, Cardiff.

CARLISLE.—Mar. 10.—For Building Sunday Schools, West Tower Street. Mr. George Dale Oliver, Architect, Bank Chambers, Carlisle.

CARLISLE.—Mar. 12.—For Building St. James's Mission Hall and Cafetaker's House. Mr. James Murchie, Architect, Lowther Street, Carlisle.

CLAYTON-LE-MOORS.—Mar. 13.—For Building Pair of Semi-detached Houses. Mr. George Baines, Architect, Post Office Chambers, Accrington.

CLAYTON.—Mar. 13.—For Alterations and Additions to Northern District Boys' School, St. John's Common. Mr. E. J. Hamilton, Architect, 10 Prince Albert Street, Brighton.

DEWSBURY.—Mar. 16.—For Building Public Hall, Coffee-rooms, and other Premises. Mr. John Barton, Architect, St. Mark's, Dewsbury.

DIDCOT.—April 3.—For Construction of new Station, Plans, &c., at the Office of the Engineer, Paddington Station.

GREAT HARWOOD.—Mar. 17.—For Building Wesleyan Methodist Chapel. Messrs. Hopwood & Maxwell, Bank Chambers, Blackburn.

GRIMSBY.—Mar. 30.—For Building a Range of Offices at the Docks. Messrs. Mills & Murgatroyd, Architects, 23 Strutt Street, Manchester.

GOOLE.—Mar. 13.—For Heating by Hot Water or Hot Air Suites of Offices and Shops, for the Market Hall Company. Mr. William Watson, Architect, Barstow Square, Wakefield.

HASTINGS.—Mar. 12.—For Enlargement of Silverhill Board Schools. Messrs. Elworthy & Son, Architects, London Road, St. Leonard's-on-Sea.

HAVANT.—Mar. 24.—For small Additions and Alterations to County Police Station. Mr. James Robinson, County Surveyor, County Hall, Winchester.

HEBBURN.—Mar. 10.—For Erection of Offices, Sheds, Workshops, &c., for a Shipbuilding Yard. Mr. Hubert Laws, C.E., 18 Grainger Street West, Newcastle-on-Tyne.

HEBBURN.—Mar. 10.—For Building Vicarage House for St. Oswald's. Rev. P. W. Clarke, 2 Croft Terrace, Jarrow.

HELSTON.—Mar. 10.—For Restoration of St. Michael's Church. Mr. J. Piers St. Aubyn, Architect, Temple, E.C.

HIRWAIN.—Mar. 24.—For Extension and Restoration of Church. Mr. E. M. E. Vaughan, Architect, 74 Crockherbtown, Cardiff.

HONITON.—Mar. 14.—For Building Two Semi-detached Villas. Mr. Alfred H. Wills, Architect, City Chambers, Gandy Street, Exeter.

HUDDERSFIELD.—Mar. 15.—For Re-erection of Mills, Firth Street. Messrs. John Kirk & Sons, Architects, Huddersfield.

KENDAL.—Mar. 21.—For Taking Down Natland Parsonage, and Erecting new one. Mr. Stephen Shaw, Architect, Kendal.

KENDAL.—Mar. 17.—For Alterations to School at Kentmere. Mr. James Addison, Kentmere, Kendal.

LEEDS.—For Building Lodge, Stable, &c., at Woodbourne, Roundhay. Messrs. Smith & Tweedale, Architects, 39 Park Square, Leeds.

LEEDS.—Mar. 12.—For Alterations and Additions to the Brougham Arms, Kirkgate. Mr. R. W. Savage, Albert Chambers, Park Row, Leeds.

LEEDS.—For Alteration and Reconstruction of Premises in Albion Street. Mr. Charles Fowler, Architect, Britannia Buildings, Leeds.

LEYTON.—Mar. 12.—For Extension of School Buildings in Church Road. Mr. J. T. Newman, Architect, 2 Fen Court, E.C.

LICHFIELD.—Mar. 14.—For Enlargement of Lichfield City Station. Plans, &c., at the Engineer's Office, Euston Station.

LITTLEBOROUGH.—For Erection of new Premises for the Reform Club. Mr. F. H. Shuttleworth, Architect, Bridge End, Littleborough.

LINDLEY.—Mar. 14.—For Building Twenty-four Houses. Mr. Richard Horsfall, Architect, Post Office Chambers, Halifax.

LOW MOOR.—Mar. 13.—For Erection of Stores and Five Cottages. Mr. M. Brayshaw, Architect, Bowling Old Lane, Bradford.

MIDDLESBROUGH.—April 5.—For Building Town Hall and Public Buildings for the Corporation. Mr. G. G. Hoskins, Architect, Darlington.

MILLOM.—For Enlarging Wesleyan Chapel. Rev. W. T. Baker, St. George's Terrace, Millom.

MILTON.—Mar. 14.—For Alterations at Gasworks. Mr. Wm. Farham, Clerk to the Commissioners, Milton-next-Sittingbourne.

MOSSLEY.—Mar. 19.—For Building Brick House, Stockport Road. Mr. Tom Cook, Architect, 8 Victoria Buildings, Victoria Street, Manchester.

NEW MILLS.—Mar. 17.—For Construction of a Viaduct across the Torts at New Mills. Mr. J. Somes Story, Engineer, Market Place, Derby.

NEWPORT.—Mar. 10.—For Erection of Town Hall and Municipal Buildings. Mr. E. A. Lansdowne, Architect, High Street, Newport, Mon.

NEWPORT.—Mar. 15.—For Building Brick Gasholder Tank. The Gas Engineer, Mill Street, Newport, Mon.

OAKWORTH.—Mar. 24.—For Erection of Three Dwelling-Houses, Farm Buildings, &c. Mr. John Judson, Architect, Bogthorn, near Keighley.

OLDHAM.—For Extensions to Coldhurst Church. Mr. Alexander Banks, Architect, 231 Rochdale Road, Oldham.

PICCADILLY.—April 2.—For Repairs and Alterations to Vestry Hall and Offices. Mr. H. Wilkins, Vestry Hall, Piccadilly.

PLYMOUTH.—Mar. 12.—For Supply of School Furniture, Dual Desks, &c. Mr. E. Stribley, School Board Offices, Municipal Offices, Plymouth.

RADCLIFFE.—Mar. 19.—For Building Infants' School. Messrs. Joseph Grundy & Son, Architects.

REDRUTH.—Mar. 17.—For Building Shop and Premises. Mr. James Hicks, Architect, Redruth.

ROTHERHAM.—Mar. 14.—For Additions and Alterations to Clifton Cottage. Mr. H. L. Tacon, Architect, 11 Westgate, Rotherham.

SHEFFIELD.—For Building Five Shops, with Dwelling-houses attached. Mr. Alfred Scargill, Architect, 11 East Parade, Sheffield.

SHEFFIELD.—For Building Reform Club, Shops, and other Buildings, Church Street. Messrs. Hemson & Smith, Architects, Imperial Chambers, Norfolk Row, Sheffield.

ST. KEVERNE.—Mar. 12.—For Alterations and Additions to Vicarage. The Vicar, St. Keverne, Helston.

STOCKTON.—Mar. 12.—For Building Customs Offices. The Secretary, Office of Works, 12 Whitehall Place.

SWANSEA.—Mar. 10.—For Enlargement of Wannariwydd Board School. Mr. E. Sidney Hartland, 7 Rutland Street, Swansea.

TAUNTON.—Mar. 10.—For Re-erecting portion of Crown and Mitre Inn. Mr. W. H. Crease, Architect, 2 Hammet Street, Taunton.

THORNHILL MOOR.—Mar. 10.—For Alterations and Additions to Public-house. Mr. John Mottram, Architect, 51 King Street, Manchester.

TUNSTALL.—Mar. 13.—For Taking Down Portion of present Market and Erection of a Town Hall and Offices; also for Renovation and Alteration of the Remaining Portion of existing Market. Mr. A. R. Wood, Architect, Tunstall.

TUNSTALL.—Mar. 20.—For Erection of Transepts, Chancel, and other Additions to Christ Church. Mr. A. R. Wood, Architect, Tunstall.

WESTBOURNE.—Mar. 16.—For Execution of Sewerage Works. Mr. J. H. Moore, C.E., 2 Albert Colonnade, Albert Road, Bournemouth.

WESTBOURNE PARK.—Mar. 14.—For Erection of Refreshment Room at Station. Plans at the Engineer's Office, Paddington Station.

WESTGATE-ON-SEA.—For Building Congregational Church. Mr. John Sulman, Architect, 1 Farnival's Inn, Holborn.

WHITEHAVEN.—Mar. 14.—For Alterations to Shops and Erection of Warehouse, Market Place. Mr. J. S. Moffat, Architect, 16 Irish Street, Whitehaven.

WHITEHAVEN.—Mar. 14.—For Building and Finishing 25 and 100 Cottages. Mr. S. J. Newman, Colliery Offices, Whitehaven.

WIGTON.—Mar. 26.—For Building Casual Wards at the Workhouse. Mr. R. Benson, Clerk to the Guardians, West Street, Wigton.

WILLESDEN.—Mar. 13.—For Construction of Sewer. Mr. O. C. Robson, Surveyor, Hampton House, Edgware Road, Kilburn.

WITHAM.—Mar. 28.—For Building Engineer's Cottage. Mr. Charles Pertwee, Architect, Chelmsford.

WITHINGTON.—Mar. 16.—For Building Washhouses in connection with the Workhouse. Messrs. Mangnall & Littlewood, Architects, 29 Brown Street, Manchester.

YORK.—Mar. 12.—For Building Shops, Offices, &c. Mr. Walter G. Penty, Architect, 31 Coney Street, York.

ACTON.

For Putting Down Fifty Gullies, Acton.

Tear	£290 0 0
Cripps	275 5 0
Eydmann	270 10 0
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Finnigan	237 10 0
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Norton (exclusive of £50 for contingencies)	
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Stead & Son, Cleckheaton, iron work.
Turner, Brighouse, painter work.

CHELTENHAM.

For Erection of new Gas Offices, Cheltenham.

Collins, Tewkesbury (accepted).

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Healy Bros., Tralee	1,950 0 0
R. & G. Cussen, Templemore	1,928 0 0
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Taylor, Stonehouse	247 8 0
GOODYEAR, Stonehouse (accepted)	236 0 0

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Pearse	175 10 0
Healy	169 0 0
Patey & Son	165 0 0
Harley	143 0 0
Trevithick	139 0 0
Pitcher	137 10 0
Roberts	137 10 0
Smith	136 15 0
Kinsman	127 12 0
Hill	126 10 0
Rowe (accepted)	126 0 0

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Poxon	265 0 0
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Bray	257 0 0
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Smith Bros.	1,000 0 0
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Birrell	950 0 0
Lucas	915 10 0
Harris	890 0 0
Blackmore	825 10 0
PARKER (accepted)	805 0 0

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WARNER (accepted)	1,000 0 0

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Halhead, Kendal.
Atkinson & Topham, Kendal.
Senogles, Kendal.
Lucas & Chambers, Kendal.
AIREY, Stramongate, Kendal (accepted).

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Boyce	11,734 0 0
Higgs & Hill	11,578 0 0
Grover	11,282 0 0
Outhwaite & Son	11,214 0 0
Hook	11,015 0 0
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Jerrard	165 0 0

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Morter	2,887 0 0
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Howland Bros., Ashford	467 0 0
Warrington, Tenterden	449 0 0
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Ridley, Middlesbrough	2,047 17 0
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For Restoration of, and Reseating Parish Church, South Brewham, Somersetshire. Mr. HENRY HALL, F.R.I.B.A., Architect, 19 Doughty Street, Mecklenburgh Square.

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Johns & Guy, Poole	1,000 0 0
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Hooper & Barber, Mere	862 0 0
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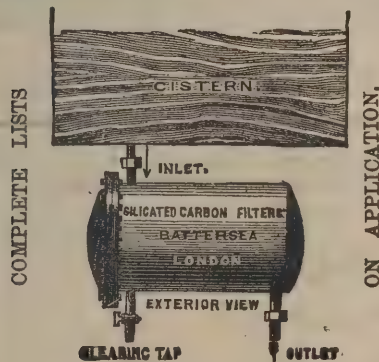
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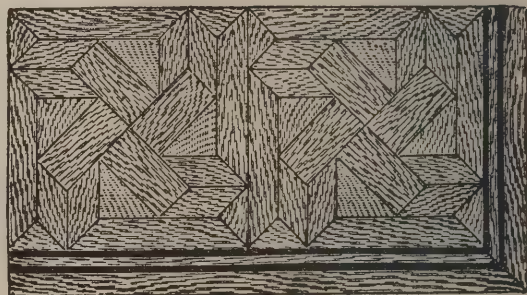
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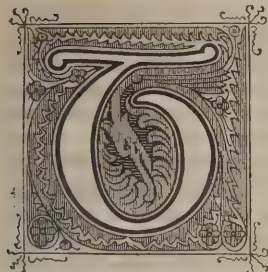
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The Architect.

A NEW POINT IN ARCHITECTURAL COMPETITIONS.



THE introduction of the professional adjudicator into the scheme of architectural competitions may now be considered an accomplished fact; and we have to discover whether the consequences are to be wholly advantageous or very considerably prejudicial. The great majority of those who were more directly interested, namely, the competing class, were exceedingly hopeful, it will be remembered, a year ago. One might almost say they expected for the future, as the result of professional adjudication alone, not only the bestowal of a prize upon each one of the competitors, after the ingenious manner of certain very small academies for very small young ladies and gentlemen, but the success of every competitor against all the rest, as a general reward of merit, and an opening to everybody once for all of the road to fortune and fame.

A minority, on the contrary, composed of men who had most of them more or less borne the burden and heat of the day, and discovered by their own sad experience of competitions the vanity of human wishes, persisted in expressing, in what was thought by their more light-hearted opponents to be rather a cruel manner, a much more melancholy expectation. The professional adjudicator, they said, after all he could possibly do in the way of "fair play," would be found to have accomplished nothing more than a change of the form, and nothing less than an augmentation of the amount, of the same misfortune—the same universal disappointment which had so long thwarted the best laid schemes of mice and men in these insidious and infelicitous contests of skill.

There were two leading architects who in the discussion of the matter at the Institute took up a very decided position. Mr. BARRY, whilst personally possessed by the idea that competition was in principle a failure, encouraged the hope that, if promoters could be induced to avail themselves of the advice of a professional adjudicator, such as (to speak very plainly) he himself was known to be, something equivalent to justice would be done by the interposition of authority—that kind of authority which in so many human controversies puts a stop at least to the inconveniences of further debate. Mr. CHRISTIAN, on the other hand, cherishing the notion that in his own case a deserving man had been raised out of obscurity by means of competition, held that other persons like himself might expect to reach the same goal by the same road, and advocated therefore without reserve the perpetuation, extension, and intensification of competition, by means of the establishment of professional adjudication (let us speak plainly again) in such hands as his own. To all, therefore, who would study the working of a contrivance so promising, under circumstances of unembarrassed simplicity and unimpeachable control, we say—Let them now contemplate with awe the case of the proposed new "Church of All Saints (West St. Matthew's) at Ipswich."

A month or two ago anyone who might be gossiping about the doings of miscellaneous architectural people in London would be told that there was a great church competition on foot which "everybody was going in for." It was for a church at Ipswich; men were not very busy, many of them were far from busy, in fact some were very short of work, and they were "going in for" this church in large numbers; there might possibly be as many as a hundred designs sent in.

The designs, as we learn, have now been duly delivered. They are not quite the round hundred in number, but there are said to be eighty-five of them. The promoters are in fact overburdened with them, they are so many; there are actually *some five hundred and sixty sheets of drawings*. The municipal authorities have been appealed to for the use of rooms large enough to exhibit them. The citizens of the town are astonished—in a commercial way—at the absurd immensity of the display. The local press speaks of "the enormous waste of labour involved," and produces a very moderate calculation to

show "1,600*l.* worth of talent thrown to the winds." But Mr. CHRISTIAN is to act as professional assessor, and we are bound to believe that all will turn out well somehow.

Perhaps it is not worth while to inquire in a preliminary way what is the practical position of the enterprise itself, upon which our eighty-five architects have permitted themselves "to lay out their money," as sporting men say, "so freely." But if anyone cared to be so pragmatical, for the sake of argument the inquiry may find an answer in the *East Anglian Daily Times*, the local journal already referred to. "We believe," says this no doubt well-informed authority, "that the scheme for the new church is at present little more than *in nubibus*." Upon this statement, taking it of course financially, we ourselves cannot say anything; but one thing which unfortunately we can say, or must confess, is that architects seem to be any day, not only willing, but urgently anxious, to submit designs for a church or any other edifice, to the number of eighty-five, or to any other number more or less than eighty-five, according to the particular circumstances of a case, without apparently caring a button whether the project of building has this shape or that, or any shape at all that is substantial. That each one of the number is simply what the schoolboys call "cocksure" of beating all the rest, provided only that fair play can be had, is the plain English of the situation; and that this motive power is quite sufficient to propel the contest to its natural end no one acquainted with the mathematics of poor human nature would think it necessary to doubt. Therefore, when we have here our eighty-five competitors "throwing 1,600*l.* worth of talent to the winds," merely upon the strength of Mr. CHRISTIAN being the judge of their comparative merits, all we can say is that, if the money were twice as much, the adventure is explained.

But is it actually the fact, some readers may say, that architects will knowingly rush into a costly competition in this way for a "scheme" which is "little more than *in nubibus*?" Let us suppose a case. The Ipswich paper tells us, with respect to "the new church of All Saints (West St. Matthew's)," that a few years ago a new "district" was formed and then constituted a parish; that "an energetic vicar was appointed, and a congregation secured in a temporary church"; that "the vicar and churchwardens aspire to a permanent building"; and that the present competition is the consequence, with all the embarrassment it has brought upon "the astonished and grievously burdened vicar and committee." Let us suppose, therefore, that some young clergyman has been recently appointed to take charge of a "district," with a "tin-tabernacle" or iron church, in the suburbs of any town the reader pleases to suggest, and that he and his friends "aspire to a permanent building." Let us suppose that they advertise for designs, offering two or three small premiums, or none at all (it is quite immaterial which), and appointing a professional assessor. Are we to believe that competitors will send in designs without even inquiring whether the promoters have got the money? The "energetic vicar of All Saints (West St. Matthew's), Ipswich," specifies for the cost of his new church 5,600*l.* Has he got the 5,600*l.*? If not all, how much of it has he got? Does Mr. CHRISTIAN think it proper to ask this question if the competitors do not? Suppose the young clergyman of our own illustration to have not one shilling in hand, would Mr. CHRISTIAN allow his name to be used as a bait to competitors if he were aware of this fact?

Our present purpose is no more than to raise this question as a new point. If we say, the competition system is to be rehabilitated by the introduction of the rule of professional adjudication, how far does the professional adjudicator become responsible for the character of the contest? The real prize, as everybody knows, is the employment. Mad as competitors may be, they are not so mad as to "go in" for absolutely nothing but academical success, or even a nominal premium. When Mr. BARRY took in hand the Glasgow and Birkenhead competitions, there was no possible question of the materiality of the prize of employment; but if the Ipswich case be really a "*scheme in nubibus*," how far should Mr. CHRISTIAN lend himself to it without inquiry? We do not suggest impropriety, we merely ask the question. No doubt an answer may be found in the irrationality of the competitors. Possibly it may be deemed preferable to say simply that the professional assessor is only concerned in earning his own fee. At any rate let the point be considered, lest it be found presently that the intended benefit of professional judgment turns out after all to be only an additional snare.

ESPOSIZIONE DI BELLE ARTI, ROME.—II.

[BY A CORRESPONDENT.]

ALTHOUGH it is not absolutely necessary to the immediate object of this paper, I should like to make a short addendum to the account given in my last of the picture *Il Voto*, by F. P. MICHETTI, which is exciting so much attention in Rome, by reproducing the substance of a letter written by a friend of the painter, which has recently appeared in one of the daily papers. It seems that even amongst Italians, such of them as have been city bred and nurtured, the material of the picture has been questioned, doubted, and misunderstood, though it cannot be so to those who have visited the more primitive and remote parts of the country. The writer of this letter assures his readers that it is a faithful representation of a scene really enacted and horrible to witness, which is repeated every year on the day sacred to S. PANTALEONE, the devotion to whom, it is stated, is identical in its object with that paid to PRIAPUS and VENUS by the ancient forefathers of this people. He describes it as one of "fury and abandonment to frenzy, a sight to make the hair stand on end." He says that it was in the month of August last year that the painter went to Migliano in the Abruzzi, three miles from the coast of Francavilla, in a fertile country, and containing two thousand inhabitants. He arrived on the day of the festival of S. PANTALEONE, and immediately occupied himself with recording the typical characteristics of the people. When the religious procession started to perambulate the streets, the painter followed, noting down with his pencil everything that he could. At one point, when the length of the procession was before him, he begged of the mayor of the town to request that it might be stopped for a few moments in order that he might complete his sketches. This was accordingly done amidst the grumbling of the people, who had long watched the painter's movements and occupation with disapproval. As they returned to the church the sun became overclouded, and there fell a heavy storm of hail with thunder and lightning, doing much injury to the crops. Scarcely had it subsided before the people rushed out of the church, believing that it was thus the saint had expressed his indignation against the profanation of his festival by the irreverent painter, and strove to kill him amidst infuriated howls and execrations. And this they would assuredly have accomplished had not he made good his escape, and fled to Francavilla with his studies under his arm.

To return to our inspection of the Exhibition. On the ground floor there are several rooms for the display of pictures and engravings already exhibited, called "retrospective." Most of the pictures belong to the early part of the present century, in the worst decadence of art, and cannot lay claim to much artistic value. Neither are the drawings or engravings anywise remarkable as a collection. We have the well-known steel-plate engravings of the *stamperia*, or government printing-office, the engraved works of ALMA TADEMA, and some clever etchings by J. H. BRADLEY, though these latter are rather overprinted.

The architectural plans exhibited here are all slight and more or less unimportant. Whether it be that the national architectural energy has expended itself in the recent contest for the former king's monument, or that industry of this kind is not required, or for some other reason, there is little in this department calling for attention. *A Design for an Art and Industrial Museum*, by C. CARACCILO, in pseudo-Greek style, has no marked feature. S. M. BIASINI has the *Façade of a Casino*, with belted columns and majolica frieze, hardly coming within the category of architectural structure. In the *Decoration for the principal Piazza of the Quarter of the Prati di Castello*, by V. MARTINUCCI, we have a long line of featureless building, with a central façade and depressed dome, the façade being fronted by an elevated terrace with steps. P. and S. ROSA submit a *Plan for a National Museum constructed on the Thermæ of Diocletian*. E. BASILE has a plan for a small palace, too bizarre and inharmonious to be satisfactory. V. MARIANI sends plans for a *National Gallery in Rome*, the interior of which recommends itself more than the exterior, but even here it is heavy and bald in its lower features. In the same room S. ROESLER-FRANZ exhibits a large series of views of the older parts of Rome, now fast perishing, interesting from both a pictorial and topographical point. Particularly noticeable are the views on the Tiber within the city, which are graphic and well chosen.

We may now turn to the sculpture, which constitutes one of the most important departments of the Exhibition: important, however, in regard to the number of works exhibited only, for it is with a feeling akin to dismay with which one enters upon an examination of them. The term sculpture in its traditional sense, as expressing the most severe and reticent of the arts for the representation of forms of ideal beauty in their abstract rather than concrete significance, is here utterly ignored or misunderstood. We are met by all possible forms of ugliness, triviality, and even the mimicry of disease. We have heads torn from the body, shoulders from which the arms appear to have been wrenched, figures divided in the most inappropriate manner, as if from the hands of a mediæval executioner. Then the subjects of by far the greater part of these works are silly and contemptible in the extreme, and sometimes disgusting. We have gaping mouths, winking eyes, mean and awkward movements everywhere. We have crying babies, full and modern-dressed little children, as from the fashion-card, with cats, parrots, dolls, and playthings: there are lace, veils, head-dresses, and trimmings—the sempstress and tailor are well represented—all sculptured in marble. Amongst this laughing, crying, gaping, kissing, leering crowd we have the head of an old man with a single tooth projecting from his mouth, his neck swollen with an enormous goitre, with the appetising title, *Thy Neighbour*. It must, however, in fairness be stated that this appears in terra-cotta and not in marble. In this inappropriateness of subject the proper value of the material and its suitability are entirely ignored. Although in bronze or in terra-cotta the levity and paltriness of some of these works are not so noticeable as when in marble, yet hardly in Dresden china or Sevres ware could many of them be tolerated. One wonders, perhaps, still more than at the perverted artistic sentiment which could produce these, to what kind of even vulgar and bad taste they can give pleasure, or in what houses they can be anything less than a horror and a scare. Fortunately not all belong to this forbidding category. There are good and noble works here, however few, and to the picking out of these we shall chiefly confine our attention.

Entering the rooms in the order of their numeration we find in Room B two marble slabs in low relief from the chisel of WALDO STORY (American), *Sacrificium* and *Bellerophon*, refined and tasteful in conception, but requiring more study and force in the modelling. (D) *The Daughter of the Sea*, by E. BRAGA, with one hand uplifted bearing a shell, and the other carrying a pearl, is easy and graceful. *The Waking of Aurora*, by A. MEGRET (French), a nude female figure in an upright position, accompanied by an amorino with a torch, is forcible in character and bold in modelling, and is well-felt throughout. *The Little Rogue*, by C. D'ASTANIERES (French), is well studied, easy, and natural, and must rank amongst the best works here. In Room E we have a well-modelled bust of the Pope, by A. GALLI. W. W. STORY (American) has a statue, *Canidia*, broad, severe, and dignified in treatment. *Saffo*, by A. BOTTINELLI, is a work deserving notice. *Venus arming Love*, by A. MACDONALD (English), is a pleasing subject, gracefully modelled and carefully worked. *Evening*, by A. WEIZENBERG, is a graceful figure, though a little heavy, of a sleepy-eyed nymph holding a poppy in one hand and a reversed torch in the other. R. GREENOUGH (American) has a reclining figure of *Circe offering the Cup to Ulysses*, which is well and gracefully conceived, though for the purposes of art the face might have borne a somewhat more refined expression. (F) In the *Eve*, by G. PECHAN (Austrian), we have a somewhat masculine figure, strongly rendered. She is shrinking in fear from the serpent. H. CARDWELL (English) has two works, *Christian Love*, exemplified in the Good Samaritan, and *Pagan Love*, Cupid subduing Pan. They are a little stiff and academic in style, but conscientiously studied, and sincere and thorough in treatment. *It is late yet he returns not*, by A. MASSARENTI, is an expectant female sitting on the shore. It is serious and impressive in its unaffected pathos. *A Caryatid*, by L. SCHILIZZI, for a sepulchral monument, is large in treatment and majestic in sentiment. The figure is wrapt in palm leaves, with the hands crossed on the bosom, and the face bearing an expression of earnest inspiration. G. KOPF (German) sends a *Group of Bathers*, rendered with spirit and verisimilitude. G. BIGGI has a statue of *Brutus* seated in a chair, stern, rugged, vigorous, and impressive. In the *Obstinate Impudence* of C. SIGHINOLFI, a girl taming a refractory dog, there is workmanship which would tell better on a less trivial subject. *An African Hunter*, by S. MORETTI, is noticeable for some ability

of modelling. (G) In the *Julius Cæsar* of E. XIMENES, we have the assassinated emperor lying dead on his back on the ground, with his head raised by an overturned chair. An expression of pain is on his face, and his hands and feet are convulsed by the last agonies. This work has been much noticed and talked of, but hardly strikes one as specially remarkable, beyond the originality of the subject and a power of treatment which removes it from the triviality and affectation of so much by which it is surrounded. *The Imploration*, by A. MARAINI, represents a young girl clinging to a column surmounted by a head (Hermes). She is gracefully and carefully modelled, and the whole conception is spirited and sculptural. It will well bear careful examination. Two bronzes in the next room by the same lady, *Eros* and *A Portrait*, both confirm her power in her art, and are specially noteworthy. L. ANSIGLIONI sends *Galatea*, a nymph reclining on the back of a dolphin, which is graceful and carefully executed, though with some tendency to the ornamental. Entering the room of bronzes, we are met by the fine life-size statue of E. FRANCESCHI, called *Fossor*. This is a really noble work, and one of the most impressive in the Exhibition. A man sits with his feet thrown across a slab, on which he is engraving rudely the symbol of martyrdom, a palm leaf, and the word "Martyr," in the style and manner of the inscriptions found in the catacombs surrounding Rome. The figure is youthful, of Roman type, serious and thoughtful, marked with the heavy experiences of his time. The work is large and sincere, and is altogether worthy of the highest praise. We find life and movement in the *Neapolitan Fisherman* of F. MORATILLA, though the casting is too smooth and monotonous. F. PEREDA's *Little African* is bright and intelligent-looking. *The Trasteverian* of A. LUZI is a woman's head, rendered with strong, coarse realism. E. BIONDI's *Caravan*, an oriental lady seated on a camel, has spirit and movement. *The Boatman*, by A. ALBERTI, representing a youth drawing a cord, is vigorous and natural. It has a rough piquancy by reason of its being untouched from the mould. *The Titania* of E. KEYSER (American), and the *Satyr with Love* of A. SOMMER, may be mentioned amongst noticeable works. E. FERRARI sends *The Battle of Palestro*, a relief from his monument to VICTOR EMANUEL in Venice. *A Boy playing Marbles on the Banks of the Tiber*, by A. LAURENTI, is faithful and lifelike. From J. WARRINGTON WOOD (English) we have *Oberon and Titania*, representing OBERON squeezing the juice of the flower upon the eyes of the sleeping TITANIA—not the least meritorious of this sculptor's works.

Entering the department of the Industrial Arts we are met in the first gallery by the furniture of S. NOCI. It consists of cabinets, escritaires, tables, and other articles. Some of these are of ebony inlaid with engraved ivory, mother of pearl, pietre dure, bronze, or majolica; there is an elaborate chimneypiece of walnut carved in high relief, but it wants unity and harmony in design. A finer and more artistic style of wood carving is shown in the works of S. SCALCO. He has a cupboard of extreme beauty, both in design and execution, artistic in treatment and in excellent taste. An elegant design is also shown in the carved cupboard upon a stand of F. BERTOLOTTI, the central panel of which represents VENUS carrying a winged amorino upon her shoulders. G. PIZZATI exhibits some gracefully designed cupboards and tables in oak and walnut. G. BOLLA has a bookcase upon a stand in wood mosaic (certosino), well designed and executed. The chimneypiece with a picture frame, of C. CAMBI, carved in walnut, is imposing, but it is somewhat heavy and cumbersome in the upper part. (Gal. II.) Mrs. A. FREEMAN (American) sends a chimneypiece and fender modelled with groups of dancing *putti*, which deserve to be translated into a more enduring material than that of plaster. A marble table, with a central picture in mosaic with inlaid sections of pebble, of the workmanship known as Borghesian, by A. VALEUZI, is a fine specimen of its kind. The ebony cabinet inlaid with ivory of G. PARRI, as well as the other works by the same hand, are highly decorated and very spirited. F. POGLIANI has also fine specimens of varied and rich inlay. The Industrial Artistic Establishment of Naples sends a good example of furniture in wood mosaic (cosmatesque). The capitals of the columns, however, depreciate its artistic effect, as they are out of character with the rest of the workmanship. In Gallery IV. is a fine bookcase carved in renaissance arabesque in a finished and elegant manner. Amongst the furniture of F. TOSO in the next gallery there are a number of figures, life size, carved in coloured woods in a realistic manner for hall decoration, than which it would be difficult to conceive anything more disagree-

able, or to imagine where and to whom they could give the slightest pleasure. One of these is a fiend with hoofs and horns in elaborate evening dress, holding out a plate for the reception of cards; another is a female to match, offering a ring. The vulgarity and hideousness might poison the taste and fine artistic feelings of a child for a lifetime, and shake the nerves of a sensitive person in any house in which they might be found. G. B. BATTISTA has a rich specimen of intarsia in ivory and ebony decorated with precious stones. A fine washstand in wood intaglio is by L. MASTRODONATO.

The majolica and earthenware department is well represented. In many parts of Italy there is an attempt to revive or keep up the traditions of the old manufacture with more or less success. The CASTELLANIS of Rome inaugurate a good school in this kind of ware and produce fine specimens. Other artists in various parts of Italy furnish praiseworthy testimony of their skill and devotion. In some places, it is true, the ceramic art has assumed its worst and most inappropriate form. The character of the material and its proper fitness has been ignored, and the most inappropriate forms and modes of decoration introduced. Heavy and cumbersome flowers, leaves, plants, figures, and other objects have been attached to every kind of article in full relief, without any regard to propriety or usefulness, and coloured in a manner not the least decorative. All this is vitiating, existing side by side with what is good and eligible. It is to be hoped that a more correct and better tutored taste will ultimately prevail, to the rejection of the tawdry and bizarre modes which have become too prevalent.

Beginning at the first room we have an intelligent representation of the old industry from Faenza, in the works of A. FARINA & SONS. They are not, however, all alike good. The same may be said of those of MINGHETTI & SONS, of Bologna.

(II.) In the works of G. CASTELLANI we have some excellent specimens. Those in the Persian and Moresco manners are very good. They are, however, a little overbalanced and patchy in parts, wanting that absolute ease and freedom which is the great charm of this kind of work. C. MILIANI has some very noticeable lustre wares, highly decorated and carefully worked. It would have been better if these had been executed upon an earthenware suggesting more quality and texture. It is too white, of the nature of porcelain, lacking tone. V. MOLARINI sends from Pesaro some good traditional work, both pictorial and ornamental.

(III.) From the same place we have seven majolica plates by T. BALDELLI, to which the objection may be made that the ware is too fine and smooth to show the style of decoration off to the best advantage. The same energetic little town sends some fine specimens of traditional workmanship from the hands of BERNARDUCCI and MAGRINI.

(IV.) T. CASTELLANI (brother of the last-mentioned of that name) has a case of fine and elaborate works, particularly a plate upon which are represented three angels kneeling amongst flowers. These are well worthy of careful examination. The objectionable school of ceramic ware already alluded to exists in Rome, Naples, and other cities of Italy. In the works of DE ROSSI BROTHERS we have flowers, fruit, and numerous other objects set upon plates, jugs, and other vessels without the least regard to suitability or propriety, showing that desire to adapt one kind of material to the purposes of another which always marks the absence of a correct art sentiment.

In Room VIII. this kind of perversity reigns triumphant in the works of CACCIAPUOTI BROTHERS and those of L. MARCETTI, which may be dismissed here with a word.

(VI.) The landscapes of A. PEDICONI are too absolutely pictorial and realistic to be adapted to the material he has chosen. G. BONCINELLI & SONS send some fine examples of Florentine mosaic; amongst others an elaborate table top, inlaid with flowers and strings of pearls in well selected marbles and precious stones.

In Rooms IX. and X. we have elaborate pictures in Roman mosaic, all inadequate and unsatisfactory. The only form in which mosaic can be properly adapted for pictorial representation is when it is used on a large scale, so that the eye at a right distance can fuse the parts into a whole. This seems entirely forgotten in the wasteful and laborious attempt to adapt mosaic to pictures of a smaller size.

(X.) G. MELILLO and L. CASALTA exhibit some fine specimens of Neapolitan coral carved and set with good taste.

(XIII.) A. PANDIANO sends some elaborate articles in

bronze and wrought iron. Particularly noticeable is a fine large candelabra. Other articles are noteworthy for their good taste and workmanship. A. PARQUALI has some good reproductions of Renaissance designs in metal. G. MICHELI & SONS show some excellent candelabra, with smaller objects, some of them chased, in iron, brass, and other metals.

(XIV.) Amongst the stuffs and furniture of LEVERA BROTHERS is a carved four-post bed furnished with silk appliqué on velvet, which is rich and elegant. The Venetian glass department is perhaps one of the most satisfactory and delightful of the whole Exhibition. It both retains the traditions of the old manufacture of the best period and introduces new elements in the same spirit of equal excellence. D. BENDON sends some charming articles of elaborate workmanship, large and small. The well-known manufactory of A. SALVIATI sends a great variety of articles, many of which are extremely lovely. Specially may be mentioned those in imitation of precious stones and ancient Roman glass. The Venetian Company of Murano also have much in no wise inferior. Indeed, it is hardly possible to overrate the taste and artistic skill displayed in these admirable specimens.

With these ends our inspection of an Exhibition which, whatever may be its shortcomings, contains quite enough to repay the search for what is artistic and beautiful.

EXHIBITION OF THE SCOTTISH ACADEMY.

WHETHER or not the present Edinburgh exhibition be better than any of its fifty-six predecessors, it is certain at least that it contains a fairly large number of landscapes of unusual merit, not a few excellent portraits, and several works of the imagination of a high order. Some of the Scottish painters appear to be equally at home in portraiture and in landscape, as, for example, Mr. GEORGE REID with his *Loch Skene* (168) and his various portraits, among which that of *Professor Tait* (234), as he stands before his blackboard in the attitude of explaining some profound formula, is seized and rendered with the same simplicity with which *Loch Skene* is presented to us. His *Portrait of Alexander Bain* (242) does not strike us as so successful, perhaps because of the unpleasant contrast between his scarlet robes and his nineteenth-century trousers. On the other hand, the head of *Sir W. Fettes Douglas* is excellent, though less finished than the face of Professor BAIN. Mr. REID has, however, produced a work of greater ambition than these, the *Last Sleep of Savonarola* (32), a large picture, simple and powerful in its conception, but wanting, as we think, in refinement in the rendering of the sombreness of the scene. Of the same name (GEORGE REID), but not an Academician, is the author of a most beautifully painted indoor picture called *In Days of Yore* (517); the colour is rich and harmonious, the conception simple and graphic. From Mr. McTAGGART's *Lobster-Fishers* (223) to his *Portrait of R. D. Orr, Esq.* (343), is a contrast; yet both are excellent. An extremely beautiful display of refined colour and skill of form is Mr. JAMES ARCHER's *Portrait of Miss Archer* (213). From this to the same artist's *Yellow Rose* (518), a portrait of a young child, is a change which we cannot approve of. Great, also, as is the merit of O'DONOVAN in his costume as a Turcoman chief, there is a studied arrangement of details which is too transparent. On the whole, the exhibition maintains a high standard of portraiture. Besides the larger and more finished examples which attract general attention we noticed with pleasure the portrait of a lady by ARCH. D. REID (733), and the *Portrait of G. Webster*, the sculptor, by J. LAWTON WINGATE (422). Nor must we forget the somewhat strained combination of portraiture and idealism in Mr. ALMA TADEMA's *Portrait of a Girl* (401). It is a very beautiful study, and testifies to the artist's skill. But it is hardly fair to the subject to treat her so much as a means of display of harmonised colour.

In figure subjects the President, Sir W. FETTES DOUGLAS, sends *Benevenuto Cellini displaying a finely-wrought Metal Dish to a probable Purchaser* (219). Possibly there is not too much made of the contrast between the artist, hardly concealing his contempt, and the dull buyer's unconsciousness of anyone being superior to himself, but the contrast is none the less unpleasant. *The Armourer* (331), by the same skilful hand, has more of the quietness and simplicity of a master. Sir W. FETTES DOUGLAS exhibits also three landscapes. Mr. ORCHARDSON, R.A., not unmindful of Edinburgh, sends a picture worthy of his high fame, *The Farmer's Daughter* (192). Her attitude

strikes at once the spectator as she stands outside a barn-door feeding pigeons, her left elbow thrown up for one of the gentle creatures to rest on; her right hand, still with some grain in it, strained instinctively downwards; the whole figure takes its pose from this throwing of the left arm to receive the kindly pigeon. Both arms are rendered with true power. But what shall we say of the simple beauty of her print skirt, drawn by the movement into a series of the most lovely folds? It is an example of how to idealise drapery. Everyone knows Mr. ORCHARDSON'S colouring. It is unnecessary here to say more than that it loses none of its charms; the reddish brown and white of the small crowd of pigeons harmonise perfectly with the dress of the farmer's daughter. Visitors to the exhibition owe him their gratitude. This they owe also to Sir FREDERICK LEIGHTON, those, at least, of them who had not before seen his *Phryne at Eleusis*, which, it may be remarked, is seen to better advantage in Edinburgh than in the London exhibition, being to a great extent isolated from the other pictures, and thus free from the more or less killing contiguity of works possessing nothing in common with it. The scale of the picture, the large, simple forms, and the colouring harmonise with the Edinburgh gallery. Nevertheless we are not yet persuaded to like the drapery on her right arm, especially the edge of it, which is made to adapt itself to the outline of her right breast more conveniently than drapery usually adapts itself. No less conveniently does the drapery fall from her waist behind, projecting just enough at each side to ease and lighten the task of drawing in the outlines of the legs. Among the others of greater fame who have not forgotten Edinburgh, Mr. MILLAIS shows, also in his *Caller Herrin'* (322) that he is far from forgetting the mastery of simple conception and simple execution which so honourably distinguishes him. It may be that the girl with her basket of herring is only *Cinderella* in a new scheme of colouring, a silvery blue being necessary for the sake of the herring, and it may be that the leafage and grass which set off her figure could not easily be found on the shore of the Forth so close to the sand. But, for all that, *Caller Herrin'* is full of charms of her own.

Mr. GIBB is a painter of figure subjects, and has evident skill. It may be that he has imagination also of a kind, but we do not appreciate it as we find it in his *Sea King* (329), and still less so in his more ambitious *Last Voyage* (96). Mr. JOHN FAED, another Scottish Academician, has abundance of imaginative force, but, like Sir NOEL PATON'S, it wants restraint. *The Poet's Dream* (16) is—apart from the fantastic idea of mountain rocks and mists, changed into an endless number of airy beings—a curious study, since these phantoms have a very decided taste for imitating well-known ancient statues. The scene is to some extent like a gigantic collection of sculptures, generally with strongly-marked anatomy, and including even the Achilles or Ajax of Hyde Park. We much prefer Mr. FAED when sketching in *The Fleet* (91). Still more we prefer Mr. JAMES FAED, jun., with his *Edge of the Forest* (84), or his *Among the Reeds, Monrieth Loch* (182). He likes a foreground of long grasses or bent, very sensitive to pressure, and often beaten down in patches. With these simple grasses carefully studied and executed in the foreground, he produces his first favourable impression. Thence we travel to a wider view, always characterised by a poetic feeling for nature. This, indeed, in varying degrees is the character of most of the landscapes in the exhibition. There is no grand conception of any one scene, but there is a most extraordinary amount of genuine poetic feeling for Nature, and if no commanding genius should ever arise out of this abundance of true talent, there will nevertheless be no reason to regret what has been done so far. Most of the landscape painters to whom we are here referring are known in the exhibitions at Burlington House; but there they appear only in isolated examples, while here they are not only more amply represented, but are, so to speak, more at home. Mr. JOHN SMART is a favourite landscape painter, and his *Last Rest of the Clansmen* (137) is a good picture, while his *Lochan Dhu, Loch Lubanaig* (330) would be more charming than it really is, and that is much, if there was a very little less of the pervading green spread over it. Mr. SMART sketches himself in his foreground and his distance, concentrating himself on the middle scene and giving it a very simple beauty. Mr. DAVID MURRAY spares no pains in his foregrounds. Less known, at least beyond Edinburgh, is the work of Mr. PATTI JACK, whose *Whins in Bloom* (236), and *Auirland, Wigtownshire* (722), both belong to a class of

landscapes fairly small in scale, but yet large enough to give scope for a very fine and sensitive brush.

The influence of the French Impressionists has not altogether passed over Scotland. To that school belong Mr. R. MCGREGOR'S *A Heavy Load* (338), Mr. JAMES IRVING'S *The Apple Harvest* (732), and Mr. J. FRASER TAYLOR'S *The Potato Harvest* (726). Possibly one or all of these three artists may do much better in this direction; but as yet they have hardly justified a departure from the national manner of treatment in the matter of landscape. Mr. MCGREGOR is true enough to the Scottish school in his interiors, as in (365) a small child trying to smoke a clay pipe, to the constrained amusement of an old man, much worn in body and dress; we should mention also his open air *Girl Reading* (282). Mr. GEORGE HAY is an able and accomplished painter of indoor effects, as, for example, in his *Dominie Sampson* (341), and *Caleb Balderstone's Ruse* (300). So, also, Mr. HOLE may be said to have succeeded well in his scene from "Henry IV.," when FALSTAFF boasts of his honours before the Prince (356). That is to say, the picture has been very successfully thought out and planned as to action, space, and colour; but much could have been done in finish and in giving more effect to the colouring, as has been done, for example, by Mr. GEORGE REID in his *Days of Yore*. Mr. THOMAS FAED has a true command of pathos, and it is therefore to be regretted that in such a picture as "*I cannot, Mother, I cannot!*" (349) he should not have endeavoured to dissociate the persons of the scene from a special class of eminent respectability. No doubt there is as much pathos among the eminently respectable as in other classes, but somehow such a picture carries with it far too special a sense of pain; it is almost as if we had a portrait of some particular young lady in these particularly unpleasant circumstances.

Among the less pretending pictures we may notice a bunch of larkspur (204) by Miss ELIZABETH GULLAND, shells (718) by Miss JANE MILLER, and chrysanthemums (114) by Miss ALICE GRAY, the last-mentioned being hung too high, as, indeed, are not a few small pictures of very unusual merit, while, on the contrary, a goodly number are well placed which would have been better outside the door. That seems to be inevitable in all exhibitions.

The section for sculpture is small and, as usual, has a comparatively large number of portrait busts of persons whom, without disrespect to the sister art, we should prefer to see on canvas. The painter has many aids which the sculptor can never command, and some of these subjects require a good deal of aid. Mr. CALDER MARSHALL, R.A., has sent a marble statue of *Cinderella*, which is very rightly placed in the centre of one of the rooms. He is a sculptor who never loses his simplicity and dignity of style. Mr. CLARK STANTON also is possessed of the true spirit of simplicity and largeness of form, as may be seen in his statue of *Pandora* (813) and his relief of *Twilight* (821). But in his draperies and hair, and partly also in his forms, he treats slightly and in a scratchy manner details which could and should be faithfully worked out. If the artist does not care to work them out, let him conceive his subject so as to do without them altogether. That is a very simple request. Mr. D. W. STEVENSON'S *Hero* (799) has lost her lower limbs under very bad drapery. His bronze statuette of *Echo* (801) would be a true and good work of sculpture but for the drapery. Mr. ALEXANDER RHIND sends a statuette in marble of the *Lady of the Lake* (820), a charmingly-conceived figure and well executed. Mr. W. BIRNIE RHIND, in his group to commemorate Tel-el-Kebir so far as the Highlanders were concerned, has seized a true artistic moment, and has shown a genuine love of form, notwithstanding the vast display of accoutrements which threaten to conceal all form. He will learn that these things, so necessary in training soldiers, are perhaps not so necessary after all when the final charge is made, and can at any rate be dispensed with in art to a great extent.

The Secretary of State for India is considering a memorial from the civil engineers employed in the Indian Public Works Department, claiming more fair and equitable treatment as compared with military officers engaged in the same service. The civil engineers claim equalisation of pay and retirement with their military colleagues, promotion proportionate to respective numbers, similar pensions, &c. The memorial also suggests that the council in London should include one civil engineer of Indian experience.

MODERN DESIGN.*

BY J. D. SEDDING.

(Continued from page 163.)

FIRST, then, our design is wholly eclectic, and I have just said that the root of this—yes, of most of its failings and failures—is the loss of tradition. This central defect brings in its train a multitude of inevitable evils; yet while recognising these evils as inevitable, it is clear that they may be aggravated or alleviated, according as they are met. This eclecticism—how is it manifested?—how is it to be met?—and what are its results? When an architect has to make a certain design he manages, by one of those strange strokes of nineteenth-century power not found out in old days, and not yet patented in these, to convert his mind into a magic-lantern. If the man be of methodic habits, he simply goes to a well-assorted bundle of slides that generally lie hard by his sketch-books; each slide representing a special phase of historic art. Having duly selected the period he will adopt, he slips his slide into his mind, colours it with a little of the light of his own fancy, and, *voilà*, the thing is done. This constant and seemingly inevitable resort to types of bygone days is bad, if for no other reason than as a proof of our lack of inspiration, and inspiration has accompanied the development of every phase of historic art, whatever its date in the world's history. This is a hapless state to be in, but who shall say our present straits have not been greatly aggravated by the narrow spirit which guided the early days of the Gothic revival? With something of the pride of our first parents after they had eaten of the tree of the knowledge of good and evil, these arch-rebels from authority and exiles from tradition, the Gothic revivalists, laid down hard and fast rules as to what was to be studied and what was to be religiously eschewed. It was demanded of us that we should look at, and imitate, only the rudimentary Mediæval art, and chronology, and not the law of human development, was to settle the question of the relative merit of God-inspired art. So many flaming swords were brandished about at the time, so many vials of wrath were held in the air, that everybody (except the impious few) fell on his knees at once and straightway worshipped what and how he was told, and a pretty bit of genuine nineteenth-century ritual it made. But human nature, which can stand a great deal, must have its way at last, and it came to pass that the theories that were gulped down with apparent relish in 1840, and the types of art then admired did not satisfy the minds of the people of 1850, and the theories and types worshipped in 1850 would not do for 1860, and those of 1860 would not do for 1870, and so it has gone on, and we have "succeeded in failing" in everything, and perchance the mind of 1890 will, with equal disdain, reject the types in vogue with us at the present day. And the long and the short of it is, we are suffering from dissipated eclecticism, and we are now arrived at that luckless state when even the power of selection and the faculty of concentration of thought seem to have left us, and all forms of art viewed with equal concern or unconcern as the case may be.

One of the most saddening, if not one of the most serious, results of this anarchy of taste is evidenced in the attitude towards old art of the younger architects of the present day. A few months ago and I was one of a select party of architectural students on a sketching excursion. The excursion was perfectly planned, admirably presided over. There was plenty of the oil of good companionship to make things run smooth. The choice of subjects was faultless, and yet, though everything was attractive all round, something was lacking. The choice of subject, I have said, was admirable both as to range and arrangement, for it included nearly every phase of every period of English architecture, from the "undoubted" Saxon of Brigstock to the most adorable declensions of the latest phases of Queen Anne. There was architecture ecclesiastical, episcopal, monastic, civic, domestic, baronial, cottage, manorial, scholastic; and yet—dare I say it?—the appetite to thoroughly enjoy so fascinating a bill of fare was wanting. You got a sense of nausea, of distaste, of the lack of appetite we usually associate with a pampered stomach and a gorged digestion. And will you believe me that, throughout the whole excursion, surrounded as we were by the very pick of grand old English work, the only things which seemed really to awaken the fire of the susceptible souls of the younger men into real rapture was some trumpy Jacobean pew-moulding or organ-gallery baluster; or some petty school exercise-book flourishes and signboard writing scabbled on an eighteenth-century memorial slab, or some heraldic devices and a detail or two (suitable for a Queen Anne fireplace) from an Elizabethan tomb or a curly-headed Georgian head-stone? Yes, to this day, though I have thought a great deal about it, I cannot make out that rage for memorials of the dead, unless it be that the Architectural Association has offered a prize for the best Queen Anne design for a monument to the Gothic revival now considered to be in the very last stage of a rapid decline. But why not let the dead bury their own dead?

Now, this strange lack of ardour in our younger architects, this absence of a generous abandonment to present delight and trust-

* A paper read at a meeting of the Architectural Association.

fulness as to the future, this prevision of coming evils unusual in youth, this want of sense of proportion and of power of estimating the relative value of things to be studied and drawn and loved, struck me greatly. I thought of my own green youth twenty years ago, when, like Gray's "little victims," one played regardless of one's doom. It made me feel how much was in the point of view. Here the youth of 1882 looks at every period (even those in vogue) as though it had a halter round its neck. Here was plenty of admiration, but of the serious, adult type; the young students had drunk of the same cup of bitter experience as their elders. They knew we had "succeeded in failing" in every period we had laid hands on, and even as they rushed at their scrabbled slabs and pew mouldings—

Still as they run, they look behind,
They hear a voice in every wind,
And snatch a fearful joy.

Alas! alas! we may never say of them as of the young students of 1860, "Where ignorance is bliss 'tis folly to be wise." These are not ignorant, they have no bliss, they have no sublime folly.

But to return to the eclecticism of modern design. See how our architecture suffers by it in detail and in style; and, although the former may be generally fairly correct, the style is almost invariably misrepresented. You know that (*pace* Mr. Gotch) it is not the dress that makes the man. His personality consists rather in his expression, in his build, his manner—his style, in fact. And so in architecture, the type of plan, the manner of grouping, the expression of the structure, as well as its actual features, go to make up the style, and the style is as essential to the rendering of a period as the details employed. But we have had so much to do to keep our heads above water during the torrent of changes of the last twenty years that only the strong swimmers have been able to carry away more than a superficial knowledge of the periods that have been run through; and, consequently, our imitations must be either exact copies or inexact imitations. The deficiencies in modern design of matters relating to style are very glaring; we may copy the details, but I say we almost invariably miss the essentials of style. Maybe we dress up our mediæval work in the proper mediæval tunic and beef-eater's hat, or our Queen Anne in the correctest breeches and buckles, and coat of a delicate ginger; but the jaunty air and self-conscious look and twinkle in the eye betray the period it is of. Of course we know that the Americans beat us on this point, as on most. The American architect is altogether a smarter fellow than the English. His Queen Anne has a sprucer dandyism than ours because he travels more. The shoe-buckles in his case are from Normandy, and the flowered waistcoat is of Franco-Anglo-Dutch extraction, worked on a ground of Italian satin (cotton back). His mediæval work is altogether ahead of ours in dash and daring, and it covers a wider chronological and geographical scope. He can combine circular dungeon keeps like the Tower of London (and equally awe-inspiring) with a dainty mansion dressed in half-timber work, like a Sussex or Normandy cottage, presumably representing a wall of 4½ inches thick, whose terraced ramparts and cross-bow slits, though they command only a cabbage garden, suggest to the imaginative mind of a susceptible Yankee a siege at any moment from real knights in real armour not made in Birmingham.

And now a word as to our attitude towards traditional art and our methods of acquiring and applying its types. It is plain to me that although the many are too inartistically inclined to study anything but photo-lithographs in the journals, the few who are doing their best to improve themselves and the art they practise are terribly tempted to make too much of old examples and to use them unwisely. If a nineteenth-century architect studies a style too exclusively he puts himself at the mercy of the old work, he thinks any variation wicked, and he ceases to be in harmony with the spirit of the present day because his heart is where his treasure is, in the past. We cannot fail to see that excessive resort to old example for every detail and every leading thought in design is bad. 1. We may get to rely exclusively upon the honey of the past (and hunger justifies any theft) and make no effort to coin food for ourselves out of the best tendencies and opportunities of the day in which we live. 2. We may get to imagine, with many excellent but moody-minded people, that the conditions which surrounded old art are part and parcel of its merit, and that these must be stereotyped in the nineteenth century ere we can hope to do good work. 3. We may have too many "excitants" for healthy design (and every idea is an "excitant" to the mind). 4. We may get to consider the stimulant as a necessary of life, and cease to nourish ourselves by the food of self-cultivation. 5. We may err by this radiation backwards by taking to copy things outright—a practice not at all unfrequently adopted, which will do neither ourselves nor our fellow-craftsman in the workshop of the nineteenth-century world an atom of good.

Of course, what applies in these remarks to contemporary architecture applies also to the allied branches of designs, such as furniture, stained glass, wall-papers, woven fabrics, metal-work, and the like. Now I do not think any decent publisher could be found to issue a bit of old poetry or old music, franked with a living man's name, and none other, although it was no more his composition than the man's in the moon! And if he did, the

transaction would be described by the world in fitting terms. Think how the world yet rates poor Chatterton's forged "Balade of Charitie," although, forsooth, it was the immortal boy's own production, and teemed with strokes of genuine poetry. Yet, as you know right well, in all branches of decorative design this sort of counterfeiting goes on, and manufacturers and designers do not blush for it, and the world does not characterise the transaction by the hard term of forgery, although in this case the things produced are real counterfeits that are foisted upon the public as genuine productions of the age that has rescued them from oblivion. It may be urged that where an old thing possesses real excellence, it were a pity everybody should not be able to enjoy it; or it may be said that as accuracy of presentment of a period aimed at is so excellent a thing in itself, such forgeries are free from blame because no living designer could touch it by original effort. This may all be very true, but do not let us point to such art as the nineteenth-century art, or as a token of progress. All is not fair in love, nor in war, nor in design. If you get your end by wrong means, it were better not attempted. All this sort of art reminds me of an embalmed corpse in a ball-dress. It is historic art made histrionic. It is like a scene in a theatre, where all the stage properties and dresses and wigs and pigtales are true to a hair, and you value the presentment as a piece of patient archæological research, yet are none the less glad to find when you get home that you are still in the century in whose workshop God gave you a bench.

What then should be our attitude to old art? This is really one of the great questions of the day. Let us look for a moment at the attitude of artists of old days, when they desired to get the influence out of antiquity, or to work in accordance with it. Every one knows how ardently the Italians loved Greek sculpture and Greek detail. But what they did was to study it so closely as to draw the nectar out of the old example, to cull its essence, to bring the spirit of the antique into contact with their own responsive spirits, and out of the impact to get fresh life and fervour. "Out of the strong came forth sweetness." As with the bees searching for secreted nectar, so with the student of historic art, the result not only supplies him with food personally, but the search is the means of fertilising the flower and of preserving the species. It is true we have no living art to fall back upon, as the Italian had, but we have one to make, and we have ourselves and the best imaginative tendencies and capacities of the age, joined to the lessons derivable from antiquity, wherewith to make it. Let us, then, be determined, however much the effort may add to the difficulties of our personal work, to be true to our own highest ideals and the highest ideals of our generation, and there will be hope for Victorian architecture. Nay, there are so many ways in which modern work may not only vie with, but beat, old work. Old art, not only individual, it is not always good, it is not always severe, it is not always interesting, for there were dull British architects in old days as in these; and we may not only cull all we can from antiquity, and impart the result to the structures we now rear, but we can imbue them with the more cultured individuality of an architect of the nineteenth century. We can grace them with more finish; we can plan with a more gifted sense of artistic planning; and we can put it into more thoughtful detail and more romance and poetry (and science too) than can be had in many a phase of historic art.

There is another point connected with this very idolatry of old art which I should like to say a word upon. From what one sees in the most recent developments of Victorian architecture, it appears to me that we are suffering from what I would call a penitent enthusiasm for the types that we had prejudged falsely. You know how twenty years ago "Christian architecture" was all the rage, and the term included only that which was not later than the thirteenth century. We were taught to cross ourselves at the sight of the Perpendicular; and, as for the Renaissance, even the most artistically elaborated vindictive of Mr. Ruskin could not fitly express one tithe of the loathing all pious-minded people should instinctively feel at the ungodly results of ungodly types of art. Broader views now happily obtain, yet the errors of past prejudice have left their stings behind them. Under the circumstances of the case it was inevitable that when once the spell of prejudice was broken, and the cast-iron barriers hurled down, it would be impossible to regulate, much more to check, the flood of admiration that would set in. And that is our present case; our admiration for the Renaissance enfolds in indiscriminating embrace all that had been so indiscriminately abused in the past, whatever its quality in the scales of good taste.

Now, I am not for a moment desirous to see another court of art-inquisition erected upon the ruins of the last—far from it. I love not to condemn the fruits of any well-meant service of mankind. Yet no one will say that the intrinsic value of all phases of art is the same. Vanbrugh's Renaissance is good of its kind, but the degree of its goodness can only be rightly measured by comparison with Bramante's, and I cannot see that because our sympathies have widened our power of comparison should by the same token have lessened. Liberty of range ought to be possible without necessarily meaning contamination of taste. Because the Gothic revivalists used the tarbrush so liberally over the Renaissance generally, that is no reason for our indiscriminate employment of whitewash. Let us bear in mind that as there is noble and ignoble Early English and Perpendicular, so there is

noble and ignoble Renaissance. We ought still to practise selection.

Seeing, then, what I do see in modern design—an entire absence of proportionate valuation of merit and of power to discern defect—seeing that the silliest, the most contemptible, the most glaringly bad features of historic art are copied by modern architects with the same innocent ardour and peculiar devotion as accompanying good features, I venture to characterise such violations of the true canons of good taste as mere licentiousness and Chinese tailorism. To sum up briefly, how we shall most profitably deal with an old example, let me say we should study it with loving sympathy—we should turn to it constantly for refreshment amid the heart-breaking failings of our own efforts—we should take it with thankfulness as the good grain from God's garner, laid by for our special needs (for none so needed the inspiration of old art before), as the good seed that, if put into the earth, and watered by our own endeavour, will grow and fructify as of old. To use its *motifs* is not wrong where we cannot get on without them. We should study it so that it should not only help the formation of our own taste, but lift our mind to a high level and hinder us from grovelling in routine. But do not let us borrow in order to compose a new design, but only use it to stimulate our ideas before they are expressed, and in order to get into relation with traditional methods of treating such subjects as we may have in hand. Do not let us, however, suppose that because we have hit upon an entirely new treatment that is still in accordance with artistic rules, that we are wrong—it is a blessed thing to be able to make breaches in the four walls of present circumstances. The system of design that never gets beyond the tether of the leading-strings of antiquity is not a living thing. The ancient example which, to my mind, is calculated to impart the most useful lessons to the modern architectural designer is that of Lot's wife. Remember Lot's wife!

The best corrective to all our improper leaning upon old art is, then, the fostering of individuality. And there never was a time more favourable to the exhibition of genuine individual character than the present. Let us note, moreover, with due satisfaction the evidences of this excellent trait in the work of many of our leading architects. In this emphasis of personal character lies, I verily believe, the brightest hope for modern art. Yet who is not aware of the vast amount of commonplaceness that stares you in the face as you walk the streets of London, or of any of our large manufacturing towns. London has been practically rebuilt during the last fifty years, and what have we to show for the unspeakably vast opportunities nineteenth-century architects have had placed in their hands. Goethe has called architecture "petrified music." Well, I hope we shall hear the music, in this case, some day! But at present I would ask you how many of these enormously costly edifices do you suppose will figure in history, except, perhaps, as the scene of a well-deserved bon-fire! Which of them gives you a spark of imaginative delight? Which creates in you a sense of that captivating and communicative thing—human interest? Which of them speaks of spontaneous inspiration—"fresh as wild roses"? Which of them has "quality"? Which suggests the divine origin of the gift of its design?

And why is our city architecture and much of our general design so very uninteresting? For this very reason that the designers are not interesting men. It has been said of life, that you find in life exactly what you put there; and so it is with architecture. If we were to put more thought, more poetry, more intensity of personal power into our work, if we crooned over it more, and let it be interpenetrated with our own character, it would add to our own personal interest in it; it would gain new charm and new power of appeal to our fellow-men, and would be a worthier offering to posterity. Our work may be never so faulty, yet, if the stamp of personal thought and of the mould of our own mind be there, it will cover a multitude of sins. Granted, moreover, that Victorian art is bound by the circumstances of our age to be a mongrel thing, this is only the more reason for the exercise of some controlling personal faculty to draw everything together and preserve the unities of art. And let none of us think to escape this necessity for doing true individual art by the plea of the smallness of the works it is our lot to do. If you think the matter over you will find that the very pick of the world's best productions are small things. How little Niccola of Pisa guessed that he was building himself an everlasting name, and earning a place among the immortals, when he made his pulpit! And even the smallest details of stone or wood or iron-work are capable of taking the very finest artistic expression. Nay, the things that seem to have the simplest range and the tiniest area for display are usually those which most tax a man's invention, and best represent his peculiar power.

The next point I would refer to is the limited range of our architectural design. No one expects, or ought to expect, to find work done nowadays that represents the highest summit of ideal art. We cannot forget that all art of the highest class—such as that of Greece in the days of Phidias, of France in the thirteenth century, of Italy in the fourteenth century, of England in the fifteenth century—comes only as the result of long preparation, as the *crème de la crème* of art that has stood a long time. How can our architects attain all at once to balanced qualities? And beyond the condition of the artists themselves, it also occurs to one to say that only a prepared public can appreciate really big

art. I have already descanted in my bravest tones of the extreme cleverness of modern design. Yes, gentlemen, the pity of it is that it is so clever; for that is just what the best historic art is not: it is inspired, but it is not clever. You know what Pascal says of eloquence:—"True eloquence," he says, "is that which laughs at eloquence." So, I would say, true design laughs at design. Look at any fine old building, with its calm front, its simple structure, its composed manner, its large effect and free spaces, and note how, if it be audacious here and there, it is placid as a whole; how, if it indulge in graceful refinements and delicate felicities, it does not rely on them, but upon accurate proportion, rhythm, and other simple or solid elements. Then turn to our Victorian designs. How much faddle there is about them, how inflated and self-conscious and concocted they look, how whimsical their air, with their garniture of superfluous and often spurious prettiness. And what I say on this head I say specially with regard to the Renaissance side of our design, and not so much of the Gothic. To speak truly, the present outburst of Renaissance design ought to have been preceded by strenuous study and a long vigil of preparation; had it been so, we should have a different tale to tell at this present moment. With the exception of such Renaissance as that of Mr. Norman Shaw (the man who, more than all the members of the Royal Institute of British Architects put together, enfranchised modern design, and who, perhaps for that reason, seems least eligible for the honours of the Institute)—I say, with the exception of the Renaissance of Mr. Shaw, Mr. Bodley, Mr. Philip Webb, and a few more—that is, of men whose sympathies and studies have set in this direction for full twenty years—you will find abundant testimony of complete unpreparedness in our designers in this class. Hence the failures of our Renaissance work; hence, too, the greater excellence of our Gothic work, because here we have had fifty years to prepare for its practice, and the Gothic designer is far too well charged with Mediæval ideas, and far too deeply read in Mediæval secrets to wish to spread himself out on a wall, and deploy before the eye of the astonished spectator all he knows, and all he could tell if he chose. Perchance, too, there may be something in the fact that the ranks of the Gothic school have been weeded of the half-hearted, half-taught adherents, and that only the chosen few of trained ability and tried spirit are left—the few whose quest has been crowned with spoils, too blest to relinquish their gains at the bidding of a fashion-mongering crowd. For one or both of these reasons, I am bold to say that the general run of our Gothic work is less forced, less spurious, less concocted, less inflated, less amusing—I had almost said in regard to the radiant imbecility of its applications of cribs from the past—than our Renaissance.

Lastly, may I crave your indulgence while I say, in the presence of young men, how much I, personally, deprecate the prevailing practice of calling upon young men to design. I never encourage a young man to design at all, and because I believe it to be against his own best interests and the interest and honour of art that he should trade on insufficient knowledge, or make a call upon a personality which is only in embryo. Why, he cannot render the great qualities of a great thing, even if he tries to copy it, any more than a thrumming schoolgirl can play a bit of Beethoven! What was the good of Mozart trying to compose at five years old? What is the good of a young architect spinning thoughts out of brains whose fibres are not equal to the strain of weaving? Let him rather, like the novice in a monastery, learn to keep silence—yea, even from good words. Let him, during a long novitiate, learn the real nobility of his high calling. Let him read his Ruskin; plod patiently on in the modelling class; let him learn the true principles of design; study the best principles; train his hand, his soul, his imagination; let him go to concerts, read poetry, prose, and romance, and combine with this all that he can possibly cram up of the history and composition of glue, of the newest electric light, the choicest method of laying drains and ventilating them with imperial self-acting exhaust ventilators, and know all about warming and acoustics and girders; let him draw and study flowers, foliage, animals, men, birds, trees, rocks, glaciers; let him seek to gather all that is "fair and fit" in all creation, but not design. I know my "Pope" too well to recommend that flattering folly,

A little learning is a dangerous thing, &c.

Having trespassed so long on your patience, I must draw my paper to a close. You may remember that I began with stating the position I should take in this paper. I undertook to look modern architectural design full in the face, and learn the worst about it without flinching, and to pick up such crumbs of comfort as came in our path. There is so much more, however, to be said before its present condition and its future prospects can be adequately told that I feel I must apologise for the little I am able to offer to-night. The line I have taken in discussing the perplexities of our work is to concede as much as one can to the modern world, and to the conditions of our age, while still claiming high ground for the pursuit of our vocation as artists; as, for instance, the inevitableness of our resort to ancient art of all possible kinds with the consequent certainty of reaping a harvest of mixed types and such like matters. Where you have a tangled skein and cannot unravel it in any other way, you break some of its threads and the

thing is easier at once. Modern design, as I am never weary of reiterating, is full of great faults and great qualities. There never were grander times for a man of mettle to be called to work in than the present, and just because the difficulties are so trying, the way so steep, the mists so dense about our feet and round about us. Yet there are moments when the watch-fires glimmer out in the heights above us, and we know that our labour is not in vain, and we press on. The great thing is that no one shall be indifferent to what is going on about us, and that every one should make a point of trying to crystallise the good tendencies of his design in the present day, and to amend its bad ones, and everyone can do something. Let us, moreover, try, each in our little way, to cultivate the virtues opposed to our present vices. To make of our changefulness of purpose, flexibility; to build chastened hopes on the ruins of our despair; to bring upon our gross licentiousness of taste the light of a more exact knowledge and clearer views; to let our love of faddling excessive ornament grow up into refinement and finish. And *finish* means not only to add refining touches, nor to make work as beautiful and simple and pure as may be, but it is to add something to it, by virtue of what, in Carlyle's language, "comes from under a man's hat," guided by the utmost knowledge and taste attainable from the highest imaginative tendencies of the day in which we live. Finally, my younger brethren, "Don't talk of what you are going to do. Do it!"

Discussion.

The CHAIRMAN said that the large attendance of members and the marked attention given to the lecture was perhaps the highest compliment they could have paid to Mr. Sedding. He thought Mr. Sedding had taken a somewhat gloomy view of the situation. For his own part he believed good work was being done, and that when time had clothed it with picturesqueness it would be said that good work had been done in the present age. In inviting a discussion the chairman recalled the advice given by the late president, Mr. Aston Webb, that the junior members should take their part in the discussions.

Mr. S. VACHER proposed a vote of thanks to Mr. Sedding for his paper. Mr. Sedding had remarked that they were too cosmopolitan in their studies, but it should be remembered that the question of pounds, shillings, and pence affected most of them. He thought, therefore, that the architect who adopted the profession to make money should have a liking for some particular style, and work up to that style. As students he thought they could not try their hands at sketching and designing too early. Seed was thus sown that would bear fruit later. Mr. Street had been in the habit of sketching everything he saw; so also had Mr. Burges. The architect, if unpractised in design, would be likely, when he got work to be carried into execution, to find his first attempt at design a failure.

Mr. ASTON WEBB being invited to speak, said he had come to listen and not to talk; but he would have great pleasure in seconding the vote of thanks to Mr. Sedding for his thoughtful, useful, and helpful paper. He agreed with the chairman in wishing that Mr. Sedding had been able to point to more that was good and hopeful in modern design; no one, however, ventured to think that he could suggest any royal road by which excellence could be attained. Looking at the merits, rather than the demerits of the present age, he agreed with the chairman that there was a great deal of architectural work, which, if they themselves did not live to be proud of, others would. After all, the architecture of the past they were all so proud of, was the good portion which remained out of much rubbish that had disappeared. The question of style had come up several times in the evening, and perhaps it was natural that it should, and it reminded him that he had seen in the professional papers that day, with some astonishment, that a discussion on Gothic style had taken place in one of the provincial architectural societies, and that a large majority had decided in favour of Gothic and its suitability for present wants. Mr. Sedding put down what was bad in the present day as arising from the want of a tradition; but it seemed to him (the speaker) that if they had a tradition at all it was certainly the Gothic tradition, and they should take up the Gothic revival where the old masters had left it. Mr. Webb then spoke of Mr. Street's building at the corner of Sloane Street, which was confronted on the opposite side of the street by some buildings in Jacobean style, or whatever they liked to call the style. In both there was style, and, as adapted to modern wants, each seemed to merge very closely into that of the other. Wakefield Town Hall was a good and a fine work, and one that would last. These, whatever style they belonged to, must be called nineteenth century in style.

Mr. J. A. GOTCH recommended the sketching of old work, not for reproduction's sake, however. It gave the student occasionally a good idea of what to avoid. He believed the present day was witnessing a return to what must be the foundation of everything in this world, namely, common sense. He thought great strides had been made in architecture in the last twenty years. At the beginning of the century common sense was derided, and buildings were put up in flagrant opposition to common sense. If in future any Victorian style was to be recognised as admirable, it would be found in the works of engineering, which were far more characteristic of the present day than anything else.

Mr. R. C. PAGE, vice-president, in supporting the vote of thanks, said he considered the present position of architecture was both discouraging and depressing. He thought it was a mistake for students to design.

Mr. MARTIN thought no harm would come if they made high principles their aim. If students did not begin to design when young, they ran the risk of becoming copyists, or at best, archaeologists. One great drawback, particularly in London, was the hurry in which work had to be done. Clients would allow no time, either for the planning, or the actual building of the work. Consequently the work was a sham. As an instance, in Wood Street, after the fire, what had been built on true principles was still standing, while all the sham work had been levelled with the ground.

Mr. FARROW said that eclecticism was no doubt a characteristic of the age, so that something might be said in favour of those who attempted to cull from past ages whatever they might find suited for their purpose. Mr. Vacher had rather harshly criticised the Natural History Museum at South Kensington, but the building was suited for its purpose.

Mr. VACHER: The gurgoyles?

Mr. FARROW said he was coming to speak of them later. No one who studied the plan of the building would fail to see that it was a modern plan, produced for the modern purpose of a museum which had no prototype in Mediaeval times. Terra-cotta, it had been thought, would withstand the London atmosphere better than stone, and the architect, having no previous work as a guide to its treatment, had struck boldly into a path which he thought would enable him to treat the material in an original and modern way. As to the gurgoyles, it had often been explained that they had a real use, and carried off the rain-water if by chance the gutters got choked, and thus prevented the risk of what might otherwise ruin the building. If any student had a liking or a gift for designing, he thought he could not help practising design; students could not keep from trying their hands if they had any inspiration at all.

The vote was passed by acclamation.

SOCIETY OF ANTIQUARIES OF SCOTLAND.

A MONTHLY meeting of the Society of Antiquaries of Scotland was held in the Royal Institution, Edinburgh, on Monday, Dr. Arthur Mitchell, vice-president, in the chair. The first paper read was entitled "St. Ninian's Suburb and the Collegiate Church of the Holy Trinity, founded at Edinburgh by Queen Mary of Gueldres, the widow of James II., in 1462," by Daniel Wilson, LL.D., honorary member of the Society of Antiquaries of Scotland, Principal of University College, Toronto. After referring to the fact that thirty-five years had now elapsed since the demolition of this venerable structure, and that he alone survived of the band of antiquaries who assembled within its walls in 1848 to take part in the search for the remains of its royal foundress, Dr. Wilson went on to say that it seemed fitting that such a historical memorial of the fifteenth century should not be allowed to be swept away without some effort to preserve a definite record of its actual appearance and architectural details. The interesting building, which was the earliest specimen of the ecclesiastical architecture of the reign of James III., stood for some time before its demolition unencumbered by the buildings which had concealed it, and thus the author was enabled to make the careful sketches of its appearance and details which he now submitted to the Society. Dr. Wilson then called attention to the Hall of the Cordwainers, from which a sketch was exhibited of the arms and motto over the main entrance; the neighbouring structure, known as Dingwall Castle; the adjacent Leper Hospital, and the supposed Roman road, which traversed the quarter. The progress of the building of the church was traced in the Exchequer accounts and from other sources. The building was then described in detail, with references to a series of beautiful drawings by Dr. Wilson, and a ground plan made before its demolition by Mr. Kerr, F.S.A., Scot. M. George Seton, Mr. Kerr (architect), and Dr. Arthur Mitchell referred in complimentary terms to the drawings which Dr. Wilson had sent to illustrate his paper, and also to the well-remembered zeal and energy of Dr. Wilson himself as secretary of the Society. In the second paper the Rev. R. R. Lingard Guthrie contributed a very interesting notice of the graves of the regicides at Vevay, in Switzerland, with copies of the inscriptions, some of which have not been visible for a century at least, but which he had the opportunity of copying while some repairs were being executed on the church in autumn last. The third paper was a notice of an ancient portrait on panel, formerly in Stirling Castle, by Mr. Charles Elphinstone Dalrymple, F.S.A., Scot. The picture, which is now the property of Mr. C. E. Dalrymple, was exhibited to the meeting. It is on an oak panel, 15½ inches by 19 inches, and represents a man in the costume and armour of the second half of the sixteenth century. It has been considered to be of the school of Clouet, the French portrait painter of that period, but the character of the countenance is Scotch, and the original may have been one of the many Scots who frequented France in that age. The fourth paper was a description by Dr. John Alexander Smith,

secretary, of a considerable collection of stone implements and other objects, chiefly of what has been called a neo-archaic character, from Shetland and Fair Isle, which had recently been presented to the museum by Mr. John Bruce, jun., of Sumburgh, and others. The casts of the Kildalton Cross and of six other sculptured stones in Islay, which were sometime ago sent to the museum by Mrs. Ramsay, of Kildalton, were described by Dr. Arthur Mitchell from notes supplied by Mrs. Ramsay, and the special thanks of the Society were awarded to her for this interesting and important donation.

THE ITALIAN LAW OF COPYRIGHT.

IN Italy authors have the exclusive right of publishing, reproducing, and selling the reproductions of their works. The following come under the same regulation:—The printing or other publication of lectures, speeches, and public discourses taken down in shorthand or otherwise; works or compositions adapted for public representations, and the execution of all kinds of choral or musical compositions, both published and unpublished; the execution of works of art made from the author's sketches. Political and similar speeches made in public, and especially in Parliament, may be freely reproduced and published in the accounts of the sitting and in the newspapers, but not in the form of a special publication of one or more of the speeches of an individual, nor as a portion of the collection of his works. The reproduction of the following is reserved to the authors:—Extracts and adaptations of musical works, or portions thereof, for several instruments, excepting when the motive of an original work is taken as the theme of a musical composition forming a new work; the variation of a drawing, painting, statue, or other similar work of art by alteration of the material, form, style, or size of the original. Authors have the right to forbid the sale within the kingdom of reproductions of their works made abroad without their consent. When the copyright belongs in common to several persons, each one is considered to own an equal share of it in the absence of proof to the contrary, and may exercise the entire right thereof, whilst his partners may claim from him their respective shares of the advantages appertaining thereto. In case of the transfer of copyright, the new owner is bound by this rule, if notice has been given to him of the rights of the other partners.

Copyright dates from the first publication of a work, and holds good for the life of the author and during forty years after his death, or during eighty years. Fresh editions, however modified or augmented, do not constitute a new work. The copyright of such additions and modifications terminates with that of the original work. The exclusive copyright remains with the author during his lifetime. If he die before forty years have elapsed since the first publication of his work, the right passes to his heirs or assigns until the termination of the said period, at which time a second term of forty years commences, during which the work may be reproduced and sold by others on payment of a royalty of 5 per cent. on the price set on each copy.

The right of making or authorising translations lasts for twelve years. This rule is applicable likewise to drawings, pictures, sculpture, &c., as regards the reproduction of forms and figures by labour which is not merely mechanical or chemical, but consists in work belonging to some other branch of art—e.g. the engraving of a picture, the drawing of a statue, and the like. Author's rights apply to translations of literary and scientific works, as well as to those of works of art. The period of copyright commences from the year in which the last part of the work is published; but when several volumes are issued the periods for each volume are counted separately as they appear. Fractions of a year are not computed.

Whosoever desires to enjoy the rights guaranteed by this law must present to the printer of the province at least three copies, photographs, or other objects sufficient to assure the identity of his work, together with a declaration precisely specifying the work and the year of its issue, exhibition, or publication, and expressing his desire to reserve the rights which belong to him as author or editor.

The requisite declaration and presentation must be made within three months from the date of publication, representation, &c. Later declarations are also effectual, excepting as regards the period which has elapsed since the expiration of the three months. If, during that time, the sale of his works has been commenced by others, the author cannot stop it for such number of copies as have been printed or ordered abroad, and in cases of dispute upon this point the legal authorities will decide the case. In the absence of declaration and deposit during ten years from the date of publication the authors' rights expire altogether. Notice of all declarations of copyright will be given monthly by the Government in the Official Gazette.

The penalty for breach of copyright is a fine of not more than 200*l.*, besides the payment of damages and interest, and such additional penalties as may be inflicted in case of theft and fraud under the provisions of the Penal Code. Prosecutions for

the protection of author's rights under the present law will be undertaken by Government ("d'ufficio"). The counterfeit works and the materials used in their production, when they cannot be used for producing other works than the counterfeit ones, will be destroyed, unless the injured party desires their adjudication to himself at a fixed valuation on account of damages and interest, or the defendant requests their sequestration until the copyright shall have expired. The Court will always receive the latter application, and give preference to it over that of the plaintiff. The adjudication to the plaintiff shall be at the value fixed by him, if not disputed by the defendant; otherwise the value shall be settled by arbitration, and officially pronounced by the judge, the plaintiff being free to accept this new valuation or to withdraw his demand. In the course of the last year of the copyright the destruction, as above mentioned, cannot be ordered, and if it has been previously ordained, it may be stayed on the application of the defendant. In lieu of destruction the articles shall be sequestered at the expense of the defendant until the expiration of the copyright. At any period of the duration of copyright the judge may, if the parties do not protest, order the counterfeit works and materials for their production to be placed in a public museum, if they are valuable as works of art. When the plaintiff's right is one of a royalty only, neither destruction nor sequestration can be ordered, excepting sequestration to insure payment of the royalty. When the amount of the royalty is not clearly ascertained, it may be fixed by experts on the Judge's order.

The present law applies to authors of works published in foreign countries with which there are no existing special treaties, and which have laws for the protection of copyright, and accord reciprocity to the kingdom of Italy in this respect. Reciprocity of the application of copyright laws may be granted by the Italian Government to foreign countries by Royal decree, provided that their law is not substantially different from this law. Declaration or deposit of copyright according to the law of the foreign country will suffice to secure the author's rights in Italy. If the law of the foreign country does not prescribe declaration or deposit, they can be effected in Italy or at the Italian Consulates abroad.

The conservation of deposits and declarations will be provided for by Royal decree, and provision made for the payment of fees to the amount of not more than 10 lire, together with all further requirements for the carrying out of this law. The present law is applicable to works already published.

THE INSTITUTE PRIZES.

THE medals and other prizes offered by the Royal Institute of British Architects for 1882–83 have been awarded. In consequence of the inferior character of the designs and drawings submitted this year, the Council have decided to withhold the Tite Prize, but an honorarium of 10*l.* will be paid to each of the following competitors, viz., John Wallace, 144 Bath Street, Glasgow; Hubert A. Gregg, Hadley Common, Barnet; and Harry A. Paley, 8 George Street, Manchester Square, W. The Grissell Gold Medal has been awarded to Harry A. Paley. The Soane Medallion and 50*l.* have been awarded to Robert A. Briggs, A.R.I.B.A., 76 Wellington Buildings, Chelsea. Medals of Merit have been also awarded to F. R. L. Edwards, 30 Robert Street, Chorlton-on-Medlock, Manchester, and E. J. Milner-Allen, A.R.I.B.A., High Bank, Fulham. The Institute Medal and ten guineas (drawings) have been awarded to James Strong, 6 Abbey Square, Chester. A Medal and five guineas have been awarded to W. H. Bidlake, B.A., 11 Alma Road, Canonbury, N. A certificate and three guineas to A. Hemingway, 37 Hanover Gardens, Kennington, S.E., and a certificate to Harry Sirt, 2 Hardwick Place, Harrington Square, N.W. The Institute Medal and ten guineas were awarded to Harry Sirt for an essay on English Hall-work, Canopies, and Rood Screens of the Fifteenth Century.

The subjects adopted for the medals and prizes for 1883–84 are as follows: *Soane Medallion*. A Theological College for thirty students, with dining-hall, library, students' common-room, chapel, lecture-room and class-room, dormitories, private studies, household offices, and principal's residence. Area of ground not to exceed 250 feet by 150 feet. *Tite Prize*. Entrance Hall and Staircase of a Royal Palace. The staircase to be placed immediately beyond and opposite the entrance hall, or separated from it only by a corridor. On the first floor over the entrance hall must be provided an ante-room or vestibule to the principal reception-rooms right and left. The height from ground to first floor is to be 22 feet from floor to floor. The height of the upper floor is not fixed, but the ante-room or vestibule should not be less than 30 feet high. The staircase hall to be lighted from above by a dome or otherwise. *Grissell Medal*. Central Hall of a Fruit and Vegetable Market, to be of iron construction, properly lighted and ventilated. The design must include a central lantern. Height of hall to top of lantern not to exceed 100 feet. *Institute Medal and Ten Guineas (Drawings)*. A Town or Country House (including half-timbered houses), or some abbey, cathedral, &c. The subject for the Essay is "Staircases."

NOTES AND COMMENTS.

A CONVERSAZIONE is to be held in the Chapter-house of Gloucester Cathedral on the 29th inst., in connection with the recently formed "Cathedral Society." Architectural or other drawings of the Cathedral or portions of it, more particularly having special reference to its past history, will be gladly accepted by the executive committee for exhibition; also any objects of interest, other than drawings, having direct or indirect connection with the Cathedral or its history. Every care will be taken of all exhibits, and they will be duly returned at the close of the exhibition, which will probably remain open a day or two after the conversazione. All loans for exhibition may be consigned to the care of the Hon. and Rev. Canon LYTTELTON, College Court, Gloucester.

THERE is always much grumbling whenever it is found that the cost of a building exceeds the architect's estimate, and especially when the buildings are for the Government or local authorities. But architecture cannot compare with engineering in respect to financial surprises. The statement which was made in the House of Commons on Tuesday about the cost of harbours, shows how much unexpected contingencies may amount to in works of construction. Dover Harbour was estimated to cost 245,000*l.*; the works are not complete, yet the expenditure has been 693,000*l.* The estimate for Alderney was 620,000*l.*, but double that sum has been laid out, and, as the harbour is useless, the 1,274,000*l.* might with as much advantage have been thrown into the sea. It would seem that a harbour worthy of the name is not to be constructed for less than a million. Holyhead Harbour cost 1,479,000*l.*, although the original estimate was 638,000*l.*; and already on the Portsmouth Harbour a sum of 1,034,000*l.* has been expended, the estimate being 558,000*l.* The four harbours have thus taken 4,500,000*l.* instead of 2,059,000*l.*, which was the amount of the engineers' estimates.

MUCH service would be rendered to the profession if an architect would take an action for libel whenever a tradesman charges architects with dishonesty. There is an opportunity at the present time. *Apropos* of Mr. MORRIS'S lecture on "Art and Wealth" at Manchester, a man named AXON, who, it appears, is a painter, and has been employed by architects, has had the effrontery to write to a Manchester paper asserting that architects are bribed to pass bad work, and that it needs only the expenditure of a few pounds to get an architect to certify anything. The Manchester Society of Architects have repudiated the assertion, saying that any such conduct on the part of an architect, if reasonably proved, would result in his name being crossed off the lists of the Institute or local societies. But with people of Mr. AXON'S class polite letter-writing is useless. He must refer to the architects of his district, and, unless we are mistaken, it would be possible for any one architect to interpret his statements as having a personal reference. It is only in the witness-box of a public court that the allegations of illicit commissions can be properly refuted.

THE report of the City and Guilds of London Institute for the Advancement of Technical Education is a satisfactory document. The Institute has already done good work, and the arrangements for the future are inspired by good sense. It will be the fault of the working-men and apprentices if they do not take advantage of the opportunity which is now offered of gaining theoretical and practical instruction. The course for the Building Trades will suggest the character of the school. There are first, second, and third years' courses for carpentry, and joining, and bricklaying. On Monday the students are taught mathematics and physics, with practical instruction in the laboratory. On Tuesday, they have drawing, chemistry, mechanics, and German. On Wednesday, mathematics, mechanics, chemistry, and French. On Thursday, mechanics, drawing, physics, modelling, and German. On Friday, mathematics, mechanics, chemistry, and workshop practice. On Saturday, drawing. In the evening classes there are besides lectures on chemistry, drawing, &c., practical courses on bricklaying, carpentry, and furniture. The titles of the lectures are good, and the professors and teachers are all experts.

ONE of the most satisfactory parts of the report is that which relates to provincial schools. The Council have promised grants on condition that a sufficient sum of money is subscribed from local sources for the erection and maintenance

of an efficient school, and that the programme of instruction is satisfactory. The Drapers' Company have, at the instance of the Council, agreed to subscribe 500*l.* a year towards the establishment of a school of mechanical engineering for artisans at Nottingham. Some of the local manufacturers have also liberally subscribed towards the school. Arrangements are in progress for forming a special technical school in Manchester. A similar school is to be founded in Leicester, to which the Institute have promised 3,500*l.* Aid has been also offered to promoters of a metallurgical school in Middlesbrough, and a technical school for the weavers and flax-spinners of Belfast. The Council would be able to do much more towards the advancement of technical education in the provinces if the subscription list represented a larger sum. The expenses at present are not more than 10,000*l.* a year.

SOME time ago Mr. WATTS painted a portrait of the PRINCE OF WALES for the Temple. But the work was not admired by the critics and many of the public, and the artist with characteristic pride returned the cheque for 1,000*l.*, which was the price of the portrait. A substitute is required, and the commission has been entrusted to Mr. FRANK HOLL. But the difficulty now is to obtain sittings from His Royal Highness. Although a Benchler, the PRINCE OF WALES is at present unable to find time to meet the artist. It is not surprising that many of the Templars are somewhat dissatisfied when they read that Herr ANGELO has been fortunate in obtaining two days from the Prince. But in good time Mr. HOLL and the Benchlers will have the desired opportunity.

THERE is no English artist whose works secure a higher price at CHRISTIE'S than Mr. LONG, R.A., and in consequence shrewd cotton merchants in Lancashire are always willing to invest in one of his works. The chief competitor of Mr. HOLLOWAY, who carried off the *Babylonian Marriage Market*, has just purchased the largest work Mr. LONG has yet painted, for 6,000*l.*, and when it is remembered that it is 16 feet in length, the sum is not excessive.

AN association, called "The Institute of Industrial Art, British Burma," has been formed at Rangoon with the approval and support of the local Government. The Institute consists of a committee of direction, and of a guild or guilds of workmen, or of individual producers of industrial art-objects. The art-furniture business of the Rangoon and Moulmein jails has been taken over by the committee, who will endeavour to graft on this the higher art industries of wood-carving existing in Henzada and elsewhere in Burma, placing the whole on a co-operative basis, where the workmen will be paid, in the first place, the net cost of the work produced, and afterwards at regular intervals—quarterly, half-yearly, or yearly—as shall be most expedient. The profits proceeding from the sale of the articles are to be divided, so that four-fifths shall be distributed to the workmen, and one-fifth shall remain at the disposal of the committee of direction. To this one-fifth the local Government of British Burma will add an equal amount guaranteed for five years, and the sum thus obtained is to be devoted to the furtherance of art purposes. In addition to wood-carving, gold and silver work, tin, copper, and brass work, ivory-carving, gilding, colour decoration, embroidery, &c., will hereafter be undertaken.

AN important case has just been decided in the Scottish Courts which throws light on the position of a clerk of works. In 1877 a firm of contractors, [redacted] to erect a bridge in Ayr for the sum of 13,000*l.*, and the work was completed in 1879. The bridge was found to be defective, and in consequence the Road Trustees were put to expense. They entered an action against the contractors and the engineers who designed and superintended the construction of the bridge. The contractors pleaded that the bridge was according to the plans and specifications, while the engineers averred that they performed the whole duties incumbent upon them, and they denied that the bridge was in any way defectively constructed or insufficiently tested. The damages claimed amounted to 8,750*l.* The judge exonerated the engineers on all points, and the contractors for all but the remedial works at one of the piers. It was alleged that the defects would not have occurred if the clerk of works did his duty. He was appointed by the engineers, and was under their orders. But as he was paid by the Trustees, the Court held that he was their servant, and it was the interest of the Trustees to see that the persons with whom they had contracted duly fulfilled their contract.

ILLUSTRATION.

ST. STEPHEN LED TO EXECUTION.

THERE are many difficulties which impede the introduction of mural paintings in English churches, and in consequence very few English artists have been allowed an opportunity of undertaking work which is not only of the highest class, but which would have a beneficial influence on their ordinary work. Mr. ARMITAGE, R.A., at his own cost painted the chapels of a Roman Catholic Church at Islington, but the experiment, although successful, has been rarely repeated. The President of the Royal Academy painted a noble work in Lyndhurst Church, but even his great influence has been unavailing, and although churches have been decorated, there are not a dozen in all England in which a painting by an artist of position is to be found.

The fresco by Mr. POYNTER, R.A., which adorns the Church of St. Stephen, Dulwich, is therefore of interest, not only from its vigour and the mastery of the human form which it displays, but from its novelty as being a mural picture in a modern church. Owing probably to legal difficulties it does not occupy the position which the work would have as a matter of course in a continental or a Roman Catholic Church. It is not above the altar, as it should be, but fills a recess on the right side of the chancel. The church being Gothic in style (it was designed by Mr. C. BARRY) the recess has a pointed arch, and the upper part of the wall space is filled with a fresco picture of St. STEPHEN before the Council, which is admirably adapted to the position. Beneath is the scene which we illustrate. It represents the moment when St. STEPHEN, being led to the stoning, sees the heavens open. The rage of the Hebrew fanatics is contrasted with the enthusiasm of the martyr and the discipline of the Roman soldiers. On the left is St. PAUL, holding the garments, and it will be seen that the artist suggests that the saint's part in the tragedy was not undertaken willingly. It is supposed that fresco-painting is not adapted to an English climate, and the early experiments in the Houses of Parliament are often pointed out to show the failure of fresco. But much experience has been gained since those works were produced, and at present there are no signs of deterioration in Mr. POYNTER's painting at Dulwich. It may be added that the fresco was painted at the cost of Mr. PALMER, a gentleman to whom the parish of St. Stephen is indebted for many acts of liberality.

KIRKSTALL ABBEY.*

BY J. WREGHITT CONNOR, F.R.I.B.A.

(Continued from page 162.)

THE next room was one of great importance, being the monks' day-room. This was a fine vaulted apartment with a row of round columns down the centre, and lighted by a range of openings along the east side. The general appearance would be similar to the view of the lay brothers' day-room at Furness Abbey, as restored by Mr. Sharpe, the principal difference being that the columns were not clustered, and that at the sides the groining ribs sprang from corbels, and not from attached shafts. The perspective of this apartment must have been very effective, and it is much to be regretted that for want of a little forethought it has been allowed to fall into complete ruin.

At the end of the monks' day-room were three small barrel-vaulted apartments of considerable height, the uses of which are uncertain. The main drain of the abbey runs through one of them, which doubtless formed the monks' necessaria. The other two were probably only store-rooms. It is of course wholly needless to find uses for every small area in the monastic buildings. A great establishment could employ any small rooms about the place for a variety of purposes, and many of these were, doubtless, devoted to no special use other than occasion might dictate.

The church and the other parts of the building which I have described formed the north and east sides of the cloister garth. Changing our direction, we find the first structure on the south side to have been the kitchen. This was a vaulted apartment, having two columns in the centre. It was entered from the cloister and, no doubt, had a door into the kitchen court to the south of it. It is now, however, in such absolute ruin that we can determine little more than its position, nor can even the size and place of the oven and cooking arrangements be fixed. About the end of the fifteenth, or beginning of the sixteenth, century, a new kitchen was built much further south, and the old one would

appear to have been thrown into the refectory. This part of the Abbey was rebuilt on the old foundations at the same time, but was so much altered that it is now impossible to tell the character of the original structure. The new one was made two storeys in height, whilst the first was, I think, but one, with an open timbered roof. The additional storey was, probably, required in order to increase the area of the monks' dormitory, which might then have been found too limited in size for the increased numbers it had to accommodate.

The refectory was entered from the south cloister, each monk receiving his rations from a turn-table which stood in an opening between the refectory and the adjoining buttery. These were consumed in silence on the part of the monks, but were accompanied by the reading of passages of Scripture by a member of the community, who occupied a desk, of which no trace is left, but which usually was placed in the centre of the west wall. The refectory and the domestic offices in Cistercian abbeys were always placed next to the cloister, because the cooking was done by the monks themselves, and these portions of the building thus became a part of the abbey devoted to those who had taken the vow.

The buttery was a groined apartment, with two columns in the centre. It appears to have been cellared under, but it is doubtful if any storey was built over it. By a curious conceit the wall to the south was divided into bays by pilasters carrying arches, but the window in each, instead of being in the centre as one might have expected, is pierced quite to one side of each compartment.

Between the cloister and the large building on the west side ran a wide passage, which seems to have served to give the monks' quarters the seclusion required by the rigid rules of the Order, and to enable the guests and lay brethren to reach the church from the south. There is reason to believe that only half of this passage, longitudinally, was roofed in; the other half, throughout its length, being left open for light and air. The area at the south end next to the buttery and forming the entrance was, however, covered entirely, each end being spanned by a fine Norman archway of quite exceptional beauty, both of which still stand. The existence of a fireplace and oven in this portico would seem to imply that this part of the building served as a kitchen for the lay brethren; and this is confirmed by the fact of there being no other building answering to the description. Strange to say, antiquarians have always failed to remember that some provision must have existed for the cooking operations of the lay brethren; for it is scarcely to be imagined that the monks would condescend to cook for their inferiors in their own kitchen. The idea of this covered archway being the place where the cooking for the lay brethren was done is confirmed by the existence of an opening into the Abbey drain close by here, apparently for the purpose of depositing kitchen refuse to be carried by the stream into the river.

Parallel with the passage I have spoken of ran the lay brethren's day-room. Over no part of the Cistercian plan has fiercer controversy raged than over this. It has been held to have been the Abbey storehouse by many antiquarians; but, in my humble opinion, the late Mr. Edmund Sharpe maintained incontrovertibly his position that it formed the domus conversorum, or lay brothers' common room. Though larger than the monks' day-room, as a consequence of the greater number of inmates, its general style was almost a counterpart of it, which in some degree confirms the idea of a similarity of purpose.

The building at right angles, or nearly so, to the south end of this room was, probably, partly workshop, partly, from the position of the drain, the necessaria of the lay brothers.

The central area formed by the various buildings named was, undoubtedly, surrounded by a covered walk. As no remains of this are now left, it was probably of wood, and has perished by lapse of time, or has been removed by persons in need of a little cheap material. Judicious excavation would very likely determine the width and character of this by exposing the foundations, as well as settle other doubtful points. It is to be regretted that no opportunity has yet been afforded of doing a little of this kind of exploration under skilled direction.

On the south side of the walk were the lavatories. The originals do not exist, but fragments of a fine range of Early English ones are still to be seen.

It is difficult to determine the number and purpose of the rooms on the first floor, as a result of their ruined condition. We may say with certainty that those above the day-rooms were the dormitories of the monks and lay brethren respectively. The apartments to the west and immediately adjoining these might have been the infirmaries, which are known to have existed, and of which we have no trace elsewhere. Mr. Sharpe held that at the north end of monks' dormitory, in the position I have marked, was the scriptorium, a room in which the manuscripts were prepared and preserved. Whether this was so or not is doubtful, but it is evident, from a comparison with the size of the lay brethren's dormitory, that it was unlikely the monks would occupy the whole of the first floor over their range of buildings as a sleeping apartment.

From the dormitory level a staircase led to the south transept of church, so that the monks might attend and return from matins without exposing themselves unnecessarily. This was a very desirable precaution, seeing that they had a service in the church

* From a paper read before the Leeds Architectural Society. (See Illustration in last Number.)

at two o'clock in the morning, rising from and returning to their beds before and after it.

The staircase shown as leading to the lay brethren's dormitory has no authority in the ruins for the position it occupies on the plan, but it is the one at which it was usually placed. It has generally been held that the circular staircase at the west end of church afforded the inmates of the lay brethren's dormitory the same facilities for reaching the church that the monks had. This I do not think was so. There is no evidence, or very slight evidence, of there having been a doorway between the dormitory and this staircase, neither did the same necessity exist for it; the lay brethren did not attend matins, and as prime song—the next service—was at six o'clock, the brethren would be prepared for their daily work, and would not need the shelter required by those who came to matins.

At the time of its erection the buildings I have mentioned comprised the whole of the Abbey proper. Of other works there was the first gatehouse, part of which still stands across Vesper Lane, and where it is supposed the original Abbey mill was placed. Half-way between this and the Abbey was another gatehouse; though whether its position marks that of an inner wall or not is uncertain. The archway and angle stairs of this remains in good preservation, and form part of Abbey House, the residence of Major Butler. Besides these there would be a host of other buildings, stables, sheds, granaries, and so forth. No trace whatever is left of any of them, and it is possible that they never passed the timber age, and have consequently utterly perished.

The precincts of the Abbey were enclosed by a wall, which can still be traced here and there, but of which the height and character cannot be determined.

The stream for the working of the Abbey mill ran from Horsforth, and is now turned into the Aire at Kirkstall Forge. In the twelfth century it continued on to a mill pond, near the Vesper Gate, the overflow from this being carried under the Abbey buildings, as shown, serving as the main drain, and thence into the river.

Between the buildings and the river were the fish-ponds. Of these there were two, though probably only one was constructed at the time of the Abbey's erection.

The comparative poverty of the monastery prevented the wholesale rebuilding common to most structures of the Middle Ages; and, with the exception of the changes I have spoken of, the whole of the original buildings remained in the form in which they were built.

The relaxation in the sternness of the Order's rules, and the consequent changes in the manners of the community, together with the increase of numbers that came with time, made some additions necessary. The principal of these were contained in the large range of buildings to the south-east of Abbey.

As an example of the careless way in which trusted authorities give their sanction to popular mistakes, it may be noted that the very latest published plan of Kirkstall, one little more than six months old, shows this part of the Abbey as being in existence in the twelfth century, and moreover places the whole square with the other buildings, instead of lying as drawn on the plan before you. It is evident that the author has accepted what has come before him without properly checking plans or searching for authority; for a careful examination would have corrected the error in plotting the plan, and would have revealed the fact that not one stone of this part of the Abbey was laid in the twelfth century. The earliest work is far into the thirteenth century, the whole of the remainder fifteenth.

The thirteenth century part comprised two vaulted apartments, having ribs springing from finely-moulded corbels, and a good fireplace. An apartment also with a fireplace, and which evidently was a kitchen; and above the groined rooms what seems to have been a chapel. This building most likely was an abbot's house, and marks the first deviation from the strict government of the Order, which, in mode of life, drew no distinction between the head of the establishment and his subordinates.

There can be little reasonable doubt that the growing ostentation of the community, which needed expression in lavish hospitality, brought about the erection of the fifteenth-century part of the extension, which evidently was an addition to the abbot's house, and the provision of a guest hall, to be used for the entertainment of visitors to the monastery.

It is a curious illustration of the changes in the character of building at different periods, that the dates of the various parts of the Abbey can be traced on the plan, without referring to moulds or other evidence of age, by merely noticing the different thicknesses of the walls. The twelfth century ones were massive in their width, the thirteenth thinner, the fifteenth thinnest of them all.

Not long after the last alterations and additions were made to the Abbey, the Dissolution emptied it of its inmates, left the buildings to the ruin of decay, and brought them by degrees to the condition in which they stand. From 1540 to now, nothing of any great moment has been done to preserve one of the most precious monuments of antiquity from destruction. Its builders, with the sincere honesty in art characteristic of the Middle Ages, built, not for a day, but for all time. It was not the inherent defects of the buildings that brought ruin upon them, but the

neglect of all precaution, inevitably fatal to all work of man. The heritage left by the artists and artisans of the twelfth century had no value for the men of the seventeenth and eighteenth. Surely those of the nineteenth hold in higher esteem the stones that carry within them the silent record of the labours, the endurance, the steadfastness of purpose of those who paved the way for our country's greatness.

HINDRANCES.*

By T. HONEYMAN, F.R.I.B.A.

WHEN I received your invitation to come here and address your Society—an invitation as flattering as unexpected—I felt a very strong desire to accept it; not, I assure you, because I had anything particular to communicate, but rather—or indeed I may say solely—because I thought my coming might do something to promote an object which I have a sincere desire to further so far as it may be in my power to do so, either by word or deed—an object the importance of which your Society has recognised, and, I may say, has been among the first to recognise; I mean what in few words may be termed the consolidation of the profession—the drawing together of the various scattered associations, and the various scattered individuals into closer relationship, by bonds not merely of interest, but of amity. Now, gentlemen, I venture to say that it is the amity which most needs to be fostered and strengthened; and if we had a little more of the brotherly spirit which professional brethren are assumed to have, we would probably soon find our profession becoming more homogeneous, growing both in inherent power and in general esteem. Now I am persuaded that more frequent personal intercourse among architects would do much to bring about this more satisfactory state of matters, and although my coming among you may seem in itself a small matter, it will, I have no doubt, contribute *pro tanto* to the desired result, and form a new connecting link between the Leeds and the Glasgow societies at all events.

But, gentlemen, while I had no doubt about the propriety of coming here, I confess that, having agreed to come, I had very great difficulty in thinking of an appropriate subject of address. With no pretension to superior knowledge, artistic or technical, I wished to avoid all appearance of coming among you merely as a teacher, so that my choice of subjects was very greatly restricted. Now the subject I have chosen has this advantage at least, that appealing to common though varied experiences, it invites to mutual conference rather than debate, and allows me, as a provincial architect speaking to provincial architects, to bring before you—perhaps in some new light—things familiar, and to suggest rather than to dogmatise.

Hindrances meet us at every turn in life—and for the most part are blessings in disguise. All wise effort and activity, all triumphant patience and perseverance, springs from conflict with besetting difficulties. It is true that the great triumphs of mechanical and physical science have been won in spite of innumerable hindrances, but it is not less true that they have been won because of hindrances, and their salutary influence on the minds and characters of our greatest inventors. Indeed, we may go still further and say that it is entirely because of hindrances and the consequent strain upon our mental and physical energies that this small country occupies the proud position of leader among the nations of the earth; and that with all our drawbacks of leaden skies, and storms, and fogs, and rock-bound shores strewn with perennial wrecks, our ships carry the merchandise of the world and our ensign floats o'er every sea. In short, the very hindrances which seem most formidable, and with which our nation has struggled from its infancy, have been the means of developing our national virtues, and so giving us a pre-eminence unparalleled.

Nevertheless, hindrances are not things to be trifled with. They may be regarded as inevitable, but never as invincible; and it depends entirely upon how we meet them whether they are to turn us aside with the humiliating consciousness of defeat, or to develop latent powers through victorious conflict, and so inspire us with self-reliance and renewed faith in the omnipotence of will. And what is true of the hindrances, the interminable worries, and obstacles great and small, which we experience as individuals in domestic, social, or professional life, is not less true of those which in a broader sense may be said rather to affect certain interests or classes, and which must be met not so much by individual effort as by organised co-operation. But, in dealing with these common hindrances, special difficulties confront us; and whereas it might be thought that an association, by the weight of numbers, the adhesion of common interest, and the impetus of identical motive would carry all before it, yet, in point of fact, we find that such combined efforts are, for the most part, only partially successful, and that the force of numerical weight and identity of interest is too often counterbalanced by the supineness of some, or the jealousy, stupidity, or obstinacy of others. Men of energy and true valour, who rather rejoice to grapple with difficulties which seem to be "foemen worthy of their steel," are, when associated

* A paper read at a meeting of the Leeds Architectural Society, March 6.

with the timid and irresolute, too often discouraged and paralysed, and so, in corporate action, there is always a great danger of weakness and procrastination. In other words, in associations or incorporations, we lack that concentration of energy and unity of will which is possible in the individual alone. Still, with all these disadvantages, we must ever fall back upon combined effort for the accomplishment of much which co-operation alone can effect; and in the case of our own profession all past experience teaches—and I trust what I have still to say may tend still more to impress the lesson upon our minds—that while each for himself should valiantly strive to surmount the hindrances which beset his path, he should not forget that there is work to be done for himself and for his profession which can only be accomplished by organised co-operation.

It is curious to notice that some men seem even to pride themselves on the fact that they are neither members of the Institute nor of the Association, nor of any other recognised Society of Architects. Quite recently, indeed, I noticed an architect spoken of approvingly (in a public journal) because he had kept aloof from all such associations, and as if he thereby assumed a more dignified or distinguished position. It is hardly possible to imagine a conceit more ridiculous. The man who deliberately refuses to recognise the institutions of the profession to which he belongs is unworthy to be acknowledged as a member of it, and so far from thereby exhibiting superior judgment or dignity, what he does exhibit is littleness of mind and contemptible selfishness, and I trust the day may still come when all such unworthy members of our profession may be outside our institutions, for no other reason than this—because they cannot get into them.

But, returning to our text, I shall ask you to consider for a little some of the hindrances which affect us architects, our profession, and our art.

Then, I shall refer to those difficulties which affect us more particularly in our individual capacity as architects. But while I attempt to make an arbitrary classification in this way, I may remark, parenthetically, that what affects us as individuals cannot but affect in some degree our profession, and our art also.

Education.

The hindrances which we must face begin with our education. Here young men in metropolitan offices are supposed to have an immense advantage over those in the provinces. Their way is made plain before them; they have South Kensington, the Royal Academy, the Architectural Museum, the British Museum; and, besides all these, they have that most admirable institution the Architectural Association, with its lectures and classes and its kindly and helpful fellowship and emulous enthusiasm. It is hardly possible, indeed, for the earnest student of Leeds to look over the syllabus of the Association for the session 1882-83 without feelings of envy, if not of despondency. He has nothing of the kind to turn to, and the want seems to him a formidable hindrance and discouragement. The pupil finds many other difficulties in his way, wherever his lot may be cast; but I must confine myself to this—this which is peculiar to non-metropolitan pupils. Now, first of all, I should like to encourage my young friends here and in other provincial cities and towns, by pointing out to them that there is some danger of exaggerating the benefits of such aids as I have referred to. They undoubtedly facilitate the progress of the man who is in earnest; but the man who is in earnest can learn all he needs in his profession without them, and I do not hesitate to say that he can learn that nowhere better than in a provincial office if he sets himself resolutely to the task.

If you wish to make the ascent of many of our northern mountains, you will find that if you follow the usual tourist's track you may, with comparative ease and comfort, get a good way up on a pony's back, and for a time you may look down with considerable complacency or companions on foot, struggling among the rocks and heather of the steeper acclivity; but when the beaten track ends there is still a tough bit of work to be done—a piece of work which will generally be best done, and soonest done, by the man who has never climbed a hill upon a pony's back, but who has trusted to his own legs to bear him and his own eyes to guide him. The man who means to scale successfully the highest eminences, who has the Jungfrau or Mont Blanc before him, will find it better training to climb Ben Lomond from Inversnaid rather than from Rowardennan, or Goatfell from Corrie rather than from Brodick.

With the aid of the pony no doubt you reach the summit with less exertion than without it; and without such aid many a one who has stood on the top of Ben Lomond would never have reached even that modest elevation; but the enthusiast in mountain climbing not only enjoys the exertion, he profits by it, gaining strength and nerve, skill and self-reliance. Our native hills become too tame for him, and he seeks new fields for conquest in other climes. Now, far be it from me to disparage the metropolitan students' many helps—without them many a one who has attained to eminence would probably never have done so—but my present object is first to encourage the young men of Leeds to believe that even without these coveted privileges they can if they will turn their hindrances to their profit, and rise superior to the

general ruck of mediocrity; and, secondly, to suggest that what can be done to facilitate professional education here and elsewhere ought to be done, both by students themselves, and by their seniors acting together in such societies as this. Without going into any detail here—which time forbids—let me mention only two lines of practical usefulness open to us. First, we may do much to further the movement which seems now at last to be taking shape among us for the establishment of technical schools in our larger towns. Such schools may be of immense use, not only to our students but to the men who are to carry out our designs, and it seems most fitting that our societies should take an active part in trying to secure for their localities the advantage of such institutions. In a movement of this sort we cannot do much as individuals, but united in such associations as this we may exert considerable influence, and give good advice, and I venture to say that it is our duty to do so. Then, secondly, we can do much to remove a serious hindrance to the earnest student of limited means. I mean the want of good books of reference. Good books will do the student no harm. They are not like the pony, but rather like the alpenstock, a weapon for the strong and the adventurous. Now, even in this wealthy town of Leeds, you cannot expect to do much in the way of forming an Architectural Library, but it has occurred to me to suggest one way of getting over this difficulty which I do not think has been tried at all; and that is, that we—I mean we architectural societies—should each in our own locality endeavour to get a selection of the best architectural works added to our public libraries. I suppose in all our great centres now we have free libraries. Their purpose is not to supply light literature to the masses, but rather and primarily to give the poorer workers in science, art, literature, and mechanics, free access to the best standard works. They form, indeed, a necessary complement to technical schools, and it cannot be doubted that any suggestion likely to increase their usefulness in this respect would always be welcome. If we recommend a selection of the most valuable—I mean useful—architectural works, and from time to time the addition of new works, I think there is every reason to believe that our library committees would act upon our suggestions; and so this serious hindrance would be removed, and our students would have less cause to regret their distance from Conduit Street. But I think our duty hardly ends here. In many towns with good free libraries there are architectural students but no architectural societies. Is it too much to propose that, while it is so, we should, after mutual conference, draw up some definite suggestions for the guidance of library committees generally? In this, of course, we would expect the advice and co-operation of the Institute and the Association.

You will observe that I am confining myself very much to hindrances which I think we may do something by combined effort to mitigate or remove. Now, leaving those connected with our education, the multitude which beset us when we are fairly launched on our professional career are too numerous even to name, and for the most part must be met in single combat. I mean, therefore, to pass them over. Speaking generally, I dare say most of you will agree with me in tracing the origin of these personal hindrances and interminable worries to the stupidity of other people. It is a consoling idea, whether it be the offspring of self-deception or of fact; but, on the other hand, stupidity is an extremely difficult thing to deal with. Still, much of this troublesome stupidity springs from ignorance, and we can assist each other in dealing with that. We can, for instance, do something to facilitate and encourage the education of draughtsmen and so get quit of stupid assistants—ultimately, who knows?—of stupid architects. But, even then, I fear we would be burdened in many ways by stupid clerks of works. Can we do nothing to mitigate this evil? Most of us—all of us I hope who have been any length of time in business—must have come across thoroughly efficient clerks of works, men of probity, skill, and tact, helpful alike to the architect and the contractor; but such men are rare, while numbers crowd into the office destitute of every qualification except honesty, and even that is sometimes lacking. Perhaps you are better off than we, but there is all the more reason that you should give us the benefit of your advice. I shall not suggest anything, but only express the belief that if the different societies took the matter up in earnest and interchanged their views, some good practical result might be attained, and the grievous hindrance of inefficient clerks of works might perchance be removed. I must add that I think there is much in the article on this subject in last Saturday's *Architect* well worthy of consideration.

Incompetence.

From the numerous hindrances which affect our profession—which we bear together and must face together—I take the following small selection—incompetence, excessive competition, want of unity. Any one of these would form a good subject for an essay, but I must be brief, perhaps, to crudeness. First, nothing is more calculated to bring discredit upon our profession than the incompetence of those who are publicly recognised as architects. It may be quite true—I believe it is—that the great majority of the architects of this country are well worthy of the position they assume; but how many are there utterly unworthy of the name—

ignorant, presumptuous, and unscrupulous. We have, no doubt, the presumptuous and the unscrupulous in every profession; but I question if you will find so large a proportion of the ignorant in any other—of course I mean ignorant in the sense of being deficient in professional knowledge through insufficient or inefficient professional training. Now, it is the practice of such men which degrades to a certain extent our profession in the estimation of a too superficial public; because, while the conduct of any half-dozen of you, gentlemen, might pass without comment as you pursue the even tenor of your way, doing your duty and doing it well, the conduct of one single self-styled architect who should mislead his employer or swindle him, would be noised abroad; the absurdity of his conduct or the villainy of it would be on everybody's tongue, and it would be even popularly surmised or insinuated that architects generally were a bad lot. Now, this sort of thing is a great hindrance in the way of our profession holding the place to which it is justly entitled in public estimation; but it is a hindrance which I venture to say we are quite able to clear out of the way if we choose. I believe it simply depends upon that. If we work together with a will the thing can be done. The Royal Institute of British Architects has taken the first step towards the accomplishment of this object, by requiring candidates for admission as associates to pass an examination. The development of this scheme must be gradual; but with the aid of provincial societies it may, and I trust it will, become exceedingly comprehensive. Having thought over the matter a good deal, the conclusion I have arrived at is this—that the only way to protect ourselves against classification with the disreputable parasites of our profession is for everyone of us to be able to claim membership of the Institute as fellows or associates, or at least as holders of a diploma; and do not think me utterly utopian if I say that I believe such a general adhesion to the Institute to be perfectly practicable. The Institute examination has very properly been made easy in the meantime. By degrees, no doubt, it will become more stringent, especially as a test of practical and artistic attainments, and experience will guide us to the happy medium of necessary acquirement. Now, while it is quite competent for us in Glasgow or you in Leeds to establish local examinations, and to exclude from our membership all who cannot pass them, and to allow those who do to add to their names initials such as we use, I.A., or what might stand for Associate of the Leeds Architectural Society—the doleful affix, A.L.A.S.!—still it is clear that such distinctions would have no weight with the public, compared with similar distinctions conferred by a recognised national association. The significance of such a distinction would soon be appreciated, and few who could have it would care to be without it. At present, as I have said, the operations of the Institute in this direction are somewhat tentative, but the council has shown every disposition to meet the wishes of provincial societies, and to court their aid and advice; and I trust we shall not be found to stand idly by and proffer neither. What seems chiefly needed to facilitate the reform indicated is, some modification of the Institute's rules; and hearty co-operation on the part of all those most useful provincial societies which can effectually aid the central body, but can never be superseded by it. I have only time now in this connection to mention two points which I think specially worthy of our consideration—1st, young men should be encouraged to go up for the Institute examinations even if they do not wish to become members, and should be entitled, if they pass, to use distinctive letters such as D.R.I., or anything of the kind which may be thought more suitable. But, 2nd, as membership is, to some extent, a guarantee of character as well as of proficiency, it is most desirable that the annual expense should be so reduced as to form no barrier to the admission of anyone who proves his worthiness. The poverty of members will never bring disgrace either on the Institute or the profession. I think we can hardly be too considerate in this matter; what I apprehend we wish to see is, in few words, this; all who should be recognised as members of our profession possessed of some distinctive token, not too easily obtained, but once obtained, retainable at the smallest possible annual expense. I must leave these hints and pass to my next hindrance.

(To be continued.)

EDINBURGH ARCHITECTURAL ASSOCIATION.

THE president and upwards of thirty members of the Edinburgh Architectural Association visited Leith on Saturday afternoon. At an appointed hour they were received in Trinity House by the Master, Captain Thomson, and Mr. Carstairs, secretary, who explained that the Institution was established in 1380, incorporated by royal charter in 1555, and was therefore one of the oldest corporations known. The visitors were conducted to the grand hall, where they had an opportunity of seeing the portraits of several of the old masters of the establishment, including the present one. Conspicuous as works of art were several paintings by the late Sir Henry Raeburn, those representing Admiral Lord Viscount Duncan and Mr. George Smith attracting the most attention. A considerable time was spent in examining the grandly

executed conception of the late David Scott, R.S.A., entitled *Vasco de Gama Doubling the Cape of Good Hope*. The other objects of interest were the autographs of Queen Victoria and Prince Albert, a flag upwards of 500 years old, and several models of naval architecture, including one of the ill-fated *Royal George*. The exterior of the building and the adjoining hall were inspected, and a careful examination made of ancient panels and pieces of sculpture. By the courtesy of the Leith Dock Commissioners the docks were visited, and Mr. Broadrick, the superintendent, kindly acted as guide, and imparted the most lucid explanations, both oral and ocular, with regard to the hydraulic machinery. He also pointed out that the docks were unique in their having upwards of twelve miles of railroad in connection with them. The association next placed itself under the care of Mr. Simpson, the town architect, who explained the recent improvement scheme, and led the members to view those of the old buildings in obscure parts of the town which are rich in possessing objects of antiquarian interest. It was subject of great regret that so many apartments in old structures had been subdivided, and so thickly coated with whitewash, as much old and ornate plaster-work had thus been lost, although traces of it yet exist, as notably may be seen in those rooms set apart for the retainers of Mary of Lorraine. The North and South Parish Churches were inspected, and Mr. Simpson fully explained the nature of the changes and restorations which they had undergone.

THE STREET MEMORIAL.

A MEETING of the committee for erecting a memorial of the late Mr. Street, R.A., in the new Law Courts, was held on Monday in Mr. Armstead's studio, under the presidency of Mr. Beresford Hope, M.P., the chairman. The Prince of Wales was present. Mr. Armstead, R.A., exhibited a model of the proposed memorial. After inspecting this and a more elaborate, and, in many respects, better design originally prepared, but impracticable with the funds as yet subscribed, the Prince of Wales proposed the following resolution, which was seconded by letter by Sir F. Leighton, P.R.A., and carried unanimously:—"That this meeting approves Mr. Armstead's design for the Street Memorial, and authorises the sub-committee to make arrangements with him for carrying it out for a sum, if possible, of not less than 2,000*l.*, subject to such modifications as may be deemed advisable in the pedestal." A vote of thanks to His Royal Highness for his presence and valuable assistance having been proposed by Mr. Shaw-Lefevre, and carried by acclamation, the proceedings terminated. The design consists of a life-sized figure of the architect, seated and at work on a plan, which lies unrolled across his knees. The idea and treatment of this part of the memorial met with general and hearty approval, but it was felt that the treatment of the base or pedestal on which the figure rests has suffered from want of means, and that a strong effort should be made to obtain additional and increased subscriptions to enable Mr. Armstead to carry out this portion, also according to his original conception. To accomplish this a further sum of about 600*l.* will be required.

STEAM CRANES AND WIND PRESSURE.

ON the 6th inst. a man was killed in Reading by the fall of a steam crane, which was used in a building in course of erection. It was fixed on a platform about 63 feet from the ground. The crane had a jib, or arm, about 60 feet long, and was capable of lifting and swinging into position weights of three tons. The crane rested on a platform which was supported on three stages, or scaffoldings, the main one being 12 feet in diameter, and the other two 6 feet in diameter, and there is no doubt that they were thoroughly well constructed. It was first used on the 5th inst., when it placed in position fifteen out of eighteen iron columns, weighing 35 cwt. each. This work was resumed on the next morning, and continued up to the time of the accident. The *Reading Mercury* says:—"The crane was at the moment standing still, the driver taking in water; and the column attached to the jib was hanging about 30 feet from the ground, and about 40 feet from the base of the stage supporting the crane, and on the south-western side. Unfortunately at this moment, when considerable strain was on the machine, a violent gust of wind (the day being stormy) came from the north-east, and the result was that either one of the smaller stages gave way or the pivot of the crane snapped. The whole mass, weighing about nine tons, and a large portion of the platform on which it stood, fell to the ground with great violence. There were four men on the platform at the time; and the poor fellow Cox was carried down with the falling mass, the others escaping in a marvellous manner."

At the inquest, Mr. W. Morgan, of Kilarnning, Scotland, who constructed the crane, said:—"We have supplied a considerable number of cranes for like work. We have erected a crane on scaffolding 10 feet higher than this—70 feet. We have made cranes of this particular class for twenty years, principally for

London. We have nothing to do with the erection of the staging, as a rule, but I always examine it carefully and give my opinion. The engine and crane are combined—they are in one structure. As far as I can see from the nature of the scaffolding that has fallen, I think the wind had most to do with the accident. The weight was hanging from the crane in the direction that the wind was blowing from. It would be difficult now to say if there was any defect in the structure, because the stage is all to pieces. The leg, in my opinion, crushed through the staging from the effect of the wind, and when that took place the crane would come down. The wind and the weight together were more than the strength of the stage could resist. Wind is a thing we cannot calculate upon. We do not know the strain it took to break the stage down. The stage is rather stronger than the last stage on which we fitted a crane in London, and which was about the same height. It is a medium-sized crane, and there was nothing out of the ordinary way in its construction. It was calculated to carry three tons, in a radius of about 40 feet from the pivots, where the angle of the jib would be about 65 degrees. The crane and engine together weigh nearly nine tons, roughly speaking. I have never known a similar accident. It would no doubt have been safer to have stopped the work during a high wind; but the foreman on the ground would not be able to judge the force of the wind. I know the crane was quite safe. With the column suspended at the distance it was—about 40 feet—I calculate the strain on the pivot of the crane, without the wind, would be nearly three tons. I have examined the pivot since it has broken, and I don't find any fault with the quality of the iron. The iron in the pivot is what is known as "Glasgow best brand."

Mr. Chas. Smith, architect, said: By the wish of the coroner I have examined this structure. Any opinion I have formed is from my general knowledge of structural works, but I have never had anything to do with any crane erected in this particular way. The centre stage is 60 feet high and 12 feet in diameter, tied together with lattice-work, and in the centre a baulk of timber, intended to carry the main weight. There were also two smaller stages of the same height, but only 6 feet in diameter, and braced in a similar way, but with lighter materials. The crane was secured to those structures by a chain passing round the end, and extending down the centre of the erection, and secured to the ground by planks which were weighted with bricks. The opinion I have formed of the matter is this—that the structure was formed to support the dead weight, but that there was not sufficient care taken to provide against a possible lateral or side thrust, or oscillation. Owing to the direction of the wind and the jib of the crane with the column attached they got a double strain, the column being swung to the south-west and the wind blowing from the north-east. I do not think sufficient care was taken to secure the side stages against such an extraordinary strain as a strong gust of wind. My theory is that the smaller stages should have been secured by diagonal ties, in not less than three directions. My theory of how the accident happened is that the great power of the wind, acting on the stage which fell, and on the crane, caused a "rick," which severed the iron at the main stage. This caused the rick of the outer stage, and then the iron gave way. The crane itself, so far as I saw, was not attached by bolting to the platform, but simply stood on it by its own weight.

The Coroner: If you had seen the stage and the structure before the accident do you think these things would have struck you?—That implies that "it is well to be wise after the event." A structure 60 feet high, and only 6 feet in diameter, does seem a weak structure; but it is a very difficult thing to form an opinion as to what one would have done under the circumstances. You have heard that this was as strong, or stronger, than other structures of the kind. Any slight oscillation would create an enormously increased strain. I don't at all say that guy chains would have prevented the accident.

Have you any reason for doubting that if it had not been for that very exceptional gale on Tuesday, the whole thing would be doing its work at the present time?—There is sufficient evidence to show that it did its work up to that time. The extra gust of wind undoubtedly brought it down. It is the business of people who undertake these works to have a sufficient margin of power for such contingencies as that?—I am inclined to think it is. There is another thing to be said about it—that the columns already deposited were in another direction to that which fell, and which was at the weakest point. Probably the greatest strain was put on it at that moment, just when the gust of wind unfortunately came.

By the Jury: I particularly noticed the iron plating which was severed, and there noticed a discolouration in part of the iron. My theory is that when the stage began to go, the strain was enormous, and quite sufficient to sever iron of any quality.

Mr. Morgan, recalled, said: In my opinion the extra stays or guys spoken of by Mr. Smith were not necessary. I did not think so at that time. I have never known them used, although I have inspected a great number of stages. This stage is very much exposed to the wind—as much as any I have seen to the particular direction of the wind on Tuesday.

By the Jury: From my experience of this accident I shall not consider such staging sufficient for exposed places in future.

The following verdict was returned:—It is the opinion of

the jury that James Cox came to his death through the falling of the crane by accident, the chief cause being a sudden gust of wind at the time, whilst the jib was at the weakest point.

THE NEW EDINBURGH THEATRE.

A MEETING of the Dean of Guild Court, Edinburgh, was held on the 8th inst., when the plans of the theatre which is to be erected in Grindlay Street for Messrs. Howard & Windham were submitted for examination. The building will be of an Italian type of architecture, the front having a central parapet surmounted by a pediment and flanked by Corinthian pillars. Three doorways, sheltered by a verandah, will lead into a spacious vestibule, from which access to the dress circle and stalls will be obtained. The flanks of the façade will be pierced by doorways admitting to the pit, amphitheatre, and gallery. Accommodation will be provided as follows: In the circle, 200; private boxes, 60; orchestra stalls, 116; pit, 800; amphitheatre, 400; gallery, 1,000. As in the Savoy and Strand theatres, there will be no proscenium proper, the stage opening, which will be 28 feet wide by 32 feet high, being surrounded by a gilded frame. The stage itself will be 40 feet deep and 60 feet wide.

Mr. C. J. Phipps, the architect, attended, and in reply to the Court stated that there were to be iron railings on both sides of the staircases. The Court considered that the seats in the pit were too long, as they stretched from one side to the other, and it was suggested that there should be a passage down the centre. Mr. Phipps remarked that the highest authorities were now of opinion that there should be no break in the seats, and that the surrounding gangway or passage was sufficient. Where there was a centre gangway people blocked it up by standing, and it was difficult, if not impossible, to remove them in the event of a crowd. Ultimately the Court agreed to dispense with the centre passage, on the understanding that the passage surrounding the seats should be widened to five feet. Mr. Phipps agreed to give effect to a number of suggestions. In reply to the Dean of Guild, Mr. Phipps said, in regard to an iron curtain dividing the stage from the auditorium, that no special arrangement had been come to. It was a matter on which much difference of opinion prevailed all over Europe. Iron curtains that had already been put up in theatres were being taken down because one had fallen down. Captain Shaw, the chief of the London Fire Brigade, disapproved of them altogether. He (Mr. Phipps) was now, however, considering with Mr. Wilkins, the firemaster, whether to adopt a special curtain proposed by him. If they did not put up an iron curtain, they proposed to put up one made of asbestos cloth. The Court then granted the warrant for the erection of the building.

THE PRINCIPLES OF ETCHING.

A LECTURE on the "Principles of Etching" was delivered by Mr. Seymour Haden, F.R.C.S., at the Midland Institute, Birmingham, on Monday. Mr. Haden, in explaining that these lectures would be similar to some which he delivered before the Royal Institution four years ago, mentioned that while he intended those discourses to do nothing but good, they, to a certain extent, did harm. They did good, inasmuch as they led to the formation of a strong society for the restoration of a lost art, but they did harm, inasmuch as they set a number of untrained people to etch. As he was extremely anxious that that error should not be repeated, he would at once say that etching of all arts was the least adapted to the amateur. It was not a rudimentary but a final art, and required as long and continuous a training as did that of the painter. In fact it was even more difficult than painting, and great painters, such as Gainsborough, Crome, Constable, and many others had failed to excel in it. Lest anyone might think that his own case was a contradiction to this statement, he explained that circumstances had led him to become for many years as much an art student as a surgeon, and he never ventured to produce an etching until he was fifty. In explaining what were the principles of an art, it was easier to do so by approaching the matter from the negative side. Art was the reverse of manufacture, differing from it in that though it depended upon material agents for its outward expression, those agents were of the simplest kind, and were wholly directed by an impulse which had its centre and origin in the brain of the artist. Invest any one of those simple agencies—the brush of the painter, the pencil of the designer, the chisel of the sculptor, the needle of the etcher, the knife of the surgeon, or the pen of the author—with any of the properties of a machine, render them in any degree automatic, so as to place in abeyance the brain impulse of which he had spoken, and the result was not an art, but a manufacture. The fundamental principle of art must be personality, or originality, out of which again came ideality, invention, sensibility to external impressions, a sense of the beautiful, passion for poetry, or whatever else the artist might be capable of. He would dwell especially upon this first principle of personality or originality because

it would better enable them to estimate the difference between etching and engraving. Etching was a branch of the engraver's art, and his object in relation to it was not so much to insist that etching was the best of the reproductive processes—although that thesis might be very reasonably maintained—but to rehabilitate the whole art of the engraver by the reinfusion into it of that form of original engraving which was practised by the great masters of painting who were their own engravers. Mr. Haden proceeded to point out that in nine-tenths of the modern engravings, even the best of them, certain stereotyped methods were adopted, such as mechanically ruled lines for the expression of atmosphere and clouds, a sort of check for the surface of tree trunks, and a set pattern of lines for the expression of flesh, &c. By a limelight lantern he had projected upon a screen a magnified representation three square inches from the foreground of Sharp's engraving of Sir Joshua Reynolds's *Holy Family*, and which appeared as a sort of indefinite mottle representing nothing. He invited a comparison of this with a three-inch piece taken from the foreground of an etching by Rembrandt, in which definite and suggestive lines were used, indicating the work of an original artist. Similar comparisons were shown of sky, drapery, and flesh treatment, the lecturer pointing out that there was nothing in the nature of a pattern or set scheme of lines in the work of artist-etchers, while it was the usual thing in that of the modern engraver. Among some of the older French engravers this pattern-work was invariably found when they were merely imitating the painting of another artist, but it disappeared whenever the engraver had to exercise his own originality. He therefore attributed the debasement of engraving which had taken place to the circumstance that, the engraver becoming only a copyist, the originating faculty had been in abeyance. It had become not an art, but an "art manufacture." Mr. Haden said it astonished him very much that the Royal Academy was every day, even now, electing into its body, with full honours and advantages, the producers of those unmeaning lines, and had kept at arm's length and not elected a single etcher or a single original engraver within the last thirty years.

THE BUILDING TRADE IN PARIS.

AN article has been contributed to the *Débats* by M. P. Leroy-Beaulieu, on the scarcity of work among the carpenters of Paris. He attributes it to over-building. Houses have been built during the last two years without regard to the demand for them; workmen's wages at the same time, owing to the demand for labourers to be employed in the construction of these houses, have risen exorbitantly, and now the thousands of empty houses to let have cooled the building fever. The demand for labour has consequently fallen off, and yet the workmen demand wages which deter those from employing them who might otherwise continue to build. Wages, indeed, have risen since 1875-76 no less than 60 per cent.; and since 1879-80, 33 per cent. He recommends the labourers to be more moderate in their expectations, as the only condition on which building can be proceeded with. The *Temps*, in an equally interesting article devoted to the same subject, states that the employers of labour attribute the demand of high wages by the carpenters to the payment of high wages by the municipality to those whom it employs. The wages paid in Paris are exceptionally high. In the provinces they are so much lower that the employers can send up and offer carpenters' work on the Paris market at from 15 to 20 per cent. lower prices than the Parisians can afford to take. This system of the municipality is designed to render it popular, but it is really stamping out Paris carpentry.

EASEMENTS OF LIGHT.

THE following communication respecting easements of light has been sent from the Council of the Manchester Society of Architects to the Committee of the Institute:—

This question has been carefully considered by the Council of this Society, and we are requested to transmit to you its opinion. The subject is a most difficult one to approach on account of the present state of the law, which, in certain events, authorises the acquisition of a valuable addition to a property without any previous payment for the same.

So far as existing old easements are concerned, this Council considers that they would be best left alone. It is quite possible that some of these old easements may have been acquired in a justifiable or straightforward manner, but the experience of the members of this Council is certainly not in accordance with such a supposition. The simple gaining of an easement of light over an adjoining property, by lapse of time only, this Council does not consider justifiable, and it would be glad to see the law altered so that, in future, each property would remain perfectly free, as it was when originally purchased, and with only those advantages which have been paid for by the purchaser. The system of gaining an advantage surreptitiously is not in accordance with the views of morality held by the Council of this Society.

This Council would also wish to see some rearrangement of the law, by which any owner of property, which has been extended or increased in height, should be debarred from objecting to a similar proceeding on the part of the owner of a neighbouring or opposite property.

This Council considers that, where practicable, it would be advantageous if questions of this nature could be dealt with by a known architect of experience in these matters (who might take his instructions from the Court and report to it). The experience of this Council is, that the majority of these questions admit of easy settlement, where the claims are really *bond fide* ones; at the same time it considers that a very large proportion of the claims are wholly unjustifiable. This Council desires us to assure you that it will willingly co-operate with the Institute in dealing with this important question, and trusts that the efforts towards obtaining some rearrangement of the present state of the law may be successful.

THE FOUNDATIONS OF WATERLOO BRIDGE.

A VERY interesting piece of engineering work is, says the *Daily News*, just now in progress at Waterloo Bridge, though considering that this famous structure was opened only about sixty-six years ago, it is a piece of work that ought not to have been necessary in our day. When, four or five years ago, the Metropolitan Board of Works purchased this bridge for 475,000*l.*, it was done, we believe, in the full knowledge that there were symptoms of decrepitude indicating a subsidence of some of the piers such as would probably demand a considerable outlay upon it. About twelve months ago the work of repair was commenced at the Surrey side of the bridge, and is now going on right in the middle of the river.

Passengers over the bridge may see indications of what is going on below; but without making a rather perilous descent from the parapet right down to the foundations of the structure they will hardly be able to form an idea of the extensive and difficult nature of the undertaking with which the engineer to the bridges belonging to the Metropolitan Board, Mr. Edward Bazalgette, is charged. The first thing to be done was to ascertain the cause of the ominous cracks discovered here and there about the bridge, and for this it was necessary to examine the foundations. Dams were made round portions of the piers by driving in huge piles and caulking up the interstices between them with oakum or puddling with clay. The water was then pumped out, and the mischief was at once revealed. The subsidence of the bridge was quite apparent. Each pier from which the arches spring is apparently based on huge blocks of rough stone of the kinds technically known as Bramley Fall and Craighleith, and these blocks have been visibly crushed down by the superincumbent mass, calculated to bear with a pressure of somewhere about 11,000 tons for each pier. The "cutwaters"—the pointed projections intended to break the force of the current against the piers—not being a part of the actual bridge, have retained their original level, and afford therefore a gauge by which the dropping of the bridge between them may be clearly perceived. To ascertain the real cause of the subsidence it is necessary to go below the "footings," the huge blocks which, as it has been said, constitute the apparent base of the pier. They in their turn rest on a foundation of wooden piles, which originally, no doubt, were imbedded to a depth sufficient to insure their perfect stability. The idea of so tremendous a mass of solid granite as Waterloo Bridge resting on wooden piles is rather a startling one, but they may have originally afforded a fully sufficient foundation. They are beech piles, disposed in rows 3 feet 6 inches from centre to centre, and combined in a solid mass by a filling-in of rough masonry. Had the river bed undergone no alteration, such a foundation would perhaps have served as long as the bridge above it held together. The river bed, however, has undergone very considerable alteration. Since the bridge was built the stream has deepened under it to the extent of 8 feet. The gravel has been washed away from the piles, and their power of sustaining the mass overhead consequently diminished, and they have sunk under it. Nothing could remedy the subsidence that has already taken place, but Mr. Bazalgette's efforts have been directed to the prevention of further mischief. Dams have been constructed all round each pier dealt with and the water pumped out at half-tide. Enormous blocks of concrete, each weighing from four to five tons, have then been lowered into position round the pier on the bed of the river, so as to constitute an "apron" from 4 to 5½ feet thick, and as hard as the solid rock. This apron slopes outward from the pier at an inclination of 1 in 5·6, and extends 18 feet all round. The outer edge of it reaches to the piles constituting the dam, and which of course run down a great depth into the bed of the stream, where the lower portions of them will be left to constitute a kind of outwork for the defence of the foundation piles should the river still go on deepening. They are massive beams of American rock elm, an intensely hard wood, well suited to this purpose. They are cut off just at the level of the concrete apron, and will no doubt effectually prevent any scouring away of the gravel beneath it. Altogether it looks to be a very neat and effective contrivance for arresting a

process which if neglected would undoubtedly eventually bring down Waterloo Bridge in ruins as complete as Macaulay's New Zealander could have desired for his sketch of St. Paul's Cathedral. Mr. William Webster is the contractor, and there are some 90 or 100 men engaged on the work, which from the river bed has a much more serious aspect than when seen from the parapet of the bridge. The middle piers are now under alteration. What will be required for those on the Middlesex side has not yet been determined, no thorough examination having yet been made. Should they have to be dealt with in the same way as the rest, the work will probably be somewhat slower than it has hitherto been, owing to the necessity of keeping a clear way for the steamboat traffic.



The Decoration of St. Paul's.

SIR,—The second letter of your correspondent, "A Country Architect," scarcely calls for remark of mine, further than may be found in my reply to his first. I will, therefore, now only ask you to allow me briefly to refer to a passage in the communication of "F.S.A." in your current issue.

In my former letter I ventured, in reference to the decorations proposed for St. Paul's, to challenge the assumption common amongst architects, small as well as great, of authoritative judgment on questions of colour.

In my wonder I asked on what credentials were such pretensions supported? It is, I take it, a self-evident proposition to state that the constructional expression of colour, and its technical control in art, can come only from a "colourist"; that the artistic sense of colour, like that of tune, can be acquired only by gift of nature; and, moreover, that such gift is of a power that will assert itself as a dominant quality in the works of its possessor.

"F.S.A." speaks of "architects" as "likely to take a broad view" of decorative colour, and "consider it in relation to other things." But may not it be asked on what conditions, short of practical proof of their possession of the colour faculty, architects can suppose this "broad view" of theirs to have any value whatever?

It may, indeed, be urged that an architect, simply because he is one, may, as a sculptor, on like grounds, be suspected of defect in artistic colour sense; nay, further, that the professional position of an architect is in these days compatible with colour blindness.

The sculptor, an artist by natural impulse, is chary of passing opinion on questions of colour; the architect, mainly professional, is on this subject always ready to rush in where sculptors fear to tread. I have already occupied more of your space than I had intended, in my aim to show that the architect must offer far more than the bare title of his calling in order to give weight to his opinion for or against works of decorative colour. Upon him, too, rests the onus of showing that the curriculum of experience in an architect's office, by a young man in quest of a genteel profession, is sufficient to support, at his hands, a claim to a mastery of decorative colour, which failed signally in those of men such as Scott, Barry, Street, and other architects in the front rank of their profession.

I am, sir, your obedient servant,
March 12, 1883. A LONDON ARTIST.

SIR,—If the "Country Architect" had honoured me by a careful reading of my letter, he could hardly have said that all I advanced in support of the proposed decoration of the dome was the authority of Wren and Cockerell. I endeavoured to maintain that, if Scriptural subjects are admissible, there is nothing incongruous in the design in which the President of the Royal Academy and Mr. Poynter are co-operating. The "Country Architect" fears their work will be lost when carried out owing to the height of the dome; if he had seen the cartoons he might be more sanguine of success. It seems to me that all his conclusions are derived from the appearance of the illustration in *The Architect*, which has the delicacy we expect in an illustration on a small scale. But surely Sir Frederick Leighton might be supposed to be able to vary his treatment of a picture so as to adopt it to the position in which it is to be placed, and to be competent to use a silver point at one time and a large brush at another. Some years ago there was a drawing of part of a tree by Sir Frederick in *The Architect*, of which it might be said that every leaf was a portrait, and the detail would bear microscopic examination. If the same tree had to be represented at a great height above the eye, there is no doubt that the delicate lines seen in the pencil drawing would be absent, and another method of producing the effect would be substituted. The design for the panel in the dome should be judged as an illustration, and no more. When the cartoons are seen in the dome they will be found to be no less effective. It is possible that on some days they will be invisible—unless we are delivered from the fog-plague—but happily November has its limits.

Objections have been raised about selecting the dome instead

of another part of the Cathedral for adornment. It would be better if the decoration of the entire building could be undertaken. But in all matters relating to church fabrics finance is supreme. It is necessary to demonstrate what is practicable in beautifying the building, and so much importance is attached to the dome in London it was politic to begin operations there. Should the decoration of the dome be successful the committee know that there will be not much difficulty in finding money for the remainder of the work.

There is a more important point at issue between the "Country Architect" and myself, and that is the propriety of the subjects. In his letter he suggests that such subjects should not be undertaken by a modern artist. According to the "Country Architect" the old painter "believed religiously in the literal truth of what he represented, whereas the other has no such faith." I doubt if this theory will bear examination. There have been painters like Fra Angelico about whose faith there is no question, but they were very few. Is it not the fact that many of the best Renaissance men employed the same brushes on Scriptural and Pagan subjects? Their lives show that they were rather lax in matters relating to doctrine, and in consequence some of them were in peril from the Inquisition. What a man believes is a personal affair, and we ought to be careful in subjecting even a painter or a sculptor to theological tests. But there is a general belief, a state religion, and it was never supposed to be wrong when an artist endeavoured to represent that belief so far as his art allowed. The works of artists are valuable when they suggest the influences which prevailed at the time the works were produced. The carvers of the royal arms, which are seen in so many churches, may have cared little for royalty, but the honest people who admired the lion and unicorn must have believed in a connection between the Church and the Crown. There are anecdotes enough which suggest that the classic sculptors were not always possessed of that religious belief in the literal truth of what they represented, which is considered to be essential by the "Country Architect." I do not like to introduce the *argumentum ad hominem*, but unless the "Country Architect" occupies an exceptional position, it is likely that he has been engaged on churches belonging to other creeds than his own. Assuming him to be a steadfast English Churchman, would he decline a commission from a Roman Catholic or a Catholic Apostolic Committee, involving the preparation of designs for pictures which (on Sundays at least) he would hold to be "travesties of Scripture teaching?" An architect in country practice is about the last man who should insist on correspondence between an artist's belief and his works.

I have occupied so much space that I cannot discuss the letter signed "F.S.A." The writer objects to my references to Wren and Cockerell. All I need say is that if an impartial reader will examine the writings of the two architects, I think it will be found that I was justified in claiming them as supporters of my views.

Yours, &c.,
A LONDON ARCHITECT.

Blythburgh Church.

SIR,—I trust the efforts of the Society for the Protection of Ancient Buildings may yet succeed in saving this beautiful church from the destruction threatened to it by restoration. Its situation in a poor and secluded part of the country has been its safety hitherto. The last time I visited it, a few years ago, I had an illustration of the utter want of any appreciation of its beauty on the part of those responsible for it. I then found that the very beautiful and rare oak lectern of fifteenth-century work had been repaired in such a manner as almost to destroy it. It had been surmounted by an elegant cornice, of which one or two of the machicolations had become broken. Its restoration was effected by simply sawing off the whole of the cornice and some other ornaments by the village carpenter.

I am, sir, yours truly,
A. PYE-SMITH.

ART SCHOOLS.

Manchester.—The Council of the School of Art have, by a unanimous vote, elected Mr. R. H. A. Willis, of the National Art Training School, South Kensington, to be head master, in place of Mr. W. J. Muckley, resigned. It is understood that Mr. Willis will commence his duties on April 2. Mr. Willis holds four out of the seven Art Masters' Certificates and portions of the remaining three. He holds two gold medals, three silver medals, two bronze medals, four Queen's prizes, and six special prizes, all from the Department and for various subjects, and one special prize offered by Mr. E. J. Poynter, R.A. He was sent by Government to Italy to study, has assisted Mr. Poynter in cartoons for the decoration of St. Paul's, and has been engaged in practical designs for sculpture, stone and wood carving, enlay, tiles, stained glass, architectural work, lithography, etching, modelling, &c., has studied calico printing, and has exhibited at the Royal Academy and at the Royal Hibernian Academy. He has also studied under Professor Legros, of the Slade School, London University.

CHURCH BUILDING AND RESTORATION.

Nayland.—The fine old porch of Nayland church has been restored, from the designs of Mr. A. W. Blomfield, architect, of London, by Messrs. Rattee & Kett, builders, of Cambridge.

Sproxtton.—The church of St. Bartholomew has been reopened after restoration. The work has been carried out by Mr. T. Woolston, contractor, of Stamford, under the direction of Mr. H. Woodyer, of Leafham.

Chiswick.—The foundation-stone of St. Nicholas' Church, Chiswick, was laid last week. The contract price of the work is 12,780*l.*, but owing to the extra depths of the foundations in vaults, graves, &c., it will exceed that sum. Mr. J. L. Pearson, R.A., is the architect; Messrs. Goddard & Son, of Farnham, are the contractors; and Mr. J. Griffiths is the clerk of works.

Tonge Moor.—The building of the church of St. Augustine, Tonge Moor, has been commenced. The contractor is Mr. G. Woods, of Bootle. Mr. R. K. Freeman, of Bolton, is the architect. The style is perpendicular, late decorated. The exterior will be built in Yorkshire parpoints, with Rainhill stone for the windows and dressings. The interior is so constructed that pillars are avoided, and the vestries are arranged underneath the chancel.

St. Peter's Church, Streatham, S.W.—At a committee meeting held at St. Peter's Vicarage, Streatham, on Saturday, March 3, plans for the completion and enlargement of the above-named church were submitted by the architect for the committee, Mr. Geo. H. Fellowes Prynne, A.R.I.B.A. The plans were formally approved as being in accordance with the general scheme previously submitted and passed, and resolutions were passed to the effect that the west end should be carried out as soon as possible according to the design submitted, and that the architect be instructed to have the plan and exterior perspective lithographed.

Jesmond.—A new Wesleyan church has been opened at Jesmond. The building comprises church, vestries, class-rooms, and lecture-hall. There are 830 sittings, and the total cost will be about 10,500*l.* The contractors for the mason and joiner work of the building were Messrs. Lishman & Salter, Ryton; Messrs. Beck & Co., slating; Messrs. Copland & Rollo, painting; Messrs. Thompson Brothers, Leeds, glazing; Mr. Atkinson, Newcastle, entrance screens; Mr. T. R. Spence, Newcastle, stained glass for the vestries and lecture-hall; Messrs. Walker & Emley, Newcastle, heating apparatus; Mr. Snooks, Newcastle, pulpit; Messrs. Sherraton & Ovens, Preston, stone carving; Mr. Abercrombie, Newcastle, wood carving; Messrs. Beatty Brothers, Carlisle, red freestone for banding the building; and Messrs. Porteous & Co., Grainger Street, lecture-hall seating. Mr. Allen has acted as clerk of the works. Mr. J. J. Lish, Newcastle, is the architect.

SCHOOL BUILDINGS.

Leicester.—A new Board School in Milton Street has been lately opened as a mixed school. The buildings consist of three storeys, and accommodation is provided for 254 children, with the allowance of 8 feet of space per child. Mr. Edward Burgess is the architect, and the contractors were Messrs. Clark & Garratt, the contract cost being 4,599*l.*

Walsall.—A new block of school buildings has been opened in Wolverhampton Road. The cost of the school, including site, has been about 5*l.* 12*s.* per head for each scholar. The architect is Mr. Samuel Loxton, of Walsall. The contractor was Mr. J. Guest, of Brettell Lane, Walsall. Accommodation is provided for 850 children.

Sexey's County School, Somerset.—In November of last year the visitors of Hugh Sexey's Hospital at Bruton issued invitations and instructions to a limited number of architects to prepare plans in competition for their proposed school to be built near Shepton Mallet. All the architects invited submitted plans, their names being Messrs. Carpenter & Inglelow, Messrs. Paull & Bonella, Messrs. Giles & Gough, of London; and Mr. G. J. Skipper, Norwich. The visitors forming the building committee had two or three meetings to examine the designs, and on February 24 a general meeting of visitors was held, when, after prolonged discussion, Mr. E. J. Skipper was selected architect, his alternative set of designs being adopted for execution. Each of the unsuccessful competitors received 20*l.* towards their expenses. It is proposed to expend about 9,000*l.* upon the new buildings.

Workington.—The memorial-stone of a Wesleyan Sunday-school has been laid. The architect is Mr. W. L. Eaglesfield. The contractors are: For mason's work, Messrs. Marland & Eilbeck; joiner's work, Mr. Arthur Benson; plumbing, painting, and glazier's work, Mr. W. Wildridge; plastering, Mr. W. Rule; slating, Mr. J. Turnbull; and heating, Mr. E. M. Richardson. The estimated cost of the work is 1,000*l.*

Workington.—The School Board have adopted plans which were submitted in a limited competition for the Westfield school by Mr. John Howes. The other competitors—Messrs. Scott &

Murray and Mr. G. D. Oliver, of Carlisle—protested against the decision of the committee on the grounds that the successful competitor's estimate was for a building of cement, while theirs were for stone, and consequently the conditions of the competition were not equal. They also objected to the Board adjudicating upon the cost of materials without calling in professional advice. The chairman said that the result of the competition had been that several hundred pounds would be saved to the ratepayers. In the St. Michael's new school they had gone in for rather a good class of building. It was a very public place, and the school had been made more ornamental on that account. But at Westfield there was not the same cause for schools of such elaborate appearance. The former had cost about 7*l.* per head, but they expected the Westfield school would only be between 4*l.* and 5*l.*, probably much nearer 4*l.* than 5*l.* The thanks of the Board were voted to the unsuccessful competitors for the pains taken by them in the preparation of their plans.

NEW BUILDINGS.

Aberdeen.—A new hospital for incurables has been commenced at Aberdeen. The site is high-lying, with a southerly aspect. The front faces the south, and extends about 145 feet. The south and east elevations are to be built of hammer-blocked Rubislaw granite, with belts and dressings of Kemnay granite. A corridor will run the whole length of the house, and will be lighted and ventilated by windows, not only at each end, but in the centre. The male patients will occupy one half of the building, and the female patients the other, the total number of patients for which provision will be made being between fifty and sixty. The wards are 14 feet high, securing 1,300 cubic feet of air space for each patient. There will be a doctor's and visitors' room, and ample accommodation for the matron, the nurses, and servants. A "lift" will be provided for the purpose of enabling the more feeble patients to get from one floor to the other. On each floor there will be bath and other accommodation connected with the house, but separated by a lobby, with thorough ventilation. The wards and corridors will be heated by hot air ventilating grates. The architects for the new buildings are Messrs. William Henderson & Son. The cost of the work will amount to between 6,000*l.* and 7,000*l.*, and the contractors for the various works are—Mason-work, Messrs. George Ogg & Son; carpenter work, Mr. John Henderson; plaster-work, Mr. James Bannochie; slater-work, Mr. Alexander Murray, and plumber-work, Messrs. John Blaikie & Sons.

GENERAL.

A Bust of Sir Rupert Kettle has been executed by Mr. Charles Noke, of Worcester.

Mr. Lewis F. Day has prepared the design for the medal which is to be awarded at the National Fisheries Exhibition.

Plans by Mr. T. S. Peace, architect, have been adopted by the Kirkwall Harbour Trustees for the proposed new works in connection with the harbour extension.

A Contract for 50,000*l.* has been taken for the construction of sea wall and promenade for about a mile in length at Bexhill.

Messrs. J. Oswald Gardner & Co. have obtained the first premium in the competition for a design for the Spitalfields Market roof. There were eighteen competitors.

The Patent Manchester Grates have been used in the new Board Schools at Reading. They were manufactured by the inventor, Mr. E. H. Shorland, St. Gabriel's Works, Manchester.

The Royal Institution, Manchester, is to be altered so as to utilise all the space on the ground floor as well as the upper rooms for exhibitions.

Withernsea Pier, which cost 14,000*l.* to erect, has been partly destroyed in the recent storms. The saloon contained the fittings which formerly belonged to the *Bessemer* steamship.

The first Fine Art Exhibition held in Elgin was opened on Tuesday. Among the exhibits are many pictures from well-known painters, local art being well represented.

Mr. Pearson, R.A., will shortly inspect the parish church, Leeds, for the purpose of advising as to the decorations proposed to be carried out. Plans for the works of improvement have been prepared by Mr. C. R. Chorley, of Leeds.

Mr. W. Preston has given to the Walker Art Gallery, Liverpool, *The Intruder*, a painting by Mazotta. Some late purchases for the same gallery include Mr. John Pedder's picture, *Sheep Washing in Cheshire*; *The Thames at Deptford*, by Mr. J. H. Dawson; and *The Pedlar*, by Mr. Fred. Morgan.

Mr. Ruskin delivered his first public lecture since his appointment to the Slade Professorship, at the Union Museum at Oxford on Friday in last week, the subject being "Recent English Art." The building was crowded, and a large number of people were unable to obtain admission. Under the circumstances, Mr. Ruskin consented to repeat the lecture on the following day.





Jesus led to Crucifixion.
and J. Rogers R.S.A.

SUPPLEMENT

TO THE

ARCHITECT.

CONTRACTS, COMPETITIONS, AND TENDERS.

LONDON, MARCH 17, 1883.

TENDERS, ETC.

*** As great disappointment is frequently expressed at the non-appearance of Contracts Open, Tenders, &c., it is particularly requested that information of this description be forwarded to the Office, 175 Strand, London, W.C., not later than 3 p.m. on Thursdays.*

*** Correspondents, when writing to notify an extension of time, or an alteration of the date of sending in Competitions or Contracts, are requested in their letter of advice to write at the head of the required change—
"Contract Supplement to THE ARCHITECT."*

EDITORIAL NOTICES.

The authors of signed articles and papers read in public must necessarily be held responsible for their contents.

No communication can be inserted unless authenticated by the name and address of the writer—not in every case for publication, but as a guarantee of good faith.

Correspondents are requested as much as possible to make their communications brief. The space we can devote to Correspondence will not usually permit our inserting lengthy communications.

COMPETITIONS OPEN.

MORLEY.—Mar. 20.—Plans are required for new Wesleyan Sunday Schools. Rev. Wm. Griffiths, Wesley House, Morley.

RIPLEY.—Mar. 30.—Plans are required for the proposed Erection of Two Schools at Lower Hartsbray and Waingroves. Mr. Jno. T. Capon, Clerk to the School Board, Market House Chambers, Ripley.

CONTRACTS OPEN.

BEESTON.—For Erection of a Villa. Mr. A. H. Goodall, Architect, Market Street, Nottingham.

BELFAST.—Mar. 27.—For Building Dwelling-houses, Kenbella Avenue. Messrs. Young & Mackenzie, Donegall Square East, Belfast.

BIRKENHEAD.—April 16.—For Building Town Hall, Hamilton Square. Messrs. Ellison & Son, Architects, 62 Dale Street, Liverpool.

BRACEBRIDGE.—Mar. 24.—For Execution of Sewerage Works (Contract No. 1). Mr. J. Mansergh, Engineer, 3 Westminster Chambers, Victoria Street, Westminster.

BRADFORD.—Mar. 19.—For Building Goods Shed. Plans at the Engineer's Office, Hunt's Bank, Manchester.

CARDIFF.—Mar. 19.—For Painting and Repairs to Town Hall. Mr. J. A. B. Williams, Borough Engineer, Cardiff.

DELPH.—For Building Reform Club. Mr. Alexander Banks, Architect, 231 Rochdale Road, Oldham.

DIDCOT.—April 3.—For Construction of new Station. Plans, &c., at the Office of the Engineer, Paddington Station.

DOUGLAS.—Mar. 26.—For Building School of Art, Finch Hill Estate. Mr. Philip Christian, Buck's Road, Douglas, Isle of Man.

DURHAM.—Mar. 22.—For Extension of Organ Factory. Mr. J. Henry, Architect, North Bailey, Durham.

EARLSDON.—For Building Two Dwelling-houses. Mr. T. W. Whitley, Architect, Bank Chambers, Coventry.

ECCLESFIELD.—Mar. 28.—For Building Block of Workshops, Norfolk Foundry. Messrs. Dixon & Moxon, Architects, 5 Eastgate, Barnsley.

ELGIN.—Mar. 24.—For Building Dwelling-house, Queen Street. Mr. John Milne, Architect, 18 Abbey Street, Elgin.

ESTON.—For Building Hospital for Messrs. Bolckow, Vaughan & Co. Mr. W. H. Blessley, Architect, 1 Exchange Place, Middlesbrough.

FECKENHAM.—April 2.—For Additions to Board Schools, Astwood Bank. Mr. Ernest Day, Architect, 5 Foregate Street, Worcester.

FOWEY.—Mar. 20.—For Building Chapel with Shop and Dwelling-house. Mr. A. S. Clunes, Architect, Fowey, Cornwall.

GATESHEAD.—Mar. 19.—For Extension of Post Office. The Borough Surveyor, Town Hall, Gateshead.

GREAT HARWOOD.—Mar. 17.—For Building Wesleyan Methodist Chapel. Messrs. Hopwood & Maxwell, Bank Chambers, Blackburn.

GRIMSBY.—Mar. 30.—For Building a Range of Offices at the Docks. Messrs. Mills & Murgatroyd, Architects, 23 Strutt Street, Manchester.

HALIFAX.—Mar. 20.—For Building Warehouse, Battinson Road. Mr. J. Farrar, Architect, Cross ley's Buildings 29 Northgate, Halifax.

HAVANT.—Mar. 24.—For small Additions and Alterations to County Police Station. Mr. James Robinson, County Surveyor, County Hall, Winchester.

HEREFORD.—April 3.—For Removing Buildings and Erecting other Buildings, Barrs Court Station. Plans at the Engineer's Office, Woodside Station, Birkenhead.

HERNE BAY.—For Alterations at St. George's Baths. Mr. H. H. Bridgman, Architect.

HINDLEY.—Mar. 26.—For Additions to Church of England School. Messrs. Henry Walls & Son, Surveyors, 8 King Street, Wigan.

HIRWAIN.—Mar. 24.—For Extension and Restoration of Church. Mr. E. M. B. Vaughan, Architect, 74 Crockherbtown, Cardiff.

HOVLAND.—Mar. 17.—For Building Four Dwelling houses, Hoyland Common. Mr. Walter J. Sykes, Architect, Hoyland, near Barnsley.

KENDAL.—Mar. 17.—For Alterations to School at Kentmere. Mr. James Addison, Kentmere, Kendal.

KENDAL.—Mar. 21.—For Taking Down Nairland Parsonage, and Erecting new one. Mr. Stephen Shaw, Architect, Kendal.

KENSINGTON.—Mar. 22.—For Erection of Bakehouse at the Workhouse, Marloes Road. Messrs. A. & O. Harston, Architects, 15 Leadenhall Street, E.C.

LACKFORD.—Mar. 17.—For Rebuilding Bridge over the River Lark. Mr. O. F. Read, Clerk to the Highway Board, Mildenhall.

LIVERSEDGE.—Mar. 22.—For Building Two Semi-detached Villa Residences, Leeds Road. Mr. A. E. Rhodes, Architect, Cheapside, Heckmondwike.

LEICESTER.—For Erection of Three Houses, Mountsorrel. Mr. F. Upton, Mountsorrel, Leicester.

LONDON.—Mar. 19.—For Building Warehouse, Gray's Inn Road, for Mr. P. Sage. Mr. A. Bedborough, Architect, 18 Abingdon Street, Westminster.

LONDON.—April 5.—For Construction of Brick and Pipe Sewers, &c., Whitecross Street. Mr. J. E. Wakefield, Spring Gardens, S.W.

LONDON.—April 12.—For Construction of Brick and Concrete Sewers (17,860 feet), Chelsea, Kensington, and Westminster. Mr. J. E. Wakefield, Spring Gardens, S.W.

LONDON.—May 20.—For Construction of Brick Sewer Lonsdale Road. Mr. William Weaver, Surveyor, Town Hall, Kensington High Street.

LONDON.—For Building Terrace Houses, &c. Messrs. Boosey, Architects, 16 Great James Street, Bedford Row.

LONDON.—For Building Workshops, Charlotte Mews, Tottenham Street. Mr. J. S. Birch, Architect, 16 Union Court, Old Broad Street, E.C.

MIDDLESBROUGH.—April 5.—For Building Town Hall and Public Buildings for the Corporation. Mr. G. G. Hoskins, Architect, Darlington.

MOSSLEY.—Mar. 19.—For Building Brick House, Stockport Road. Mr. Tom Cook, Architect, 8 Victoria Buildings, Victoria Street, Manchester.

NEW BASFORD.—For Construction of Maltings. Mr. Herbert Walker, Architect, Newcastle Chambers, Nottingham.

NEW MILLS.—Mar. 17.—For Construction of a Viaduct across the Torts at New Mills. Mr. J. Somes Story Engineer, Market Place, Derby.

NEWPORT.—Mar. 20.—For Building Town Hall, and Municipal Buildings. Mr. E. A. Lansdowne, Architect, High Street, Newport, Mon.

NEWQUAY.—Mar. 24.—For Works of Drainage. Mr. E. Appleton, Engineer, 1 Vaughan Parade, Torquay.

NEWRY.—Mar. 17.—For Building and Alterations at Christian Institute. Mr. W. J. Watson, Architect, Newry.

OAKWORTH.—Mar. 24.—For Erection of Three Dwelling-Houses, Farm Buildings, &c. Mr. John Judson, Architect, Bogthorn, near Keighley.

OLDHAM.—For Extensions to Coldhurst Church. Mr. Alexander Banks, Architect, 231 Rochdale Road, Oldham.

PICCADILLY.—April 2.—For Repairs and Alterations to Vestry Hall and Offices. Mr. H. Wilkins, Vestry Hall, Piccadilly.

PLYMOUTH.—Mar. 21.—For Removal of House and Portion of Tannery Buildings and Erection of Offices, &c. Messrs. Hine & Odgers, Architects, Lockyer Street, Plymouth.

RADCLIFFE.—Mar. 19.—For Building Infants' School. Messrs. Joseph Grundy & Son, Architects.

REDRUTH.—Mar. 17.—For Building Shop and Premises. Mr. James Hicks, Architect, Redruth.

STAINLAND.—April 13.—For Erection of Building for Mechanics' Institute, Local and School Board and Public Purposes. Messrs. Leeming & Leeming, Architects, Northgate Chambers, Halifax.

STAPLETON.—Mar. 24.—For Alterations and Additions to National School. Mr. J. P. Curtis, Architect, Daisy Bank, Eastville, Bristol.

TIPPERARY.—Mar. 20.—For Building large Drapery Warehouse. Mr. J. J. O'Callaghan, Architect, 31 Harcourt Street, Dublin.

TUNSTALL.—Mar. 20.—For Erection of Transepts, Chancel, and other Additions to Christ Church. Mr. A. R. Wood, Architect, Tunstall.

WIGTON.—Mar. 26.—For Building Casual Wards at the Workhouse. Mr. R. Benson, Clerk to the Guardians, West Street, Wigton.

WITHAM.—Mar. 28.—For Building Engineer's Cottage. Mr. Charles Pertwee, Architect, Chelmsford.

WORCESTER.—May 4.—For Erection of an additional Block of Buildings, for 210 Patients, at the County Lunatic Asylum. Mr. Henry Rowe, Architect, 17 Foregate Street, Worcester.

TENDERS.

BARNESLEY.

For the Erection of Boys' School, Class-rooms, &c., St. John's Parish, Barnesley. Mr. W. SENIOR, Architect, Barnesley. Quantities by the Architect.

Sykes, excavator, mason and bricklayer	£500 19 0
Dyson, carpenter and joiner	201 0 0
Fleming, slater	62 10 0
Dransfield, plumber and glazier	50 0 0
Fenwick, plasterer	32 12 6

BOOTLE.

For Reconstruction of Bibby's Lane and Peel Road, Bootle.

NUTTALL (accepted)	£1,892 0 0
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CORK.

For the Erection of a Warehouse, Hanover Street, Cork, for Messrs. Dwyer & Co., Limited. Mr. JAMES F. McMULLEN, Architect. Quantities not supplied.

Delaney	£2,400 0 0	Plastering.	£50 0 0
Kearney	2,107 0 0		51 0 0
Evans	2,000 0 0		36 0 0
E. & P. O'Flynn	1,830 0 0		55 0 0
Hill	1,775 0 0		55 0 0
T. O'FLYNN (accepted)	1,750 0 0		43 0 0
Architect's estimate, £2,000.			

DOVERCOURT.

For Roads and Sewers for the Chelmsford Land Company, Limited, Dovercourt, Essex. Messrs. WHITMORE & REEVES, Surveyors, Chelmsford and London.

No. 1 Scheme.

Impey, Leytonstone	£3,174 13 10
Titcombe, Merton and Mortlake	2,950 0 0
Marshall, Brighton	2,835 11 6
Jackson, West Ham	2,700 0 0
Huntley, Loughborough Junction	2,560 0 0
Johnson, Walthamstow	2,362 19 0
Etheridge, Deptford	2,320 0 0
J. B. & F. Bennett, Ipswich	2,208 0 0
Ward, Fulham	2,204 5 2
Bell, Wood Green	2,173 0 0
Nicholson, Southend-on-Sea	2,130 16 5
Hoare & Son, Blackfriars Road (amended)	2,122 0 0
Surveyor's estimate	2,078 13 1
Dunmore, Hornsey	2,065 0 0
Wilson, Battersea	2,065 0 0
Spurgeon, Forest Gate	2,050 0 0
Carter, Anerley (amended)	2,043 4 8
Nicholls, Wood Green	2,019 17 0
Adams, Hackney	2,000 0 0
Harris, Stratford	1,999 0 0
Wood, Chelmsford	1,993 0 0
Moran, Harwich	1,986 11 6
Betts & Co., Clacton-on-Sea	1,955 0 0
Saunders & Sons, Dedham	1,944 0 0
Trueman, South Hackney	1,900 0 0
Armstrong, Chiswick	1,705 8 2
CARDUS, Acton (accepted)	1,695 0 0
Hoare & Son (made up incorrectly)	1,235 0 0
Carter, Anerley (made up incorrectly)	1,142 2 4

No. 2 Scheme.

Marshall, Brighton	£3,629 5 0
Huntley, Loughborough Junction	3,353 1 3
Titcombe, Merton and Mortlake	3,250 0 0
Ward, Fulham	3,100 15 10
Jackson, West Ham	3,100 0 0
Hoare & Son, Blackfriars Road (amended)	2,999 0 0
Nicholson, Southend-on-Sea	2,871 5 0
Dunmore, Hornsey	2,688 0 0
Bell, Wood Green	2,664 0 0
Carter, Anerley (amended)	2,599 6 4
J. B. & F. Bennett, Ipswich	2,563 0 0
Adams, Hackney	2,550 0 0
Johnson, Walthamstow	2,525 9 0
Moran, Harwich	2,460 17 0
Saunders & Sons, Dedham	2,460 0 0
Trueman, South Hackney	2,450 0 0
Wood, Chelmsford	2,430 0 0
Surveyor's estimate	2,378 10 9
Spurgeon, Forest Gate	2,370 0 0
Harris, Stratford	2,297 0 0
Nicholls, Wood Green	2,293 3 6
CARDUS, Acton (accepted)	2,149 0 0
Hoare & Son (made up incorrectly)	2,112 0 0
Armstrong, Chiswick	2,007 8 2
Carter, Anerley (made up incorrectly)	1,455 4 0
Betts & Co., Clacton-on-Sea	970 0 0
Impey, Leytonstone	950 11 4
Etheridge, Deptford	809 0 0

FOWEY.

For Building Two Villas at Fowey, for Messrs. Gundry & Mills. Mr. A. S. CLUES, Architect. No quantities.

Smith	£1,129 15 0
Lethbridge & May	1,040 0 0
Isbell & Mitchell	983 10 0
Rowe & Son (accepted)	980 0 0
Wakeham	777 15 0

DUNDEE.

For the Erection of Stables at The Lodge, Broughty Ferry, for Mr. John Dow. Messrs. JAMES MACLAREN & SON, Architects.

Accepted Tenders.

Bennet & Taylor, Broughty Ferry, mason.	
Paton & Fairweather, Broughty Ferry, joiner.	
F. & A. Lamond, Broughty Ferry, slater.	
Anderson & Co., Arbroath, ironwork.	
Brown, Broughty Ferry, plumber.	
Gibson, Broughty Ferry, plasterer.	
Musgrave & Co., Belfast, fittings.	
Total cost, £1,200.	

FOREST HILL.

For Villa Residence, Forest Hill. Mr. H. D. APPLETON, Architect. Quantities by Mr. T. T. M. Miller.

Boddy	£1,918 0 0
L. & R. Roberts	1,847 0 0
Howard & Dorrell	1,840 0 0
Clarke & Bracey	1,826 0 0
Smith	1,739 0 0
Shurmur	1,719 0 0

HASTINGS.

For Enlargement of Board Schools, Silverhill, Hollington, for the Hastings School Board. Messrs. ELWORTHY & SON, Architects. Quantities by the Architects.

Geary	£1,230 0 0
Shortell	1,130 0 0
White	1,123 0 0
Small	1,116 0 0
Hannan	1,070 0 0
Howell & Son	1,050 0 0
Wren	1,036 0 0
Vi, or	1,025 0 0
Eldridge & Crutenden	1,018 0 0
Elliott	1,014 0 0
King Bros.	1,000 0 0
Hare	971 0 0
Ticehurst & Britt	930 0 0
SELWAY (accepted, subject to approval)	914 0 0
Architects' estimate	1,013 0 0

LEEDS.

For Conversion of Portion of Lavatories into Class-room at the Primrose Hill School, Leeds.

SPINK (accepted)	£123 10 0
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LONDON.

For Repairs and Decorations to Nos. 10, 11, and 12 Harrington Gardens, Kensington, for the National Freehold Land Society. Mr. W. Lee, Surveyor.

SHURMUR (accepted).

For Alterations and Additions to No. 10 Well Court, Queen Street. Mr. F. CHAMBERS, Architect.

Read	£1,030 0 0
Shaw	995 0 0
Wall Bros.	863 0 0
Shurmur	828 0 0
Andrews	455 10 4

For Alterations and Additions to 112 Gloucester Place, Portman Square, for Mr. J. L. Propert. Mr. E. N. CLIFTON, Architect, Messrs. Williams & Gritten, Surveyors.

Ashby & Horner	£4,074 0 0
Conder	3,984 0 0
Morter	3,783 0 0
Lawrence	3,774 0 0
Brass	3,756 0 0

For Rebuilding, &c., 21, 23, and 25 Gresham Street, E.C., for Messrs. Bartrum & Harvey. Messrs. FORD & HESKETH, Architects.

Clarke & Bracey	£3,820 0 0
Perry & Co.	3,584 0 0
Rider	3,350 0 0
Lawrence	3,340 0 0
Conder	3,315 0 0
Ashby Bros.	3,263 0 0
Dove Bros.	2,860 0 0
Brass	2,593 0 0

For the Erection of Shop and Factory at 396 and 398 Mile End Road, for Mr. L. Ososki. Mr. W. SECKHAM WITHERINGTON, F.R.I.B.A., Architect, 79 Mark Lane.

Maxwell Bros.	£2,763 0 0
Larke & Son	2,620 0 0
Priestley	2,200 0 0
Russell	2,144 0 0
Williams	2,131 0 0
Palmer & Son	2,075 0 0
Parfitt	1,797 0 0

For Covered Playgrounds to Schools, for the London School Board.

Ewart & Son	£416 0 0
Jerrard	375 0 0
Holden & Co.	270 0 0

Letchmere School.

Oldrey	411 0 0
Ewart & Son	348 0 0
Holden & Co.	320 0 0

Heber Road, Dulwich.

Tongue	329 0 0
Ewart & Son	255 0 0
Holden & Co.	230 0 0

Gloucester Grove East.

Hobson	170 0 0
Stimpson & Co.	144 0 0

LONDON—continued.

For House for General Cobbe, The Orchard, Bedford Park. Mr. J. DONKIN, Architect.

BRYANT (accepted) £1,410 0 0

For Erecting and Completing Premises, 17 Silver Street, for Messrs. Harris and Lander. Mr. GEO. VICKERY, Architect. Mr. H. H. Leonard, Surveyor.

Crabb	£5,106 0 0
Greenwood	4,999 0 0
Grover	4,942 0 0
Lawrence	4,892 0 0
Conder	4,875 0 0
Nightingale	4,848 0 0
Morter	4,820 0 0
Brass	4,693 0 0
Ashby Bros.	4,684 0 0

For Jews' Free School, Bell Lane, Spitalfields. Messrs. N. S. JOSEPH & PEARSON, Architects. Quantities by Mr. S. B. Wilson.

Hearn	£20,125 0 0
Conder	17,980 0 0
Rider & Son	17,648 0 0
Pitchard	17,379 0 0
Kilby & Gayford	17,371 0 0
Trollope & Sons	17,240 0 0
Hall, Biddall, & Co.	17,140 0 0
Mowlem, Burt, & Co.	17,126 0 0
Scrivenor & Co.	17,092 0 0
Bangs & Co.	16,979 0 0
Adams & Sons	16,769 0 0
Nightingale	16,733 0 0
Williams & Son	16,370 0 0
Kirk & Randall	16,292 0 0
Patrick & Son	16,280 0 0
Merritt & Ashby	16,255 0 0
Brass	16,221 0 0
Grover	16,894 0 0
Chappell	15,880 0 0
Colls & Son	15,775 0 0
Patman & Fotheringham	15,773 0 0
Ashby Bros.	15,375 0 0

WIMBLEDON.

For Making-up and Completing Roads at Wimbledon, for the Wimbledon Local Board. Mr. W. SANTO CRIMP, C.E., F.S.S., Surveyor.

Pelham Road.

Field	£352 0 0
Tipping	250 0 0
Williams	232 0 0
Poole	200 0 0
Cooke & Co.	192 0 0
Iles Bros.	180 0 0
Harmer	179 0 0
Bewsey	158 0 0
Nicholls	157 0 0

Palmerston Road.

Field	967 19 0
Tipping	800 0 0
Iles Bros.	715 0 0
Cooke & Co.	637 0 0
Harmer	620 0 0
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Williams	574 0 0
Poole	530 0 0
Nicholls	465 0 0

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Tipping	850 0 0
Cooke & Co.	715 0 0
Iles Bros.	715 0 0
Williams	713 0 0
Harmer	698 0 0
Bewsey	654 0 0
Poole	606 0 0
Nicholls	575 0 0

All Grove.

Field	152 0 0
Cooke & Co.	100 0 0
Williams	92 11 0
Harmer	91 0 0
Poole	86 0 0
Iles Bros.	80 0 0
Nicholls	79 0 0

Francis Grove.

Field	342 0 0
Iles Bros.	182 0 0
Williams	178 15 0
Harmer	174 0 0
Cooke & Co.	169 0 0
Poole	166 0 0
Nicholls	157 0 0
Tipping	148 0 0

Spencer Hill.

Field	727 0 0
Poole	706 0 0
Iles Bros.	665 0 0
Cooke & Co.	653 0 0
Nicholls	575 0 0
Williams (withdrawn)	442 0 0

Hillside Road.

Field	370 0 0
Cooke & Co.	343 0 0
Iles Bros.	315 0 0
Harmer	271 0 0
Williams	242 10 0
Poole	219 0 0
Nicholls	219 0 0

Anity Grove.

Harmer	793 0 0
Poole	670 0 0
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Cox Bros., Maidstone	£74 0 0	£85 0 0
Naylor & Son, Rochester	70 0 0	80 0 0
Wallis & Clements, Maidstone	66 0 0	80 0 0
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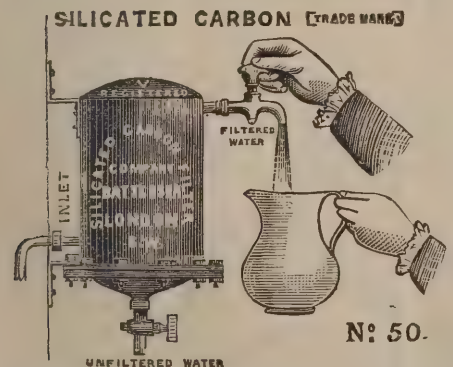
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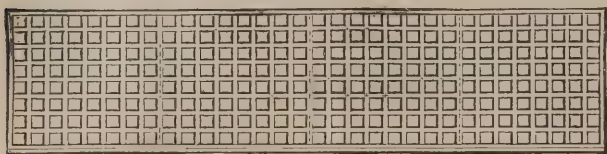
LINDSAY'S

IMPROVED PATENT

REVERSIBLE TREADS AND LANDINGS

FOR EVERY DESCRIPTION OF STAIRCASE.

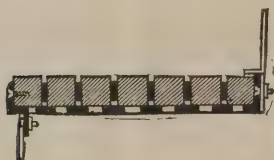
THIS Patent is an improvement on the well-known wooden block construction, and its speciality is that the wooden blocks in each Tread can be removed and transposed so many times that it is almost indestructible besides being noiseless.



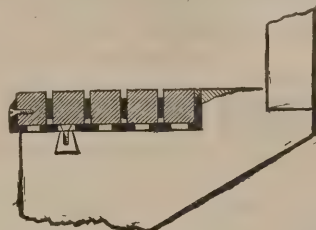
No. 1.—Plan of Tread showing Cube Pattern.

Each Tread is so constructed that the wooden blocks of which it is composed can be removed by taking off the brass or iron nosing of the tray, so that when the outer edge of the wood is worn, the blocks can be taken from the front and those next the riser (which will be quite intact) substituted. The worn blocks, after being reversed, are slid into the position next the riser. This at once gives the tread the appearance of being quite new, and ready for prolonged wear. When in their turn the nosing blocks again become worn, the same operation can be effected by transposing the unused blocks from the sides of the tread to the front, and so on until all are in turn utilised. Finally, when in the course of years the wood is worn out, the trays can be refilled at a very small cost; and if they should not require entire re-filling, can be re-nosed with new blocks for a few pence. Skilled labour is not required in removing or transposing the blocks. These advantages are so obvious that remark is superfluous, and the many years the Wooden-block Treads have proved their efficiency, places the durability of this construction beyond doubt. It has already been adopted by some of the leading Architects and Engineers. The Patentee generally uses Oak, Elm, or Teak, in these Treads, but, if an exceptionally durable Staircase is required, employs "Jarrah" (an Australian mahogany of extreme hardness), samples of which will be sent on application.

No. 3.—Section of Tread showing Iron Risers.



No. 6.—Sect. of Worn Stone Step nosed with Patent Tread.

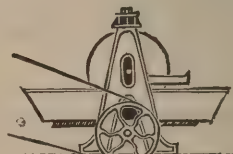
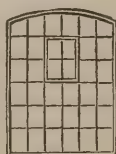
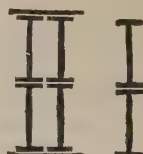
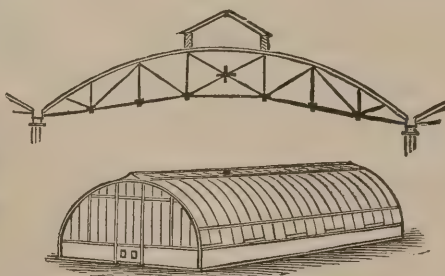
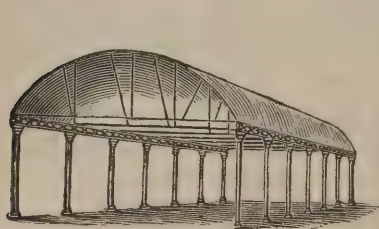


No. 8.—Section of Tread reversed, the worn portion underneath, and the new face presented for traffic. In this case the original level is maintained by iron grids that fit into the channels on the underside.



These Treads can be fixed to Stringers of Wood or Iron, can be used for Spiral or Winding Staircases, and can be entirely removed without disturbing the Risers. The Trays which contain the wooden blocks can be made of either wood or cast iron, the latter being, of course, superior. In either case they are in themselves complete, and only require wood or iron stringers to make a finished staircase. If necessary they can be constructed with strong lugs to build into wall, and fix like ordinary stone steps, only being less than one quarter the weight. In this case the balusters are fixed in sockets cast on the outer edge of trays. Particulars to be obtained from the Patentee, at the Works.

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The Architect.

DISSIPATED ECLECTICISM.



WHAT can an architectural lecturer mean—and a clever one too—when he tells us to “remember LOT’s wife?” “It is a blessed thing,” says Mr. SEDDING, “to be able to make breaches in the four walls of present circumstances. The system of design that never gets beyond the tether of the leading-strings of antiquity is not a living thing. The ancient example which, to my mind,

is calculated to impart the most useful lessons to the modern architectural designer is that of LOT’s wife. *Remember Lot’s Wife!*”

Professor RUSKIN—may we be permitted to congratulate him, and the world, upon his assumption once more of the title?—whose somewhat wayward use of the English language has no doubt given rise to such transcendentalism as this in many other admirers besides Mr. SEDDING, tells us, for example, more than once in the course of his many and devious wanderings of thought, that “it is not possible to have any right morality, happiness, or art” in a country whose cities are “clotted and coagulated” by being built in regular blocks of houses, “spots of a dreadful mildew spreading by patches and blotches over the country they consume.” What a country which really possesses morality, happiness, and art will really and consequentially develop in the way of civic architecture is “lovely cities, crystallised, not coagulated, into form, limited in size, and not casting out the scum and scurf of them into an encircling eruption of shame”; and if this “is impossible,” “it may be so,” says Mr. RUSKIN; he has “nothing to do with its impossibility, but only with its indispensability.” The final touch of declamation in this extract is characteristic beyond all else—characteristic of the entire repudiation of mechanical logic without which no sort of transcendentalism at all is worth having; but what could even Mr. RUSKIN mean if he were to tell us to “remember LOT’s wife?” What we do remember of her is that she was a typical woman, impelled by a mingled feeling of housewifely thrift and feminine curiosity to cast a look behind her as she left her home hurriedly for ever; for which act of indiscipline she was changed into a “monument” of salt. In what way, then, are modern English architects to be compared to this unfortunate, because too thoughtful, matron? For what reason—beyond the jingle of words, perhaps, and the confusion of ideas—should the young gentlemen of our London Architectural Association be warned by their last lecturer to “remember LOT’s wife?”

To be serious—if it be possible in the face of a proposition so very highly figurative—we can scarcely imagine a perfectly sane and exceedingly smart lecturer to have permitted himself to make such a dismal joke as this without some solemn motive. For one thing, we find him “craving indulgence in the presence of young men”—and, we should say, probably not very successfully—while he “deprecated the prevailing practice” of inviting them “to design.” “I never,” he says in his epigrammatic way, “I never encourage a young man to design at all. What is the good of a young architect spinning thoughts out of brains whose fibres are not equal to the strain of weaving? Let him *read his Ruskin*; . . . go to concerts; read poetry, prose, and romance; and combine with this all that he can possibly cram up of the history and composition of glue, of the newest electric light, the choicest method of laying drains; . . . let him draw and study flowers, foliage, animals, men, birds, trees, rocks, glaciers; let him seek to gather all that is ‘fair and fit’ in all creation; but not design.” To put it briefly, let the architectural student study the transcendental writings of Mr. RUSKIN and leave the exercise of architectural art alone. “The long and the short of it is,” says he in another place, architects are “suffering from dissipated eclecticism”; and probably we are not far wrong when we suppose that this is why we are to remember LOT’s wife. What this unhappy *materfamilias* did was to look behind her in a spasm of dissipated eclecticism; and what English architects are doing is a similar looking behind them. The patriarch’s helpmate

was metamorphosed on the spot into so much chloride of sodium; we, if we do not take care to avert our eyes from beholding the now-forbidden vanities of the past, may be similarly converted into we know not what spiritless, soulless dysaltery of art. What a pity it is that nobody ever treats the Royal Institute of British Architects to such powerful doctrine nowadays! The last of the lecturers of that great Institution who indulged in similar exhortation is now, alas! bound hand and foot with secretarial tapes and laces, and all the fun is for ever over and gone. Imagine the countenance of Mr. President HORACE JONES if Mr. Secretary WHITE were to recover himself for a moment and call upon the meeting, in his own old way, to remember LOT’s wife! And yet, if the argument which lies concealed in these words, burning its way out of the bosom of Mr. SEDDING, so urgently demands expression on the basement storey of No. 9 Conduit Street, how much more important must its utterance be upstairs?

Mr. SEDDING, personally, has not been hitherto regarded as a reformer of architectural taste; but he has “read his RUSKIN,” and perhaps, like this favourite exemplar, he is able to enjoy in some degree the fierce delight of being run away with by the wild horses of language. For the occasion he is enamoured of the idea of artistic independence—as many another like him has been enamoured before—and that is enough. Why should we not aim now and then at independence? “What should be our attitude,” he says, “to old art? This is really one of the great questions of the day.” “It is true we have no living art to fall back upon, but we have one to make.” “There are many ways in which modern work may not only vie with, but beat old work.”

In further connection with the “idolatry of old art,” of which he complains as the sin of LOT’s wife, it appears to Mr. SEDDING that we are suffering from a kind of penitence for our failure in reviving mediæval art, and for the fallacious judgment of real principles out of which that failure has been developed with so much fuss and pretension, so much cry and so little wool. Not long ago “we were taught,” he reminds us, “to cross ourselves at the sight of the Perpendicular; and as for the Renaissance, even the most artistically-elaborated vindictive of Mr. RUSKIN” (still harping on our RUSKIN) “could not fitly express one tithe of the loathing all pious-minded people should instinctively feel at the ungodly results of ungodly types of art.” Does Mr. SEDDING still cling to the Oxford Graduate, or has he flung him aside? Amongst other things it is really not clear what his attitude is in this respect. “Broader views,” he goes on to say, “now happily obtain; yet the errors of past prejudice have left their stings behind them.” To pursue this expressive if somewhat halting metaphor a little further, it would seem that we must regard the broader views of the passing day as a sort of relief from the pernicious attentions of a plague of Gothic flies, which, however, in retiring from their more aggressive operations, have left in our flesh the still undiminished activity of their tails. In plainer language, the Gothic fashion has departed from us, but Gothic practices and Gothic principles still linger ranking in a hundred wounds of their making. This seems to be what Mr. SEDDING means; and we are constrained to think, as regards modern English Gothic, it is more severe than civil. If the remembrance of LOT’s wife is to be the acceptance of this doctrine, we are almost prepared to advise our students of architectural art to trouble themselves no more about her. Whatever is to be the future of English architecture, no one surely can help entertaining the belief that those principles of honest articulation and unsophisticated masculine purpose with which our Gothic revival has unquestionably made us acquainted, must for a long time exert an influence for good upon the whole of the art of this country.

As for “dissipated eclecticism” (the formula being an exceedingly clever one), we must no doubt plead guilty to a very considerable extent, on behalf of all modern architecture, to the charge of having too frequently, let us say too generally, regarded the past world as a mere mine for our working. To put it very shortly, indeed, we have copied always, and copied everything. But to blame the “Victorian” age for this is no less unreasonable in Mr. SEDDING than it has been in anyone of his many precursors in the delivery of the same unthinking message. This is an age of much learning. It will perhaps be followed by an age of fruition; let us hope it will; but, so far as architecture is concerned, we do not seem to have exhausted yet by any means the stores of past study and

practice, by the use of which it becomes the accidental function of nineteenth-century men—who cannot help themselves, be they ever so indignant against Providence—to prepare the way for better times. It is not the will-o'-the-wisp of transcendentalism that will aid us in discovering the road that lies before us. The mere glamour of “word-painting,” the piquant trickiness of mystified phrases, is by-play, not business. What the architects of the coming race have to do is to work as the architects of the past worked, in the honest use of new materials, new purposes, new scientific practices, new associations of ideas, out of which to produce new graces and new art.

THE APOLLO BELVEDERE AND APOLLO THE ATHLETE: LAST WORDS OF A CONTROVERSY.

BY W. WATKISS LLOYD.

IT will be within the memory of the readers of *The Architect* that I had the opportunity some time since to put forward in its columns certain interpretations of two statues of APOLLO. So far as any public renunciation is concerned, the theories which it was my object to controvert may probably be assumed to be still held with unshaken pertinacity. That the subject is reverted to is due, as will be seen, to acquisition of new evidence.

These statues are of the same god, but are typical of two most contrasted developments of art: each is perhaps the noblest example of the style to which it affiliates. The CHOISEUL-GOUFFIER *Apollo* of the British Museum is a type which belongs to the first stage of perfect refinement, proportion, and finish in Greek ideal sculpture. The *Apollo Belvedere* touches, but, as I hold, does not overpass, the extreme limit to which refinement could advance with safety without compromising dignity and force.

As regards the *Apollo Belvedere*, my argument was directed against the theory which would deprive the bowyer god of his proper weapon, and would substitute for it the ægis of his father ZEUS, even at the cost of exhibiting the son of LATONA as left-handed. My principal, though not sole, concern with the other statue was to vindicate its claim to be considered a statue of APOLLO at all. What success my arguments may have had on the prepossessed it is not easy to guess. I am by no means minded to admit that the arguments held conclusive before are now, or have been, in want of further confirmation. But when such confirmation spontaneously accrues it is not to be left unrecorded, especially when by another coincidence it has happened that novel illustrations of the advocated characteristics of both statues have come up within a few days of each other.

I will deal first with the *Apollo* of the Vatican, “the lord of the unerring bow, the god of life and poetry and light,” of Lord BYRON. It was as long ago as 1860 that the heresy was first propounded which has flourished for above a score of years, and which experience and analogy make it too probable will be far from thoroughly extirpated for many a score of years to come. It was in that year that M. STEPHANI, in a brochure entitled “*Apollo Boedromios*,” published an account of the STROGANOFF bronze statuette. He established conclusively that it had such agreement with the marble statue of the Vatican as compelled the inference that one was a copy of the other, or else derived more or less directly from the same original. The agreements in attitude, forms, and even details of sandals, made thus much certain. But the left hand of the marble is a restoration, while that of the bronze is perfect, and grasps something which, whatever else it may be, assuredly is not a bow. It was in consequence assumed by M. STEPHANI to be not merely a fair but an inevitable inference that the left hand of the *Apollo Belvedere* could not have held the bow which had previously been assigned to it without a challenge. A conclusion so positive left out of sight the known licence which ancient copyists assumed of varying details, and even motives. It was propounded in disregard of the inconsistency of leaving a god who had a quiver at his back unprovided with a bow, in disregard of the propriety of his gesture as holding a bow, and of the further propriety of his being exhibited with the bow as his most characteristic symbol when associated with a companion-statue of his twin-sister, the *Artemis* of the Louvre, who is in the act of preparing to shoot. The support which the novel theory obtained was of such weight of authority as to overbear all such considerations. Professor WELCKER hailed it as having happily recovered,

beyond all doubt and all necessity for further discussion, the true significance of one of the best known and most admired works of art in the world. In most unqualified agreement with PRELLER, he was ready to recognise the statue as “most probably” the original of one which the Delphians “most probably” dedicated about 269 B.C., on the occasion of owing their rescue, when threatened by BRENNUS and his Gauls, to the intervention of a supernatural storm. They “most probably,” he considered, ascribed this deliverance to the agency of APOLLO, who repulsed the barbarians by shaking before them the ægis of ZEUS, even as HOMER represents him in the ‘*Iliad*’ carrying dismay among the ranks of the Greeks, and most probably recognised the service in the design and dedication of this statue. The god seemed to the veteran archæologist to be still exposing the ægis to the Gauls, as he moved away in the direction of the spectator, who was thus happily screened from the petrifying or terrifying gorgon. The interpretation approaches the grotesque as we go on. The Professor expressed himself charmed by an observation of OTTO JAHN, that the air of triumphant scorn in the countenance of APOLLO is in perfect harmony with the physiognomical expression of the customary MEDUSA’s head in the ægis. “As to the attitude of the statue, this has been found to indicate a curious triplicity of motive. The god, after facing the direct line of the enemy, it is ingeniously imagined, has just completed the discomfiture of their right wing, and is at the very moment of turning to complete their confusion by the presentation of the dreadful ægis to their left. Even those German critics and archæologists who could not bring themselves to accept the ægis would not revert to the discarded bow. With KEKULÉ and others the opinion found favour that it was not the goat skin with the gorgon’s head attached which the graceful god is holding, but that warning to all presumptuous emulators of poetic supremacy, the skin of the flayed MARSYAS. The MARSYAS theory obtained but few and faint adherents on the continent, and, so far as I am aware, none at all in England. OTTO JAHN was as positive as WELCKER* in declaring that the true attribute was the ægis; that the recognition of this fact was the noblest extension of archæological science; that the matter was one which required and admitted of no further debate. That the ægis is never associated with APOLLO in any of the multitudinous representations of the divinity that have come down to us, and that no representation of an ægis otherwise associated could be produced that would fall happily into composition when grasped and pendant as was supposed, were difficulties not even adverted to. Why the statuette must give law to the statue was as little explained. Why the bronze figure which carried no quiver should forbid us to regard as an archer in action a figure which is equipped with a quiver and an open quiver, and of which the cloak is returned over the left arm as customary with archers in ancient art—apparently to protect it from the released bowstring—was as little made the subject of notice or argument.

For two-and-twenty years the appreciation of the beauty and expression of the *Apollo Belvedere* has been disturbed by this criticism. Yet it is even so long ago that Professor GERHARD gave warning that it would be well to suspend judgment until the primary evidence had been subjected to further examination. Not too soon this has been done, and the result is before us in a paper by A. FURTWÄNGLER, in the *Archäologische Zeitung* for 1882, p. 108. He has submitted the so-called STROGANOFF statuette, which is at St. Petersburg, to a minute and conscientious examination, and finds that the STEPHANI theory of restoration involves an impossibility. What the left hand of the figure grasps has no mark whatever to indicate it as hide or skin—no such marks as bronze especially offers opportunity for, when a hairy surface is to be suggested. The hand, again, is not clenched upon what it holds, but holds it loosely; and what it holds is drapery unimpeachable. In fact, a fold of the chlamys or cloak at the back, which is discontinuous, has manifestly been broken off on its way up to the hand; the hand, therefore, was merely and simply holding the corner of the cloak, precisely as we see a bunch of drapery in a bronze hand in the British Museum.

Is it to be too sanguine to hope that the theory of the ægis has been thus finally, if tardily, disposed of? Possibly not. An example goes far to prove that it is even yet premature to expect that the god of the far-glancing shafts will be allowed to resume his bow without protest, while one alternative, however

* *Archäol. Zeitung*, 1861, p. 212*; 1862, p. 31; 1863, p. 66.

desperate, is unexhausted. GESKEL, SALOMAN (Stockholm, 1882), who repudiates the ægis for the STROGANOFF *Apollo*, is of opinion that what the sun-god holds may be his pocket-handkerchief (*mappa* or *cheiromaktron*)! Whatever acceptance may await this odd suggestion, it would be rash to count upon the universal rejection of another which in itself is not an unworthy pendant—that the *Apollo Belvedere* is one figure of the group of the struggle for the tripod by DRYLLUS and AMYCLEUS (Pausanias, x. 13, 7).

My own views as to the motive and expression of this statue, and as to its relation to the *Diana* of the Louvre, and how it is to be conceived as composed or collocated with it, have been already fully set forth in pages of *The Architect*, to which I take the liberty to refer.

If any controversy is to be considered as still surviving as to the CHOISEUL-GOUFFIER statue of the British Museum being an *Apollo*, an opportunity has occurred, I think, of placing this equally at rest. Mr. WALDSTEIN, who claimed it for a simple athlete (as an athlete CLARAC catalogues the replica in the Capitol), found confirmation in the strap which is carved on the stump that helps the stability of the statue; he interpreted it as pertaining to the cestus of a pugilist. Even so, as I showed by authority, the statue might nevertheless be *Apollo*; but in truth, I believe there can be little doubt that this narrow band represents the end of the suspending strap of a quiver, which, as in several other examples of statues of the nude *Apollo*, was hung upon the stump near his leg; and marks of two points of attachment show where the quiver has been broken away.

Such is precisely the position and management of a quiver which is attached to the supporting stump of an interesting statue of *Apollo* that has within these few weeks passed under the hammer at CHRISTIE'S. That it has passed into a worthy private collection is matter of congratulation, considering the interest which attaches to it on several accounts. The scale of the figure, which is entirely nude, is about life size. It has been recomposed out of an infinite number of pieces into which it must have been broken by some very peculiar catastrophe, which spared some parts as remarkably as it shattered others. The entire body, back and front, as it was seen in the sale room, appeared seamed with joinings like a dissected map. The signs were manifest that laborious and conscientious plugging and clamping and mortising had been employed to make the most of the smallest original fragments, with an expenditure of cost and labour far in excess of what would have been involved in supplying whole surfaces anew. The statue is one that does not at the first glance assert itself as an *Apollo*. Still less is the general type of the figure athletic. Yet at the first glance I was struck by an appearance that the sculptor, in executing the legs and feet at least, must have had those of the athletic *Apollo* very distinctly in his mind if not as a model before his eyes. The temples are bordered by freely curling hair, which divides and rises at the centre of the forehead with a certain suggestion of the *crobylus* of the *Belvedere* statue. But the face has nothing of the energy of manly beauty of that ideal; it verges rather in pathos as in declination to the type of ANTINOUS. The statue, in fact, is an unmistakable replica of that which from the style of its beauty has come to be known as the *Adonis of the Vatican*. VISCONTI even published and commented on this as an *Adonis* in his earlier editions of the "Museo Pio-Clementino." Afterwards he discovered and corrected his mistake. He observed the correspondence of its typical beauty with a statue in the Chigi Palace, and with another in the Giustiniani collection, which retained the attributes of *Apollo*, and for an *Apollo* he thenceforth adopted it. This type of *Apollo* is deserving of far more study and elucidation than can be given to it here, where in fact the only proper excuse for adverting to it at all—apart from its novel and special interest—is dependent on the aid it affords by a subordinate detail to complete the illustration of another statue.

THE VENUS OF MILO.

THE Würzburg. *Allgemeine Med. Zeitung* publishes the following remarks by Professor Krause on the treatise by C. Hasse, Professor of Anatomy at Breslau, upon the discovery he has made with regard to the much-debated position in which the sculptor of the *Venus of Milo* placed her arms. "It is remarkable," writes Krause, "to find in a medical journal an anatomical article on an antique statue, and yet more remarkable is it that a provincial anatomist should contribute so important a revelation to the tercentenary jubilee

of the medical faculty of Würzburg. In truth, the treatise is purely anatomical. The ancient sculptors were so correct in their reproduction of the human figure, that a knowledge of the relatively modern science of anatomy suffices to secure the successful restoration of mutilated statues. Everyone is familiar, if not by having studied the original, at least by casts, with the sublime goddess of the Louvre, to whom arms are wanting. She was discovered in 1820 by the French in the island of Melos, broken in two and thus was brought to Paris. Her divine beauty inspired Heine's poetic genius. During the siege of Paris in 1870 she was buried in a coffin prepared with the utmost care for her reception, and lowered, in presence of the Conservateur des Antiques, into a deep grave dug beneath the cellars of the Louvre, in order to preserve her from becoming the booty of the German conquerors, the Comité de la Défense Nationale rightly considering the *Venus of Milo* as one of the most precious treasures possessed by France; and now it comes to pass that a son of Schleswig-Holstein—as yet, indeed, only in his mind's eye—replaces the arms which for centuries have been severed from the peerless form. Archæologists have put forward various theories on the subject. Some of these were anatomical impossibilities. One learned writer suggested that Venus held an apple in her left hand, given to her by Paris; another that she is contemplating her own beauty in the polished surface of a shield supported on her left knee. The same writer concludes that Mars stood by her side. Dr. Kiel published a monograph in 1882, in which he maintained that *Venus* grasped a monstrous lance with both hands. Not one of these various theories bears the test of scientific examination. Hasse proves that the left arm was raised, and that instead of the closed fingers of the hand discovered near the statue having held an apple, they grasped the coil of hair which falls in a loose knot on the neck, and that with her right hand the goddess pushes downwards the falling garment in the act of sliding from the left hip, *Venus* being about to step forward into her bath. This is the simple and self-evident solution of the thousand-year-old problem. The parallel lines of the eyelids refute the theory of the apple, as well as of the mirror-shield. *Venus* is looking straight before her over to the water in which she is preparing to bathe. There can be no question that the sculptor worked from the life; the *modèle* of the lower figure proves the model to have been a fully-formed woman and not a young girl." Dr. Krause, in conclusion, gave his fullest adhesion on scientific grounds to the discovery made by his younger colleague, remarking that it is manifest that the study of anatomy alone could lead to an irrefutable answer to the question of the position in which were the arms of the *Milo Venus*. It appears that a small antique in bronze, cast in the same lines as the *Melos Venus*, exists in Brussels. Professor Hasse, desirous of studying it, applied for permission to see it, which has been refused. There are some students who believe the Hasse theory is obviously correct. From the pressure of the right arm on the breast it is thought probable that the arm crossed the body from right to left in a downward line. There is a trace on the upper fold of the garment the goddess is in the act of pushing off, where the hand touched it. The movement of the left arm upwards to grasp the knot of falling hair is in harmony with the whole line of the statue.

PARIS NOTES.

AT the last sitting of the Académie des Inscriptions et Belles-Lettres, a communication was read from M. Maspero, director of the Boulak Museum at Cairo, relating to the discovery on the site of old Thebes of a Copt church, dating from the fifth century. It appears that in the course of some excavations made by him last year, M. Maspero unearthed at the bottom of a tomb a limestone sarcophagus covered with inscriptions. Circumstances prevented its removal at the time, but in January last the spot was revisited, and while the necessary preparations for moving it were being carried out, the explorer caught sight of a fragment bearing a half-effaced inscription in Coptic. Further researches were commenced and speedily resulted in turning up several pieces of tile-work (*ostraca*), likewise covered with characters. Three days further work sufficed to lay bare the church in question. Access to it is gained by a descending flight of five steps in brick; the floor is paved, and the walls, which are constructed of brick and white plaster, bear numerous inscriptions in several languages. To the left of the steps on entering is a large framed slab of stone, plastered

over and containing in red ink, the brilliancy of which seems unimpaired, what is evidently the conclusion of a sermon in Theban Greek denouncing the Monophysite heresy. On the opposite side are the remains of another slab of similar kind, and other fragments bearing the teaching of Cyril of Alexandria on the nature and attributes of Christ, portions of sermons on the virginity of Mary the mother of our Lord, upon the doctrine of the Trinity, &c.; while the walls of the grotto are almost covered with *proscynèmes* (devout exclamations) in Copt, Greek, and Syriac, addressed to Saint Epiphany, Saint George, and Saint Phœbammon. M. Maspero evidently attaches considerable importance to these discoveries, for he has undertaken to keep the Academy posted up in the results of the further excavations he purposes undertaking in the neighbourhood of the spot.

The Commission of Historical Monuments at its last sitting classified the following edifices as worthy of national preservation:—The Château de Kézouéré (Finistère), built at the commencement of the fifteenth century, and that of Mortier-Crolle (Mayenne), constructed towards the end of same century; a house in the Queen Anne style of architecture at Morlaix (Finistère), containing a very curious staircase; the Tower of Hautefrage (Lot-et-Garonne); the great Cross in the Couchey burial-ground (Côte-d'Or), which dates from the sixteenth century; the Oratory of Bellecroix at Villeneuve-les-Avignon (Gard), which, although in a state of ruin, is especially interesting for its plan and disposition; the façade of the central pavilion and of the tower of the Château de la Tour-d'Aigues (Vaucluse); the Church of St.-Vaast de Longmont (Oise), the steeple of which, erected in the twelfth century, is very remarkable; and the Church of St.-Aignan (Loiret-Cher), which, in spite of the mutilations it has undergone, still presents much interest, and possesses a very fine crypt.

Captain Prudhomme, of the 83rd Regiment of the French army, stationed near Tunis, has discovered, buried in the sand on the beach of the Gulf of Carthage, a splendid piece of mosaic work, measuring about 140 feet, and so well preserved that the designs are easily traceable. It bears three inscriptions in Roman capitals, and on each side a seven-branched candlestick. The designs include figures of birds, lions, and fishes, ornamental scrolls, &c. The general sense of the inscriptions appears to chronicle the construction of a synagogue erected by the Jews resident in the country under the domination of the Romans. Père Delattre, the well-known archæologist of Tunis, the modern Carthage, is now examining this remarkable mosaic, and will doubtless arrive at the exact meaning of the three inscriptions. The outer walls of the building, of which it must have formed part, are entirely destroyed, nothing remaining but the foundations and the pavement, which are buried some three or four feet in the earth. It was erected near the shore, and the sea, which has been gaining ground on this part of the coast, now comes up to within a few feet of the remains.

The election of the jury in the painting section of the coming Salon took place on Saturday last, the 17th inst., when the following forty artists obtained the greatest number of votes:—Bouguereau, 990; Harpignies, 980; Henner, 966; J. P. Laurens, 958; Humbert, 930; Busson, 924; J. Lefebvre, 924; Tony Robert Fleury, 907; Pille, 861; Benjamin Constant, 876; Guillemet, 861; Puvis de Chavannes, 847; Lalanne, 834; De Vuillefroy, 826; Français, 820; Luminais, 819; Butin, 772; Cot, 770; Bonnat, 756; Duez, 732; Hector Leroux, 730; Rapin, 720; Lavielle, 715; Hannoteaux, 710; Protais, 690; Guillaumet, 690; Baudry, 684; Lansyer, 669; Barrias, 656; Boulanger, 643; Feyen-Perrin, 634; Vollon, 634; Dettaille, 621; Bernier, 603; Rolle, 593; Ribot, 585; Cabanel, 560; Maignan, 560; De Neuville, 547; and Van Marck, 504. The next twenty on the list are retained as supernumerary jurors:—Bouvin, 483; Carolus Duran, 474; Gervex, 438; Jules Breton, 423; Bin, 417; Renouf, 416; Gérôme, 412; Yon, 401; Delaunay, 398; Saint-Pierre, 368; Lapostelet, 355; Hébert, 330; Bauverie, 330; Cormon, 321; Jules Dupré, 319; Rozier, 310; Quost, 305; Thermitte, 305; Bastien Lepage, 289; and Cazin, 283. The time for sending in paintings, water-colours, sketches, and drawings expired on Thursday, the 15th inst., and it is found that the number submitted for the jury's approval exceeds by nearly 20 per cent. the *envois* of last year in the same section. Sculptors have until April 10 for the submission of their works, and architectural and engraving exhibits are received between April 2 and 5 inclusive.

The protest against the first Triennial Retrospective Exhibition,

to be opened under Government auspices in September next, is every day receiving fresh signatures, including many from the most eminent painters and sculptors of the country. The document alleges that under the pretext of encouraging national art, this exhibition will in reality deal a most serious blow to the interests of the great majority of French artists, and in support of this view the following reasons are specially given:—(1) The limiting to 800 the number of works received; (2) that the number of exhibits being thus limited, if only an average of three works be admitted from artists of great reputation, the result will be that but 267 French or foreign painters and sculptors will be represented, to the utter exclusion of young artists of promise. Contrary to general expectation it now appears probable that the Government will carry out their project in spite of the bitter feeling it has aroused among a very large section of the artistic world; it is possible, however, that some change may be made in the regulations of the new Salon in order to meet as far as possible the most serious objections that have been advanced.

An exhibition of retrospective Japanese art will be opened next month in the galleries of M. Georges Petit, Rue de Sèze. It is being organised by the proprietors of the *Gazette des Beaux-Arts*, and the proceeds of the exhibition will be handed over to the Museum of Decorative Art, which has been further enriched during the past fortnight with a collection of Bosnian pottery, purchased at the Trieste exhibition by M. Antonin Proust, the ex-Minister of Fine Arts, and presented by him to the Museum.

The monumental statue of Alexandre Dumas the elder, designed by the late Gustave Doré, is now completely executed in bronze, and in a few days will be ready to leave Messrs. Thiebault's foundry. The Municipal Council has just designated the exact spot upon which the statue is to be erected, viz., in the centre of the Place Malesherbes, at the intersection of the Avenue des Villiers and the Boulevard Malesherbes, on a small lawn or garden now surrounded by iron railings, which will be removed after the unveiling of the monument.

The Library of the Ecole des Beaux-Arts has received from the Marquis de Varennes a valuable collection of drawings, by Géricault, illustrating the anatomy of man and of the horse. Another gift lately made to the Library is that of seventy-two drawings presented by M. Taine, of the French Academy. These come from the collection of M. Alexandre Dennelle, the father-in-law of the donor, and are either original sketches by modern masters or studies from the paintings of the Dutch and Italian schools by well-known artists of the present century.

During the past week have been held the two preliminary trials in the competition for this year's Prix de Rome in the architectural section. In the first, the subject of which was a sketch of *Grand Entrance Door to a Ministry of War*, seventy-one competitors took part. Of these the jury selected twenty-three to compete in the second stage, in which they had to execute a design—elevation, ground plan, &c.—for *An Eye Hospital*. As the result of this last trial the following ten were chosen to enter the *loges*:—MM. Redon, Quatesons, Gouvers, Bergon, Zobel, Fontenelle, Devienne, Henri Legrand, N. Maillart, and Defrasse.

The annual Achille Leclère Prize of 1,000 frs. has been awarded to M. Guéret, a pupil of M. André, and an honourable mention to M. Landry, pupil of MM. Moyaux and André.

The restoration of the tapestries belonging to the city of Paris, and destined for the Hôtel de Ville, has been entrusted to Messrs. Légié, who will receive therefor the sum of 52,000 francs. The five pieces of tapestry from the Church of Saint Gervais figure in the contract for 18,000 francs. These, which were executed at the beginning of the seventeenth century in the *ateliers* of the Louvre, after the cartoons of Le Sueur, Philippe de Champaigne, and Sébastien, by the most celebrated *tapissiers* of the age, are believed to be the only tapestries of importance of which only one copy exists. In the Hôtel de Ville a special room will be set aside for the reception of these valuable works of art, to which access will be had only in company of the Conservator of the Furniture, or his chief subordinate.

The Competitive Designs for All Saints' Church, Ipswich, being so numerous, it would be difficult for Mr. Christian to examine them thoroughly in the Town Hall during the few days they are on view. It has been arranged to send the drawings to London to allow of more opportunities for preparing the report.

UNGER'S ETCHINGS OF THE BELVEDERE GALLERY.*

THE last issue of Herr Unger's plates after the masterpieces of the Belvedere Gallery, with context by Dr. von Lutzow, being Parts XVI. and XVII., show the clever etcher still unwearied in that line of interpretative work which is his strength and speciality, to the exclusion of more creative capacity. The faculty exercised by Herr Unger in this species of artistic translation from one branch of art into another is severely taxed in the examples before us; for what manners can be more different than those of Raphael, Rubens, Gaspar Poussin, and Gerard Dow. Perhaps a group of more distinctive styles in pictorial expression and all technical qualities could hardly be found than the styles of these four masters; the singular assimilative power of the etcher is consequently fully exercised. In Part XVI. we have the dashing allegory of the *Four Quarters of the Globe*, rendered by Rubens with his usual audacious freedom in the forms of river gods and women of redundant charms grouped together on the edge of a stream, where cupids play and an alligator rises to show its teeth at a tigress on the bank who is suckling her cubs. The way in which Unger has rendered by tone the varied and decorative colour of this piece, and the freedom of his line in following the Rubens brush, are admirable. The foreground, however, strikes us as rather thin. The next large plate is a *Portrait of a Man*, now ascribed to Lorenzo Lotto, of Treviso, the cotemporary of Palma Vecchio and Titian, and the pupil of Bellini. The picture has at various periods been given to Titian and to Correggio, but the internal evidence points strongly to the present nomenclature; the resemblance in style and handling to the portrait of Lotto by himself in the Doria Palace at Rome is, as Dr. von Lutzow indicates, very powerful proof. The mellow tone, sensitive modelling of hands and face, pencilling of the soft brown hair, and of the fur bordering of the over robe, are traits which the interpreting needle of Unger has followed with responsive care. Perhaps in the drawing of the hands he has a little exaggerated the ease of his outline, a manner which appears to have gained on him: in opposition to the conventional rounding off of form associated with line engraving, he seems inclined to assume an almost defiant "suggestiveness." The third plate in this part, *Sigismunde*, now called *The Repentant Magdalen*, by Furini, is a picture of an unpleasant type, showy in disposition, exaggerated in expression; but it has given Unger an opportunity for his skilful use of large white spaces in the rendering of the flesh. The last illustration, a *Landscape*, introducing the tomb of Cecilia Metella, by Gaspar Poussin, is not an interesting plate, not from fault of the etcher, however, for the imitation of the technique of Poussin is here and there clever enough, but the picture is not a happy example of the Poussinesque composition. Part. XVI. contains the Belvedere Raphael, called the *Madonna im Grünen*; a fine *Portrait*, by Vandyck, once falsely entitled Charles I.; a sketch by Rubens of the *Miracles of St. Francis Xavier*, and *The Physician* of Gerard Dow.

The Raphael Madonna is classed by Dr. von Lutzow with the Belle Jardinière in the Louvre, and the Madonna in the Uffizi Gallery, known as del Cardellino. It was painted for Taddeo Taddei, in Florence, and through gift of a descendant of his family came into the collection of the Austrian Archduke Carl, of Tyrol, passed into the Ambras, and so finally into the "new" Imperial Gallery at Vienna. It belongs to the period of pure outline and tender expression, of symmetric, flowing composition, and simple broad disposition of drapery. Many *pentimenti* are discernible—rather a troublesome fact for the etcher to follow. On the whole, this is the best plate in the issues before us; the exquisite sensitiveness of line, the masterly modelling of the rounded forms of the two children, the Christ and St. John, have called out the higher qualities of Herr Unger's art. He has kept the whole plate beautifully luminous and delicate, and yet managed to preserve both solidity and the somewhat even range of tone possible within fidelity to the simple colour scheme of the picture. The characteristic landscape background of lake and gentle hill reminds one of the country about Thrasymene, which one may imagine to have suggested to Raphael some of those placid scenes which he loves in his earlier work to bring into concord with the pensive sweetness of the *Santa Famiglia*.

The Gerard Dow gives capital scope for more elaborate management of the etcher's means. The physician, who stands behind a carved window-sill, over which is thrown a rich carpet, holds up a flask to the light, and behind him, in the shadow, is a woman wiping her eyes, in anxious expectation of his dictum. There is skilful and various play of light throughout the picture, study of texture, and much detail, managed with the tasteful completeness and assured handling of one of the most refined masters in a school where refinement was not the quality most sought after. In all this elaborate matter Herr Unger has been happily at home, and this plate is a good example of his versatile interpretation.

HINDRANCES.*

BY J. HONEYMAN, F.R.I.B.A.

(Continued from page 182.)

Excessive Competition.

NOW, to a considerable extent excessive competition (and it is only when it is excessive that it is bad) would be modified if a line of demarcation could be drawn by some such means as have just been indicated between those who are entitled to call themselves architects and those who are not. This, however, would only mitigate the evil, which I suppose affects every other profession as well as our own. The worst effects of excessive competition can only be met by us individually forming and adhering to a high standard of professional honour and etiquette, and by strict adherence to the golden rule. In this, the bond of a common fellowship in a great national association, would strengthen us, but otherwise, in our corporate capacity, we can do little more. We have, of course, that outcome of excessive competition to deal with—"competitions" technically so called—a theme I shall not touch upon, except to say that, thanks chiefly to the praiseworthy exertions of Mr. Barry, a considerable improvement in the conditions of recent competitions has been secured, and I trust in all important competitions will be retained. Competitions must be classed among our hindrances. I think this much must be conceded, even if we differ from Mr. Barry as to the expediency of double competitions. I understand that you are almost unanimously against that arrangement, and I know that many Glasgow architects are also opposed to it—and, as the discussion at the Institute has not yet closed, I think the more fully we can get at the general sense of the profession on this important point the better. It would, I think, be easy to show that competitions are detrimental to our profession, though often beneficial to individuals; and while we should together try to mitigate their evil effects, there will always, I fear, remain only one safe course for those who are fully sensible of their danger, and that is to have nothing to do with them. I read somewhere lately of a very simple kind of trap used by a savage tribe for catching monkeys. It consists of a gourd or coconut shell, having a hole cut in it just large enough to admit a monkey's hand, if I may so speak. A few nuts are put into the shell, which is then fixed securely in a tree, and the trap is complete. Now these nuts are very tempting, and there seems to be no reason why the monkeys should not help themselves to them, and in point of fact they do so; and little monkeys out on their first foraging expedition probably do so with impunity, and are all the better of their nuts. But the object of the natives is not to feed young monkeys, but to feed upon old ones, and these they actually catch in large numbers, because it so happens that they have pretty accurately gauged the mental capacity of the monkey as well as the power of the nutty temptation; hence the simplicity of the contrivance. The monkeys catch themselves, in short, in this wise—in this foolish wise—inserting their hands and seizing the nuts they can't get them out again, and as they have not the sense to drop the nuts they fall into the hands of their enemies and are miserably slain. There is wisdom in this parable; moreover, it suggests this deep and difficult question, is the unhappy fate of such creatures the result of greed or stupidity? It is clear that they might withdraw their hands as easily as they inserted them if only they dropped the nuts. Why did they not do so? that is the question. The traps are fatal to grown-up monkeys, but if they did not choose to catch themselves no such traps would be set.

There is another kind of competition which we may fairly grumble at and do what we can to prevent. I refer to the competition of salaried town officials—city architects, burgh surveyors, and the like, who are paid from rates. In the case of all large cities the corporation has constantly need of the advice of a skilful architect, but it is never necessary that he should be employed to design new buildings—still less that he should engage in private practice—and there is a double injustice in his doing so: there is injustice to the ratepayers who might for such purposes have better advice; and there is injustice to ordinary practitioners who are deprived of work by one whom they are obliged to pay, and whose draughtsman they are obliged to pay, and who is in fact to a certain extent their servant. It must never be forgotten that such functionaries are not selected for artistic ability. It is not because they can produce a good architectural design that they gain their place, but for very different qualifications or reasons. Indeed, a man may be a most excellent town surveyor although quite unable to design a respectable tavern, and yet we find corporations in their ignorance intrusting to such a one works of great magnitude, to the manifest injury and discredit of the profession. Of course I do not mean to say that there is anything to prevent a city architect being at once an efficient surveyor and a first-rate designer, but in fact we find that men of the highest artistic power do not seek such appointments. Perhaps in Leeds you may have an example to the contrary, so—excepting Leeds—I shall venture to say that

* Die K. K. Gemälde-Gallerie in Wien. Radirungen von W. Unger. Text von Carl von Lutzow. Wien: H. O. Miethke.

* A paper read at a meeting of the Leeds Architectural Society, March 6.

there is probably not an important town in the kingdom in which the town surveyor can by any stretch of courtesy be called the ablest architect in the place. It is therefore evident that the practice of which I complain is injurious not merely to our business and our art, but also to the interests of the ratepayers generally.

Want of Unity.

The last hindrance affecting our profession to which I shall advert, and that briefly, is our want of unity. With us as with every other body, "Union is strength," and with strength we have respect; whereas with division, isolation, dilution of energy we have disrespect and contempt. Now, of late years it must be admitted that the architects of England and Scotland, if not of Ireland, have shown in many ways their desire to cultivate more friendly relations with each other, and to act together in matters affecting the general welfare of the profession. What has been accomplished in this way will, I trust, encourage us to do more in the same direction, for much more remains to be done. With all deference, and merely as a suggestion for future discussion, I shall venture to describe the kind of professional organisation which appears to me both desirable and practicable.

First, in every important town there should be an Architectural Society. It is not necessary that a society should be large in order to do good work. A society composed of a clever and energetic president and secretary might give as good advice in matters of general interest as one with a hundred members. Nor is it necessary for a society, in order to perform its proper function as a recognisable organ of the body, that it should meet frequently or at all for the reading of papers. This, no doubt, is a useful exercise, but its usefulness is for the most part confined to narrow limits, and for the purpose we are specially considering it is unnecessary. What we do want is a complete all-embracing circuit, so to speak, sensitive to professional energy, and able to transmit and concentrate the counsel and the sympathies of each widely separated unit. To my mind it is not enough that if any "burning question" arises you should be able to get at the mind of your brethren in Birmingham, or Manchester, or Glasgow, or other towns where flourishing societies exist; not less interesting, perhaps not less important, would it be to hear what those in Winchester or Cardiff, Aberdeen or Dundee, had to say about it; while the mere fact of intercommunication being established would strengthen the bonds of unity. At present there are over sixty towns in which half a dozen or more architects reside, none of which have an architectural society, or anyone to whom an official communication might be addressed. May I express a hope that architects in such towns will give this matter serious consideration.

Secondly, in all this the Institute can do nothing for us, but without the Institute the most perfect scheme of local organisation would be incomplete, and the profession would be deficient in that cohesion so essential to its proper recognition. We must never lose sight of the fact that all our efforts at consolidation must be voluntary. We can never expect to obtain, under any circumstances or conditions, such legal recognition and protection as members of the medical or legal professions enjoy. The art element comes in to prevent anything of the kind, and true genius could compel recognition in spite of all our professional organisations put together. This freedom is good; but while anything like compulsion is out of the question, the man of genius, remembering that architecture is a profession as well as an art, cannot be exonerated if he refuses to recognise common professional obligations.

Now, I take it that the Institute has two distinct functions—one national, the other local. Men in London have in it an admirable local society with large resources and most efficient executive. But looking at it merely as a local society, it is not more necessary, and it would not be more profitable for a Leeds architect to be connected with it than it would be for a London architect to be connected with the Leeds society and to take part in its management; and, indeed, it would not be difficult to show that any interference by us in the purely local function of the Institute would be impolitic even if it were practicable. But altogether apart from this local function, the Institute has a duty to perform for British architects; a national work which cannot be performed by any other body, and our relation to the Institute in this phase of its being is intimate and vital. So much so, indeed, that it is in no respect more important for London architects than for us that the Institute's special work for the profession at large should be properly done; and if we are of opinion that it is not so done our interference is not only justifiable but obligatory. It may be true—I rather think it is—that hitherto the Institute has taken far too narrow a view of its duty to the profession at large, as well as of its own capacity for usefulness. But we—I speak as a provincial architect merely—we, I say, are responsible for its inaction. It is for us, whether members of the Institute or not, to bring matters before it, to make suggestions and definite proposals, to do, in short, what your respected president so ably and earnestly recommended in his opening address last session, and thereby at once evince our interest in these affairs, and give the best assurance of our co-operation; for without that any steps in the direction indicated would be utterly futile. Now, while fully

acknowledging the liberty of all, as already indicated, I go the length of contending for this and nothing less, that every man practising as an architect should be connected with the Institute either as the holder of a certificate of proficiency or as a member. I am quite prepared to hear it said that there is no hope of such a state of matters ever existing, that it is indeed utterly absurd to imagine even such a possibility; and I am quite prepared to acknowledge the absurdity and folly of it if the architects of the country don't wish it; but if the architects of the country believe as I do, that such a change would benefit the profession and elevate it to a position which it has never reached in the past, and certainly cannot claim at present—if they believe this, and wish the change, and act in concert to get it—there is nothing to prevent them getting it, and that speedily. There is nothing in the constitution of the Institute to prevent the modification of the by-laws necessary to bring about such a change; and I am quite sure that the earnest wish of those at the head of its affairs is to do whatever may be thought most conducive to the best interests of the profession, in the remotest corners of the provinces as well as in the metropolis.

Art.

But, gentlemen, I fear by this time you have come to the same conclusion as myself, that my subject with the short title is really too large for the limits of one paper; and I almost hesitate to say a word about the last, and by no means the least interesting division of it, which I have already named—Hindrances affecting our Art. I must, indeed, confine myself to one small branch of the subject; I must not even refer to such obvious hindrances as the pernicious influence of fashion—rather a tempting theme; the exigencies of the times we live in, which cannot be ignored; the commercial spirit of the age; the mechanical ingenuity; the very facilities we have for getting work speedily and economically done, especially by the substitution of machinery for manual labour. We have heard much about these things, and I cannot help thinking that a good deal that we have heard has been the language of impractical hyperbole. But architecture more than any other is a popular art; more than any other it indicates a people's capacity for artistic insight and culture, and seals the record of art's influence on the national mind; and, keeping this in view, I think you will agree with me that there is one hindrance to the progress of our art which has hardly received the notice it deserves, namely, the bad effect of every hideous building that is erected. The educative influence of a badly-designed building in which all taste and propriety is outraged is probably quite as great as that of a building of artistic excellence; and, if our art is making progress at all, we have a right to this consolation at least, that the villanous designs are in a minority. But, still, it is a minority so large and so clamorous as to prove eminently obstructive. Now, the reduction of this minority to reasonable limits so that it shall become comparatively harmless is a work to which architects can only contribute indirectly, and to a much less extent than might on a superficial view of the case be supposed. I utterly repudiate the idea that the architects of the country are responsible for the monstrosities which shock artistic sensibilities in almost every important town. The responsibility lies with those outside of the profession altogether, and we can do little more in the matter than direct attention to the evil and its cause, and so endeavour to overcome it by means of enlightened public opinion. The assertion that our profession is not to blame for the miserable architectural failures which are so common, is entirely at variance with commonly-received and very commonly-expressed opinions; but the fact is simply this, that the public do not employ the best architects to do their work, and with them rests the blame. In some towns they ask their town surveyor to do it, however incompetent he may be, merely because he is their town surveyor; experienced architects are deliberately passed over, and the public get what they deserve to get. In others, and indeed everywhere, the designer of almost every building of any importance is selected by competition, and again, the more experienced architects refusing to compete, the work is handed over too often to beginners. I do not refer here specially to competitions of the first magnitude, but to those for buildings costing say from 5,000*l.* upwards—churches, clubs, schools, blocks of offices, libraries, art galleries, and the like—the buildings by which the condition of our art is mostly judged. For the designing of these, the ablest artists are not selected; on the contrary, as I have just said, they are practically prevented from having anything to do with such works. It is extremely difficult to convince the public that they are the losers by this. One committee does not gain wisdom from another's experience, but gathers it—very often sadly—from its own. Of course, such competitions are excellent things for the younger members of the profession, and sometimes their results are altogether satisfactory; but more frequently, as might be expected, it is the reverse, and our art is thereby hindered, and undeservedly brought into ridicule. Now, observe, to lay the blame of this upon our profession, to judge our art by the outcome of such a mode of selection, conducted by such selectors, is as utterly unjustifiable and absurd as it would be to judge of English painting by the "pot-boiler" of a nameless artist, while the works of a Millais or a Leighton were ignored. If you wish a good painting—a fair specimen of the

English school—you must go to a good artist and pay him a good price for his work. If you prefer buying something you can get for 1/2 the superficial foot, admire it and enjoy it as much as you choose, but don't insult the artists of the country, and at the same time proclaim your own egregious folly by holding it up as a typical example of the art of the day. And so precisely it is with architecture. You may go to Mr. A. and get him to design a church for you, although he has never done such a thing before, instead of to Mr. B., who, as you are aware, has spent a lifetime in the enthusiastic pursuit of his art. That is your affair, we architects cannot prevent you doing as you choose, but we can and ought to protest against you or anyone else referring to Mr. A.'s deformity as a typical example of British architecture. It is clearly not Mr. B.'s fault if the result gives the enemy occasion to blaspheme; nor can we hope to see anything done towards diminishing the output of bad work and encouraging the growth of architectural art until the public entirely change their attitude towards us, and learn to treat our art and our profession as they treat other arts and other professions, giving due deference to the master, and acknowledging the worth of experience. When that is done, when our vestries and town councils and committees learn—as, for the most part, our gentry have learnt—that culture and experience are precious, then, and not till then, may we hope for progress, or acknowledge our fault if there is none. Meantime we are helpless; a Beckett is confounded with a Street or a Waterhouse, and art critics whom we might hope to aid us, serve but to darken counsel by words without wisdom; lacking the discrimination to perceive that our art, for the most part, is misrepresented and caricatured by the obtrusive productions of enterprising novices. Now, you will not misunderstand me so far as to imagine that I give no successful competitors credit for artistic ability. In Leeds you have abundant evidence that sometimes they have abilities of the very highest order; and the point I wish to enforce is simply this, that the talented successful competitor, if he continues in the practice of his profession for twenty years after his first success, will be a greater artist then and a more valuable adviser; and being conscious of that he will reasonably expect more consideration, and will refuse to rush into the ever-recurring competition scramble, to be treated by an ignorant public as if he were exactly on the same level as his youngest draughtsman. I say, the artist who knows his power and his proper place, will not submit to that, and he is passed by, to the manifest injury of our art. Competitions then, by bringing into prominence the crude productions of immature artists, are a serious hindrance to the progress of our art. They are doubtless good things for the immature artists; it may even be contended with some plausibility that they are beneficial to our profession as a business—a means of earning a living—but it seems to me to be beyond question that their influence upon our art is wholly pernicious. As in the past, so still—art's epochs culminate in the achievements of veterans. But veterans with all their dear bought worth can serve us little if we leave them standing idly in the ranks till, one by one, they drop, their life's noblest work still undone, and the veil drawn for ever alike on the unfulfilled promise of the past and the possibilities of the future.

LEEDS ARCHITECTURAL SOCIETY.

A MEETING of this Society was held on Monday evening Mr. J. B. Fraser, president, in the chair. A paper was read by Mr. W. H. Thorpe, of Leeds, entitled "Recollections of Flemish Architecture." Mr. Thorpe dwelt more upon the ancient domestic architecture of the cities visited than the churches and ecclesiastical buildings, and first called attention to Bruges. Its buildings were Gothic in character as compared with Ghent and Antwerp, whose prosperity was rather of a more recent date. The buildings of greatest interest were the Belfry and Halles, and the churches of St. Sauveur and Nôtre Dame. Ypres was remarkable for its Old Cloth Hall, which had an unbroken façade 436 feet in length, with no recessed portions or projecting gables to give light and shade, and so to relieve the monotony of effect. The wall surface was enriched with good Gothic windows and an elaborate parapet. The most pleasing portions of the building were the fine *jourelles* at each end, and the splendid belfry tower, which had afforded a *motif* of design to more than one modern architect. Abutting on the Cloth Hall was a fine specimen of an early Renaissance building, the design of Jan Sporeman, 1575. This building might be taken as a typical example of early Flemish Renaissance, a style of work which was commonly known in England as "Queen Anne," a name that had even been adopted by architects. This name was a gross error, as the style was common 150 years before the reign of that Queen. The principal object of interest in Oudenarde were the Hôtel de Ville and the church of Nôtre Dame de Pamèle. The Town Hall was considered one of the handsomest buildings in the Netherlands, being built in a florid and Flamboyant style. Passing from Ypres, Mr. Thorpe referred to Ghent and its architectural features. The most important buildings in Antwerp were the cathedral, which contained several of Rubens's masterpieces, and the church of St. Paul, chiefly noted for its calvary and its fine old carved oak

confessionals. The Hôtel de Ville, the design of Corneille de Vriendt, was a fine specimen of earlier Renaissance work. This building was adorned with frescoes representing national historic events, the work of Baron Leys. A short description of the Steen, once the city gaol, but now a museum of antiquities, and the Plantin Museum brought a very interesting paper to a conclusion.

ST. MARK'S, VENICE.

["You must understand that the Minister for Public Education will never approve of repairs which involve alterations such as you apprehend in ancient work, as for example in the last arcade to the right, looking towards the Basilica of St. Mark, and will no longer permit the action of those persons who, to make work, destroyed like Vandals that which might have been preserved for future ages, neither will he approve of that fictitious restoration of which you justly complain. Upon this you may rely, and the more so as the Minister has already given evidence of his disposition with regard to St. Mark's, when he caused the works to be suspended so soon as he was in a position to exercise jurisdiction over them, and this was done before the remonstrance from foreign artists with regard to the injury inflicted upon that famous cathedral had reached him."—Reply of the Prefect of Venice, dated September 12, 1882, to a memorial by Italian and foreign artists with regard to the so-called restoration of St. Mark, Venice.—See *Architect*, March 10, 1883.]

I WELL remember how, 'twixt day and dark,
By devious ways conducted, first I came
Before the triple portals of St. Mark,
What time the western sky was all aflame.
That glorious front is nothing but a name;
A foe more fell than Attila has rent
The matchless marbles from that monument,
And left the world a heritage of shame.
Naught now remains to tell to future time
Of Dandolo and Venice in her prime.
Accursed be the hand that dared despoil
Of every orbèd Oriental gem
The Adriatic spouse's diadem,
And mocks us with a fiction or a foil.

THE ARCHITECTURAL ASSOCIATION.

THE ninth ordinary meeting of the Association was held on Friday evening, the 16th inst., Mr. E. G. Hayes, president, in the chair. The following gentlemen were elected members:—Messrs. W. Bamber, L. Dennis, W. King, G. McCombie, W. P. Gibbings, G. T. Hellicar, and G. Corderoy.

The next visit, it was announced, would take place on Saturday, the 31st inst., to the Liverpool Street Station Hotel.

Mr. WALTER EMDEN read a paper entitled "Theatres."

A short discussion followed the reading of the paper, and a vote of thanks was, on the proposition of Mr. Trubshawe, awarded to Mr. Emden for his paper. The proceedings then terminated.

THE PRACTICE OF ETCHING.

THE second lecture by Mr. Seymour Haden, F.R.C.S., on the "Practice of Etching" was delivered at the Birmingham and Midland Institute on Monday evening. After describing the implements employed in the three kinds of engraving—namely, dry point, line engraving, and etching, he illustrated, with the aid of a lime-light lantern, the effects produced by each method. He then spoke in detail of the materials used in etching, and the methods of their application, explaining in the course of his remarks the process which he himself has invented and employed for several years past. In the ordinary method, the plate to be etched is coated with varnish, and the lines of the drawing having been drawn through the resinous protection, the plate is immersed in a corrosive solution, which eats away the metal where the lines have been drawn. When the lighter lines are sufficiently bitten-in, the plate is removed, and these light lines are revarnished to protect them from further chemical action, this interruption being required as frequently as there are gradations to be produced in the intensity of the lines. In Mr. Haden's process the varnished plate lies in the solution, and the drawing is made upon it while in this position, the artist commencing with the foreground and heavier lines, and continuing his work without interruption till he finishes with the highest touches. The stronger lines are thus subjected for the longer period to the action of the chemical solution, but from the heaviest to the lightest part of the work there are subtle gradations which it would be impossible to obtain by the older interrupted process. The lecturer also gave some valuable hints to etchers as to the printing from the plates. His explanations were given with great clearness, and were frequently applauded.

The Spring Exhibition of drawings and oil pictures will be opened at Birmingham next week. A selection from the architectural sketches of the late Mr. Allen E. Everitt will be shown.

NOTES AND COMMENTS.

THE Trustees of the British Museum have agreed to recommend the purchase of the Ashburnham Manuscripts: Those among them which are supposed to have been derived from public libraries in France, and are the most ancient in the collection, will be handed over to the French Government on payment of the sum of 24,000*l.* The remainder will be the property of the nation, and will include several manuscripts relating to the early history of literature in Italy. The most fitting place for the Irish manuscripts, which at one time belonged to O'CONNOR, the historian, would be Dublin; but it is believed that the law in some way would prohibit such an arrangement. It is needless to say that, after the abstraction of the French manuscripts, the collection is of less value; and if the Government declined to purchase it the loss would not be great.

At a late meeting in Leicester the Dean of PETERBOROUGH gave some particulars concerning the restoration of his cathedral. Fourteen years ago Sir GILBERT SCOTT was called in, and he foretold that the central tower would before long be in danger. But all the work he recommended then was the securing of the north wall, which was done at the cost of about 6,000*l.* On July 15, 1879, the Dean and Chapter resolved to consult Mr. PEARSON, in order to ascertain whether the central tower was safe. In his report, Mr. PEARSON said he did not consider there was any danger whatever to be apprehended, although the tower was certainly very much disfigured by the cracks which had been there no one knew how long, and were now laid bare by the scraping of the walls. Mr. PEARSON was again employed in June 1882, when he reported that the cracks had increased and the settlement was continuing. It was supposed that the defective foundation had been affected by the wet seasons. The Dean of PETERBOROUGH denies that if Sir GILBERT SCOTT's suggestions had been carried out the cost would have been only 11,500*l.*, instead of 55,000*l.*, which is the estimated outlay.

DR. C. W. SIEMENS, F.R.S., in lecturing at the Institution of Civil Engineers, gave a description of the electric railways with which he is more or less connected. The Lichterfelde line in Berlin has a gauge of 3 feet 3 inches, and is 2,500 yards, or nearly 1½ miles, in length. It has been in operation since May 16, 1881, and has never failed in accomplishing its daily traffic. The line between Portrush and Bush Mills is six miles long. The two rails, which are 3 feet apart, are not insulated from the ground like the Berlin rails, but are joined electrically by means of copper staples, and form the return circuit, the current being conveyed to the car through a T-iron placed upon short standards, and insulated by means of insulate caps. At present power is produced by a steam-engine, but arrangements are in progress for the utilisation of a waterfall by means of turbines. The line is to be extended to Dervock, six miles distant, so as to be brought into communication with some of the Ulster railways. Dr. SIEMENS believes that the electric system of propulsion is sufficiently advanced to be adapted for suburban tramways, elevated lines, and, above all, for lines through tunnels, such as the Metropolitan and District Railways. But he does not advocate its competition with the locomotive on main lines of railway.

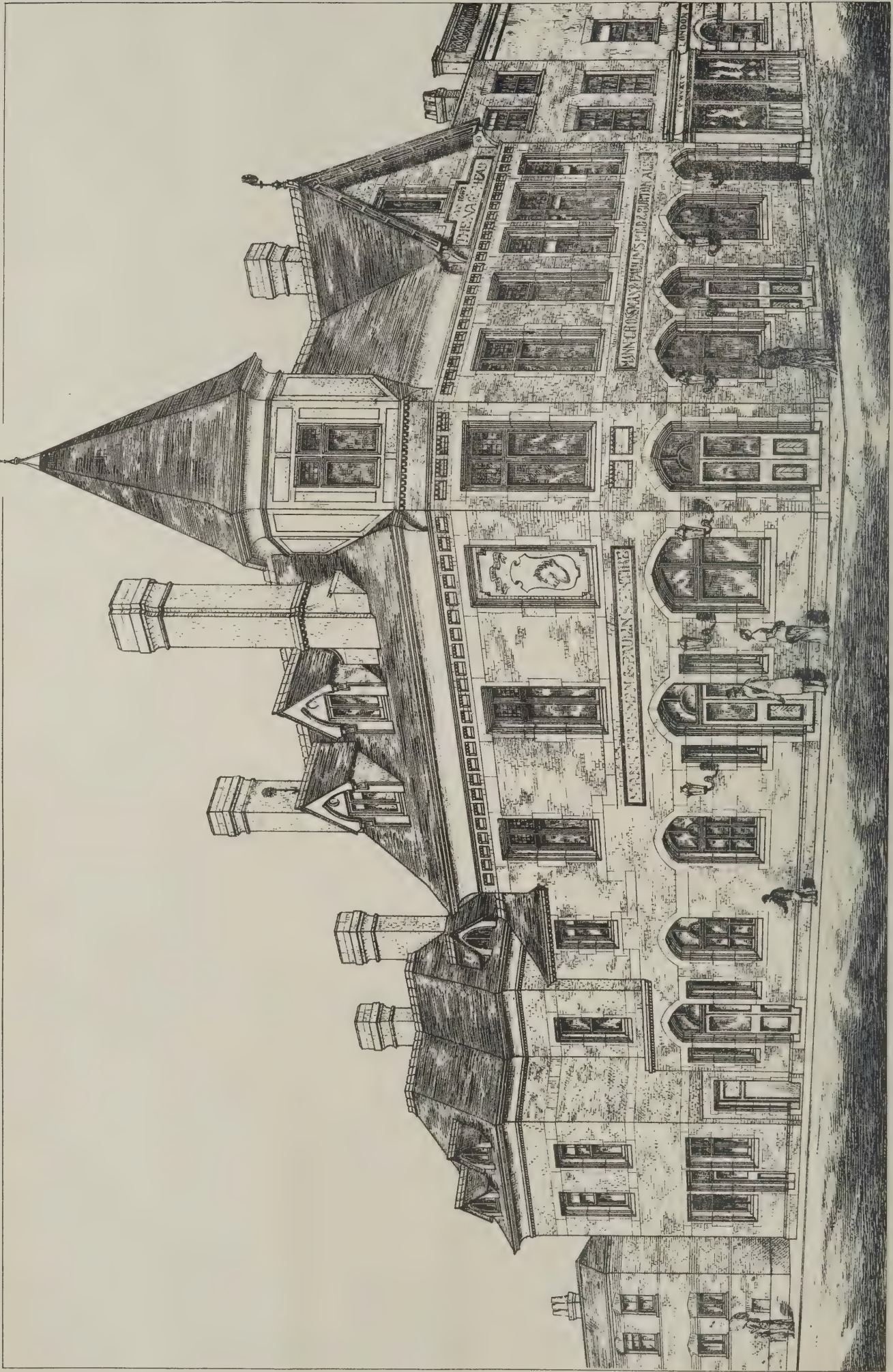
A DECISION in the High Court of Justice decides a point which has some interest for people in England when there is a heavy fall of snow. The question that was raised was whether the highway authority of a highway area within the meaning of the Highways and Locomotives Act of 1878 are entitled to recover from the county authority one-half of the expenses incurred by them in the removal of snow from main roads within their highway area in order to make them available for ordinary traffic. In the month of January 1881 the main roads in the Amesbury district were completely blocked with snow and rendered impassable; the guardians thereupon took measures to clear the roads, so that the ordinary traffic could be resumed, and expended a sum of over 150*l.* in necessary works for that purpose. The guardians claimed one-half of the sum expended upon the removal of the snow, alleging that this sum was properly expended in the maintenance of the roads. The county, however, refused to pay, on the ground

that removing snow was merely a temporary work, and could not be considered an act necessary to maintain the road within the meaning of the Act. The Judges decided in favour of the guardians, who have to keep the road available for the use of the public, and where they have necessarily incurred expenses to render the road available for ordinary traffic they are entitled to recover a contribution from the county.

MR. HENRY REID, who died a few days ago at Bexley Heath, was the first authority in this country on the qualities and action of cement. It was under his advice that the elaborate experiments in Portland cement were undertaken by the officers of the Metropolitan Board of Works, which may be said to have worked a revolution in the manufacture of the material. Mr. REID's name when attached to a report on cement was accepted by financial and other authorities as infallible, and immense sums of money have been expended in Great Britain and elsewhere on the strength of his recommendations. Latterly he took great interest in the development of the industrial resources of Ireland, and he was sanguine of producing an Irish cement that was to excel all the English and German cements in the market. Mr. REID's experience extended to the days of the railway mania, and he was largely employed in laying out and superintending railway and other engineering works. He was a clever writer, and occasionally contributed articles to this journal.

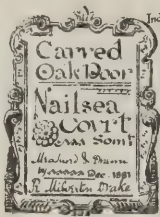
A COURSE of three Cantor Lectures on "The Decorative Treatment of Metal in Architecture," will be delivered by Mr. E. H. BIRCH, A.R.I.B.A., at the Society of Arts, on Mondays April 2, 9, 16. The first lecture will deal with the decorative treatment of the precious metals in ancient architecture, and its occasional use in Egyptian, Assyrian, Babylonian, Medæ, Persian, and Jewish architecture, as well as in Greece and Rome, and during the Christian Dispensation. This will be followed by a reference to the Bronze age; the nature and qualities of bronze; its earliest use in Nineveh, Babylon, Mycenæ, Etruria, and during the classic period. The subject of bronze will be continued in the second lecture, when its history will be carried to the culminating point during the Renaissance. The art of the blacksmith, and the use of wrought iron in the north of Europe will then be referred to. Ironwork will be continued in the third lecture, and an account given of its development at Augsburg and Nuremberg in the fifteenth and sixteenth centuries, and in England in the seventeenth century. The artistic treatment of lead in the Middle Ages will then be considered; and in conclusion the lecturer will make some remarks on the use and abuse of metal work; on modern bronze work; on the decorative treatment of the metals, as applied in these days; and point to our failures and successes. An exhibition of metal work will be arranged in connection with the lectures.

THE new Bill for the amendment of the Patent Laws, which has been introduced by the President of the Board of Trade, possesses many remarkable clauses. It proposes in the first place to dispossess the law officers of their profitable offices, from the Lord Chancellor to the representative of the mysterious Deputy Chaffwax. If the Bill should become law, the control will be transferred from the Court of Chancery to the Board of Trade, and there is to be a Controller-General of Patents, Designs, and Trade Marks. The Patent Office Museum is to be in charge of the Science and Art Department, and it is proposed to publish an illustrated journal of patent inventions. On applying for a patent a provisional specification is to be lodged. It will be referred to an official for a real and not a sham examination, and should the report be favourable, protection for a year will be granted. Nine months after the grant a complete specification is to be lodged, and should there be no successful opposition the patent will be sealed within three months. Every patent is to be for a single invention. The fees in the early stages will be greatly reduced. They will be 1*l.* on application; on granting protection, 3*l.*; at the end of four years there is to be a fee of 50*l.*, and after eight years one of 100*l.* The Post Office is to be utilised for sending applications, &c. The limit of a patent is to be as at present, fourteen years. The Bill is likely to receive opposition, but its provisions would be a great improvement on the existing system.

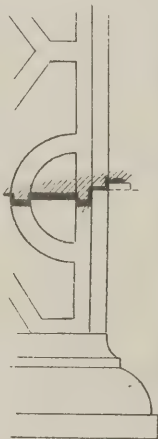


Designed & C^d 22 Mark Lane, Cannon St. E.C.

THE NAG'S HEAD, ENFIELD.
ERNEST SHUM, ARCHITECT.



Section of cap



Base

Section of moulding in panel



Scale of feet



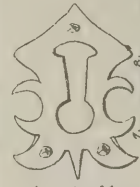
NOTE
The other side of the door is carved the same pattern



Section three arch

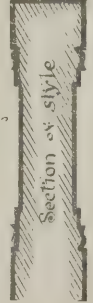
inches

Key hole



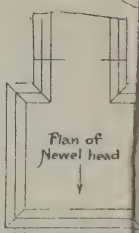
other side of door

Scale for details



Section of stile

Stone Mantels



Plan of Newel head

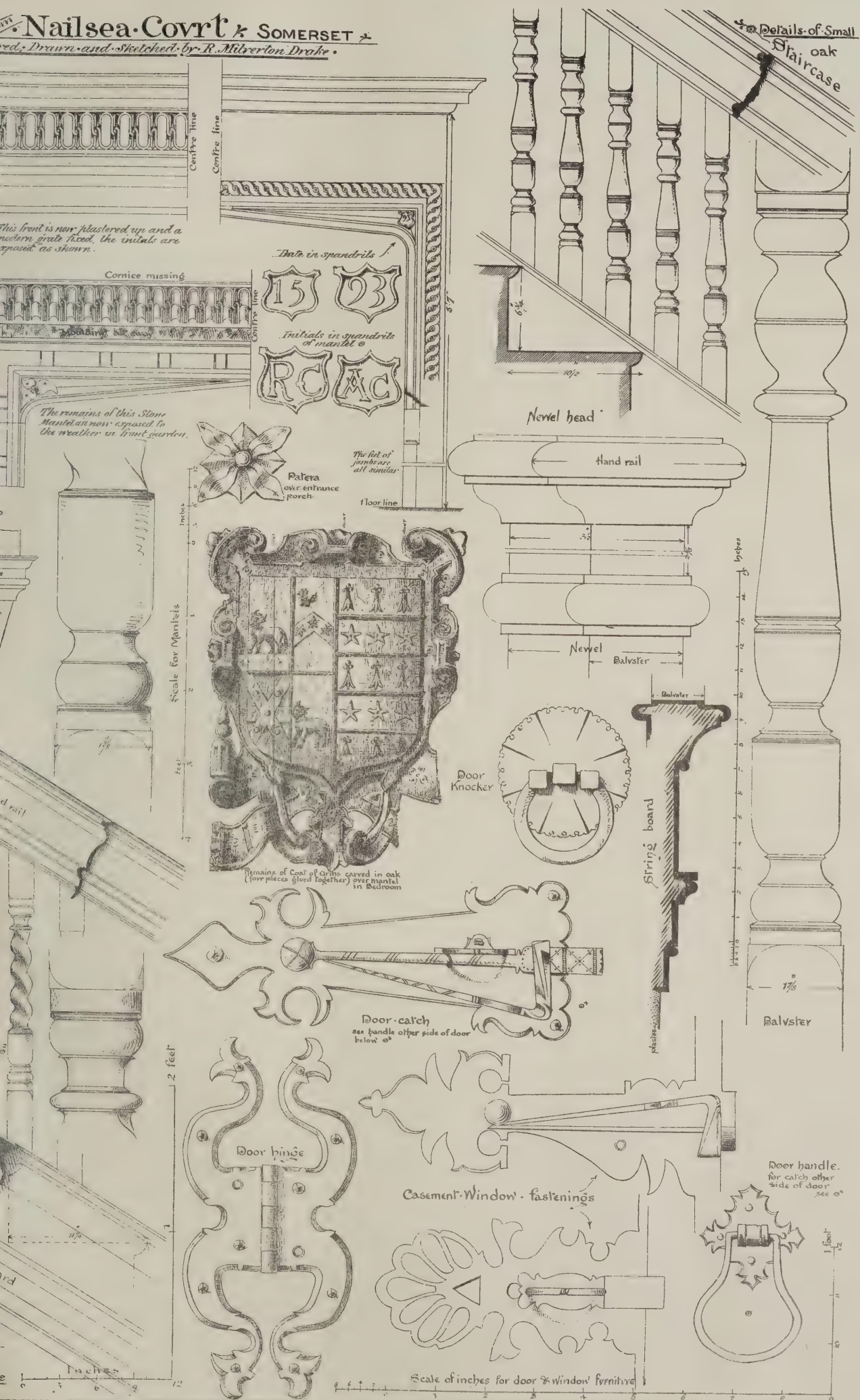


Newel



String

Details of the large oak staircase





INK PHOTO

Printed by J. & J. S. EDMONDSON, 15, Abchurch Lane, London, E.C. 4.

NEW BUILDINGS, LEADENHALL

J & J. S. EDMONDSON

et. March 24th 1883.



ST. MARTIN'S LANE & GRACECHURCH ST LONDON.
J. & J. B. CO. ARCHITECTS.



W H A B del

"NORTHSIDE." HILL-LANDS, WARGRAVE ON THAMES.
WM H ATKIN BERRY, A.R.I.B.A. ARCHITECT.

ILLUSTRATIONS.

NEW BUILDINGS AT CORNER OF LEADENHALL AND GRACECHURCH STREETS, LONDON.

WHEN the illustrations of the new Leadenhall Market were published (*Architect*, January 6, 1883) we gave an abstract of the history of the market and its neighbourhood, which goes back to 1309. According to STOW the manor was, in 1408, confirmed to RICHARD WHITTINGTON and other citizens of London, and in 1411 they confirmed the same to the mayor and commonalty of London, whereby it came to the possession of the city. Leadenhall contained the public granary, and it was used for a place of meeting and for an arsenal. The following description by Mr. LOFTUS BROCK, F.S.A., explains how far the remains which were discovered in the excavations for the buildings illustrated this week elucidate the history of the place :—

The whole of the site of the new buildings was formerly occupied by the ancient Leadenhall, which extended in addition over the site of the recently erected market, while further buildings were to the east. The removal of so large an amount of earth in the excavations resulted in the uncovering of the foundations of a large portion of the old buildings, and the plan of the Leadenhall was in consequence very apparent, and was readily recovered.

It is known from old engravings that the principal front was to Leadenhall Street, where a series of Perpendicular windows under bold arches extended from end to end, there being an entrance archway in the centre and a small turret at each extremity. The interior was an open court, surrounded by buildings of three stories on each side, separated from it by four-centred open arches and buttresses. The chapel, well known to us by the views by WILKINSON and SMITH, was at the south-east extremity. Its site falls just without the area of the present excavations, but it was revealed during the construction of the market. Beyond this, a block of buildings projected to the south now partly occupied by the market. Almost the whole of the buildings of the principal portion had a basement vaulted with a plain, flat, four-centred arch of red brick, much of which was found in a fair condition, while traces remained of other portions which had been demolished with the building on its removal at the end of the last century.

The walls were faced with dressed Kentish rag, the interior being of rag and chalk; the freestone was Caen of very good quality. A great many portions of the plinths, buttress slopes, window tracery, &c., were met with, several being in blocks of considerable size, having been incorporated in the modern buildings recently removed from the site.

These have again been utilised, having been placed in the concrete trenches. The details of the moulded work found agreed so well with what is shown on the old views, that their positions in the building could be assigned with fair accuracy. The site was "made earth" to a great depth, the result of the gradual rising of the ground from Roman times here as over the general area of London. The mediæval builders overcame the difficulty by carrying down through it a series of huge, rough piers, of chalk for the most part. A series of flat pointed arches were formed from pier to pier, the centres being the earth itself cut to the shape of the arch; and on these the superstructure was carried. This system of construction was very usual in London during the mediæval period, whenever a building of unusual weight had to be erected, the difficulty of the great mass of made earth being felt then as now.

Portions of the old building still remain. The east wall of the houses in Bishopsgate Street, from the new market northwards, is one of those of Leadenhall. A row of corbels of the ground floor were intact until recently. One has been carefully preserved, and is visible in the open area between the Metal Exchange and the offices. The south wall of the new market is also to a great extent another wall. Others remain buried. It is of interest to notice that the north-east turret of the new premises is almost exactly on the position of one of those of the old historic building.

Portions of the walls were found to be earlier than others, affording evidence of mediæval buildings of earlier date than that of Leadenhall. Beneath the foundations of mediæval times, Roman walls were found in great numbers. These were connected with the large building partially uncovered during the erection of the market, and were of similar construction, namely, of Kentish ragstone, squared in small-sized blocks to the faces, with bonding courses of bright red tiles at intervals. Unfortunately for observation, the excavations did not go so deep as to the market, and the walls hardly rose above the level reached. They are now buried deep beneath the modern buildings, and who can tell what revolution will cause them to be uncovered? A course of Roman paving of red tesserae, the same as was found in the market, extended over a large portion of the site, and above some of the Roman walls, showing that reconstruction had occurred in these early times. Traces of more than one conflagration were very visible in several portions of the area in layers of burnt ashes and *debris*. One of the Roman walls forms the foundation of the party wall of No. 94

Gracechurch Street, and it extends northwards under the present roadway.

The great pile of buildings which is shown in the illustration is erected upon a site which belongs to the Corporation. In rebuilding, the footway at the corner of Gracechurch Street and Leadenhall Street has been widened and formed into an effective and convenient curve. The yearly ground rent paid by the owners of the buildings amounts to 9,450*l*. The buildings extend along Leadenhall Street to Whittington Avenue, having a frontage to Gracechurch Street of about 250 feet, with an extensive return frontage in Whittington Avenue. It will be seen from the illustration that the ground-floor is arranged to form a series of shops, while the upper floors are offices. The buildings have cost about 70,000*l*., and it is expected that they will produce a rental of about 23,000*l*. The building has also a considerable frontage in Whittington Avenue. Beyond it, adjoining the entrance to the market, are the Metal Exchange and buildings in connection, which have been lately completed on part of the same site.

The contractor for the buildings at the back part of the plot, including the Metal Exchange and offices, was Mr. THOMAS BOYCE, of Eagle Works, Hackney. The contract for the remainder of the site was taken by Mr. W. SHEPHERD, of 101 Bermondsey New Road, who has erected the restaurant, shops, and first-class offices. The whole of the works have been carried out from the designs and under the superintendence of the architects, Messrs. J. & J. S. EDMESTON, 42 Old Broad Street, E.C.

"NORTHSIDE," HILL-LANDS, WARGRAVE-ON-THAMES.

THIS building has been erected in connection with a private college at Wargrave, and consists of students' chambers and tutor's residence, the plan being so arranged that the students are under the convenient supervision of the resident tutor. Other buildings of a similar nature have since been erected, the object being to provide private chambers for a certain number of students under the care of one tutor in each block of buildings.

The walls up to first floor are faced with local red brick, with blue brick plinth. The upper portion is weather-tiled on brickwork, with half-timber framing to central portion and gables, the plaster panels being faced with rough cast. The roof is covered with local brown plain tiles. The building is lighted by gas from a private gasometer.

The work has been executed by Messrs. SILVER & SONS, of Maidenhead, from the designs of and under the superintendence of Mr. W. H. ATKIN BERRY, A.R.I.B.A., of 98 Gower Street, London, W.C.

THE NAG'S HEAD, ENFIELD.

THIS inn, now in course of erection for Messrs. MANN, CROSSMAN, & PAULIN, brewers, is situate at the junction of the Nag's Head Lane with the Market Place, partly on the site of an old public-house, from which it derives its name.

The new buildings form part of the scheme for opening out and improving the approach to the Great Eastern Railway Station, which is at the end of the lane, and consist of the inn facing the Market Place, with spacious public and private bars, and a large and well-lighted billiard-room, lavatory, &c., and a coffee-house fronting the lane, with a private entrance. The materials used are red brick, with Chilmark stone dressings, and green slating to the roofs.

The works are being carried out by Messrs. F. F. & J. WOOD, of Cleveland Street, Mile End, at a contract price of 4,489*l*., from the designs and under the superintendence of Mr. ERNEST SHUM, of 14 Great James Street, Bedford Row, W.C.

DETAILS OF NAILSEA COURT.

THIS sheet of details has been reproduced from a drawing representing careful measurements by Mr. R. MILVERTON DRAKE, of Clevedon.

At a Meeting of the Guardians of the Fordingbridge Union, held on Friday the 9th inst., the plans for the new workhouse prepared by Mr. Fred Bath, A.R.I.B.A., F.S.I., of Crown Chambers, Salisbury, and 342 Strand, London, W.C., were approved.

THEATRES.*

BY WALTER EMDEN.

IN writing a paper on theatres, I propose to give preference to practical results rather than to the many theories advanced, which, although well in their way, are but of little value to an architect who wishes to set about getting out the plans for a new theatre; and in so limited a space the information given must take the form rather of a series of suggestions: to go into full details would be impossible. For this purpose I propose to imagine a site selected, of certain dimensions, and upon this, as it were, build up my suggestions, step by step, and I will divide it into the following sections:—(1) The site; (2) Arrangement, before and behind the curtain; (3) The action of the Lord Chamberlain, magistrates, and Metropolitan Board of Works, as regards the construction of theatres; (4) Fire, and protection from fire behind the curtain. With these divisions I shall try and deal with it so as to render my meaning clear to you.

The Site.

The first difficulty which presents itself in erecting a modern theatre is the choice of a site. The great object to be attained is to find one in a public thoroughfare or off a public thoroughfare thoroughly easy of access to the public. In fact, a theatre in London would be of very little use unless the thoroughfare were a good one, and had both road and rail accommodation of the best and easiest description. It is this reason, I may say, which makes the Strand the best thoroughfare in London for theatres, and however much a theatre in some outlying part might become fashionable, and for a time pay well, outlying theatres generally do not make a good permanently paying investment, and on this, the paying quality in theatres, the whole argument and practical use of such a paper as this must be founded. National theatres, such as those from the times of the Greeks and Romans down to those subsidised by foreign Governments, are entirely in a different category to the theatres of England. Here they are built by private enterprise, entirely without public funds or help, and are looked upon only as an investment of so much money which must return a certain amount of interest. Therefore, in selecting a site, the difficulties of dealing with it in a crowded position—and it is only in such a position a theatre can be built to pay—are these:—The large cost of the land and the ancient lights and rights of the owners surrounding the site, and also the obtaining of proper means of ingress and egress, as, besides the front or main entrance, it is necessary to have side entrances to the stage, and, if possible, to the pit and gallery. Hence the site at the corner of a thoroughfare is best, isolated sites being practically unattainable. All these requirements must be had within a sum which will pay the investor while constructing a theatre that will attract the public. Investors, as a rule, in theatre property require to be paid a much higher rate of interest than would be deemed sufficient on any ordinary house property investment, as the risk is considered to be much greater, and the investors are fewer in number. Therefore the money question must, as I have before said, be made to govern, as it really in practice does, everything. With unlimited space and money the principal difficulties would at once vanish, and everything would be simplified. In the first instance, if the entrance is not in the main thoroughfare care must be taken, in selecting a side street, that the access provided to it be good, in which case a side street off the main thoroughfare becomes almost as good as the main thoroughfare, and, the land being cheaper, pays the investor better. Where some years ago theatres depended for part of their audience upon the passing traffic, now people, as a rule, who lived in town, live outside—all the houses in the centre of the town being too valuable as offices, shops, and warehouses—and so living at a distance from the theatres, people usually make up their minds where they will go before they start; the easier the theatre is of access the better its chance of success. In preparing a site for a theatre the auditorium is usually considered first, because it is taken as the remunerative portion of the house, but from a manager's point of view the accommodation behind the curtain, and the easy working of all the various departments, requires quite as much, if not more, consideration. A theatre in which the working departments are difficult to get at, may involve a very serious item of cost, and when the time of a non-success to the management comes the extra expenses are very sorely felt. Serious attention must be therefore paid to those working portions which do not meet the eye of the public, but which try the pocket of the manager, and thus, though indirectly, considerably influence the letting of theatres. The best proportions for a site are those in which the length is not quite twice the width, and any irregularity of shape there may be of the ground should as far as possible be left to the one side, such reserved portions being most useful for the various accommodations required for lavatories, refreshment-rooms, cloak-rooms, extra staircases, dressing-rooms, &c. For the purposes of my paper I will take the ground as being 100 feet by 63 feet with the necessary side accommodation for stage entrances, &c., and having settled with the adjoining owners

as to their respective lights and other rights, and the plans having been passed, the operations of building may commence.

Before and Behind the Curtain.

In constructing a theatre there are three great points in the auditorium to be kept in mind—easy access, good sight of the stage, and distinct acoustic properties. Behind the curtain there are two points to be kept in view, plenty of space, and accommodation for working and convenient dressing-rooms for the actors and actresses, &c. In the auditorium we will take it that the theatre is to be one of the ordinary form, which seems to be most acceptable to the British public, and at the same time is generally considered most remunerative; that is, a pit, stalls, dress circle, upper circle, and gallery, and a theatre on this site can then be constructed to accommodate, in the—

Pit	450 persons	} Four private boxes on this level, or 616 on ground floor.
Stalls	150 „	
Dress Circle	150 „	
Upper Circle	180 „	
Gallery	600 „	and four private boxes.
In all about 1,700 persons.		

For a theatre of this size I think there should not be more than 18 feet depth in the dress circle, divided into six rows of seats at most, each row occupying 3 feet. The distance from the front of the circle to the front of the proscenium would be about 33 feet, making, with partitions, &c., a total of about 52 feet from the back of the circle to the proscenium. The corridor behind the circle being 8 feet wide, the total distance from the outer wall to the proscenium will be about 60 feet. Thus, after deducting the walls, it leaves 35 feet to the back wall of the stage; adding the projection of the stage beyond the proscenium, its total depth will amount to about 40 feet. The best form I have found for sound is the old horse-shoe; that is to say, a semicircle with the sides produced from it to the proscenium. If desired, some extra accommodation may be acquired to the dress-circle if a row of seats be thrown out forward as a balcony from the general lines of the circles of the house; but every extension over the pit tends to destroy the sound in it. At the sides of the circle, where it joins the proscenium front, it is usual to place private boxes, and this is not only, perhaps, the best position for them, but it is the natural one, inasmuch as it would be impossible in this portion of the theatre to place rows of seats, as only the front row would have a good view, and a large portion of the others would be unable to see at all. The angle which decides where the division between the dress-circle and private boxes should be placed should be governed by the line of vision from the back rows of the dress-circle, for the seats in the circle should not be continued further than the point at which they give a good view of the stage from side to side of the proscenium opening. The width of the proscenium should be 30 feet, the private boxes having a depth of 6 feet. This gives the principal points of the plan. I will next refer to the general points of the section. The height between the different tiers in theatres is greatly varied; but I believe that too great a height is a mistake, not only from the extra cost it incurs, but because the rake of the seats in the various circles, particularly in the top one, or gallery, becomes so extremely steep as, although not perhaps to be absolutely dangerous, still to be very unpleasant to anyone possessed of any degree of nervousness. In the gallery of some theatres when you enter at the top it seems as if the slightest slip would cause you to fall head-foremost into the pit, and however comfortable a theatre is from the dress-circle point of view, it is sometimes in the gallery as if you were on a house-top. Besides which, as regards sound, too great a height helps to create larger open spaces in which portions of the wave of sound created by the actors' voices is lost. Their voices having to be heard all over the house, and every superfluous foot of space absorbing a proportion of sound, the consideration of this point becomes one of importance. Place the ceiling of the pit immediately at the point under the centre of the circle 10 feet from its floor, and from the ceiling of the pit to that of the dress-circle 13 feet, from the ceiling of the dress-circle to that of the upper circle 12 feet, and from the ceiling of the upper circle to the ceiling from which the dome springs above the gallery 13 feet. In the various circles the pitch is calculated roughly thus: each person seated behind the other should be able to see over the head of the person seated in front of him, and all should see from this over the top of the circle front to the footlights in front of the stage, and, if possible, see the orchestra as well. It is usual to make steps in the stalls, circles, and gallery for each row of seats, but in the pit there is a regular rake of the flooring. The height of the stage from the floor of the pit is usually about 4 feet 6 inches, and as the stage should rise from the footlights at the rate of $\frac{1}{4}$ inch in the foot, every one on the floor of the pit obtains a good view with a much less rake than is required for the circles above the stage level. The height of the proscenium from the stage should be more than the width of the opening, which I have taken at 30 feet, say about 35 feet in height, and from the top of the proscenium opening to the ceiling from which the dome springs should be about 8 feet. This last height should always be as low as possible. The dome should be in the form of a flat ellipse; it is best for sound, and avoids as much as possible any too great

* A paper read at a meeting of the Architectural Association on the 16th inst.

height above the proscenium, for where there is too great a height I have always found that distinct sound is very largely destroyed and absorbed, and consequently rendered imperfect. The large amount of air contained in the great height of ceiling acts like blotting-paper on water, and absorbs the sound, or rather draws it off, there being more power of attraction to the sound wave where the air is in the greatest body.

Thus far I have dealt with what, from such experience as I have had, I consider to be the dimensions of the auditorium of a theatre on a site of the size named, and the suggestions here made will meet the requirements of most sites, as they can be proportionately extended or reduced, although, of course, all the dimensions given would not increase in the same ratio in all cases. I believe a thoroughly good result can be obtained from them for both of the two principal essentials required—viz., sight and sound. I do not say for an instant they are the exact or only dimensions on which an auditorium should be built; but I find that theatres of or about these dimensions have produced the desired effect. No doubt there are many valuable theories, and there are many alterations that might add much to the grace and beauty of a building of this kind; but I do not think it possible to discuss them thoroughly in a limited space, and there are many of them which could not be governed by what must govern this paper, and in most cases any theatre, and that is building a theatre to pay. They cannot be simply architectural buildings in the true sense of the words, and the most an architect can do is to produce as well-proportioned and tasteful a building as a limited site and limited capital will admit of. With regard to the question of exits and entrances to the auditorium, I propose to deal with them when I come to the question of protection from fire; but I would suggest that in all cases, when arranging the position of the auditorium, the greatest regard should be had to easy and direct egress and ingress from every portion of the house into the street. The question of men and women's accommodation for every portion of the house should not be forgotten, as, although not perhaps directly affecting the letting of the theatre, comfort in a house adds directly to its popularity with an audience, and so indirectly adds to the profits of the theatre. In all cases the question of seating and good accommodation for the public should be made a primary one, as, although a few seats may be lost, there is no doubt the pleasures of theatre-goers are greatly increased if attention is paid to these points.

The stage should project into the auditorium some few feet, so that when singing or speaking the actor may be more into the body of the house, and his voice thus better heard, and not so immediately affected by the great space in the height behind the scenes. With regard to the stage, the width of the site being 63 feet and the opening of the proscenium 30 feet, there would be on either side, exclusive of walls, a space of about 15 feet, or equal to about half of the proscenium opening; and in a site where the side space is less, it will be found that the difficulty of working the scenery is proportionately increased, and the two proscenium wings which are commonly called "tormentors," inasmuch as they shut out portions of the view of the stage from the audience, having to be pushed forward; so that although the actual opening may be more, the practical gain is nothing, but rather a loss to the house and to the management through the difficulty of working. A stage and the working parts of a theatre badly constructed for accommodation may involve the cost of very many extra hands to the management, and so add an item of cost to the working expenses, which makes a considerable addition to the rent, and is an outlay which shows no return. Of course, depth of stage is very desirable for scenic effect, but it must also be remembered that in theatres of this size the class of performance is seldom such as to require any very large number of people on the stage. The two sides of the stage are known as the "prompt" and "O. P.," the "prompt" side being on the right of the audience, and "O. P." on the left. The "prompt" side derives its name from the fact that it is on this side the prompter has his seat; but in opera-houses and theatres in which operettas are played there is a prompter's box in the centre of the stage, immediately in front of the orchestra, so as to be near the artists. The cellar is in the centre under the stage, and extends over nearly the whole width of the proscenium opening, and over nearly the whole depth of the stage behind the proscenium, so that although the space from the stage to the mezzanine floor is only about 9 feet, the extra depth of cellar should be sufficient to admit of a considerable portion of the scenery, &c., being lowered into it. All round the cellar on the mezzanine floor, under the stage, a clear space is required for working the machinery of the stage, such as traps, slides, &c. There should also be next the proscenium, at each side, staircases down under the stage; these staircases are placed in the spaces created by building the proscenium wall at an angle from the side walls; also at this position come any necessary doors of communication from the stage to the auditorium, all such doors being of iron.

The accommodation behind the curtain should be housekeeper's room, hall-porter's room, management-rooms, wardrobe-room, dressing-room, ballet and supers'-rooms, band-room, store-room for properties, carpenters' shop (which, it should be observed, must not now, as in former times, be placed in the roof of a

theatre), artist's room, and, in a theatre of this size, a bridge for him to paint the scenery from; scene-dock, for stowing scenery in; and lavatories, &c. There is a practice in some cases, for economy in area, in the site, and of money, of placing dressing-rooms in the "flies"; this is not only ill-advised, because it reduces the working space, but it places the dressing-rooms at too great a height and distance from the stage, and the communication from the stage to the "flies" is usually anything but comfortable and easy, and the heat and vitiated air in the "flies" from the gas batterns and floats, &c., which are used, render such dressing-rooms almost unbearable, and certainly most unhealthy, to say nothing of the danger in case of a fire. If possible, the dressing-rooms should be constructed in a building separate from the stage, communicating with it by a single opening only. It would also be an advantage if the various dressing-rooms could be arranged on the prompt side of the stage, with direct and easy communication to the stage and street, and having external lights. This can usually be done, as a house is generally taken in a by-street for the stage entrance, and the rooms over can be used for the above purpose, as well as for the management offices, housekeeper's room, and wardrobe-room. The height of the "flies" should be about 28 feet from the stage for a proscenium of the size mentioned, and it should be arranged as far as possible that these "flies," from which all the "borders" and cloths are hung, and the upper portions of the scenery are worked, be kept as clear of obstruction as possible. There should also be easy communication from the stage on both sides of the proscenium opening to the "flies," they being constantly used during a performance. Under them come the grooves the wings and flats are worked in. The depth below the "flies" of these grooves is regulated by the rake of the stage and height of scenery. The property-room should be upon the stage level; at all events, there should be a room in which a certain amount of properties can be stored for the immediate use of the piece being performed, otherwise a great deal of extra cost in labour is incurred. The supers'-room is mostly under the stage at the sides of the proscenium walls, and should be on the prompt side. This and the ballet or female supers'-room should, if they have no communication with the outside, have ventilating shafts, as large numbers usually dress there. The ballet-room should be on the opposite side of the stage to the supers'-room; both should have water laid on, and distinct accommodation close to them. Under the stage there should be the musicians'-room for them to retire from the orchestra when necessary. This is very desirable in order to keep them together for the time when they may be required for the orchestra, and for them to store their instruments and music in. The green-room is, of course, on the stage level, and as close to the prompter as possible, being usually under the dressing-rooms, at all events near them. The scene dock is simply a space available from the stage wherein to store scenery. It must, according to the new regulations, be so constructed as to be cut off from the stage, as also must all other workshops. There must also be provided a long narrow door or opening through the outer wall of the theatre, enclosing the stage, into the street, through which to bring in or take out scenery. The housekeeper's and hall-porter's rooms should naturally be in the house at the entrance to the stage from the street. The painting bridge in a small theatre is built parallel with the back wall right at the back of the stage, and is supported by a girder running between the two "flies." Against the back wall is a frame on which the scene to be painted is fixed, and which can be raised or lowered, so that the artist on the bridge can get at any portion of the scene on which he is engaged. There should be a small room in the "flies" cut off from them for the private use of the artist, in which his colours, sketches, &c., may be kept in safety. With regard to ventilation, the public, as a rule, have such varied opinions on the subject that it is extremely difficult to satisfy them. One man will think a place hot that another thinks cold; and for the most part people in a theatre expect the atmosphere to be no hotter than it is outside, and often require it to be cooler, forgetting that the natural heat from the bodies of a large number of persons together inside a building must, of itself, keep up a considerable extra heat. It is almost impossible to lay down a fixed rule for the ventilation of buildings of this kind, in which there are so many openings and circles to twist and turn the currents of air. The heat from the people's bodies, and breathing, added to the ill effects on the atmosphere by the burning of large quantities of gas, make it impossible under the present circumstances, where gas is used, to accomplish ventilation with any degree of perfection, although much can be done.

To ventilate a theatre one must draw off the vitiated air, giving access to the fresh in its place. A simple and effective means of ventilation is by small shafts made at the back of each circle, about 4 feet apart, in the ceiling, leading into the roof. Round the sunlight, and at various portions of the domed ceiling, perforations can be made into the same roof space. The heated air, always ascending, passes up the shafts and perforations into the roof, it being the highest point. The heat from the sunlight greatly facilitates the draught to draw it off into the roof from the shafts and perforations, while one large ventilator out of the roof, which ventilator should be above the sunlight, will complete this part for

drawing the heated and vitiated air out of the building. To introduce cool air is now the necessity, otherwise the heated air will, having nothing to fill its place, not have sufficient incentive to go out. Direct communication with the outer air should be made by means of openings and air bricks in the outer walls, at some height above the heads of the public, on each tier, in the dress and upper circles, where there is a corridor outside the circle, small box shafts, tapering as they are carried across to the outer wall, can be arranged. You cannot accomplish the cooling of a building by the chance opening of doors and windows, but a fairly good system of ventilation can be spoiled by such cross currents, and great rushes of air, as is caused by the indiscriminate opening of any aperture in the inconsiderate thinking that an opening must ventilate because a draught is felt. The proscenium walls which part the auditorium from the stage prevent much of the heat created by the gas in and about the stage from passing into the auditorium; but, as a rule, there is very little, if any, ventilation provided over the stage, and, after a time, the heated air having filled the space over the stage and having no exit, find its way into the auditorium; therefore, to prevent this, there should be ventilation through the roof over the stage, besides that over the auditorium, and also some small direct openings for the admission of fresh air. Thus, although it is impossible to construct an invariable system of ventilation for all theatres in the various circumstances under which they are built, by very simple means much can be done to improve it.

(To be continued.)

THE GOVAN SCHOOL ACCIDENT.

AN action to recover 500*l.* damages for damages sustained by the fall of a shed at the Board School, Pollokshields, in March 1882, has been before the Edinburgh Court of Session during the present week.

The shed was 69 feet 7 inches long, between 13 feet and 14 feet broad, and 12 feet 5 inches high from the ground. It was intended to erect the shed in another position, but owing to opposition it was re-erected in its original position. It projected from the wall on the west side, to which the back part of the roof was attached. The front of the roof was supported on a longitudinal wooden beam, resting at the south end on the wall of the school offices there, and at the north end on a stone pillar on a façade fronting Melville Street, and supported intermediately on the top of five cast-iron pillars 8 feet high, placed at equal distances apart. At the back or west side of the shed a wooden wall-plate was partly built into the brick wall there. Between the longitudinal beam and the wall-plate tie-beams were laid, the outer end of each tie-beam being partly dove-tailed into and partly resting on the top of the longitudinal beam immediately above each of the iron pillars in front, and the inner end being attached to the wall on the top of the shed. It is maintained that the construction of this shed was insufficient and insecure. Some of the material was of inferior quality from the first, and some of it had become unfit for use before the re-erection of the shed. Much of the work was improperly executed. In particular, it is alleged that the following defects existed at the date of the fall of the shed. Instead of using Quebec red pine, white pine was used, and at the time of the re-erection, the wall-plate, or part of it, had become unsound and decayed. By means of the tie-beams the structure was designed to be held together, and they should have been securely fastened to the wall-plate at their inner end, and to the longitudinal beam at their outer ends. Provision was made in the architect's plan for having the wall-plate checked into the tie-beams, and fastened securely to them with spikes. It was not so checked, and nails of inferior quality and too few in number were used instead of spikes. The iron pillars were not fastened as they ought to have been to the longitudinal beam. The rafters were not properly secured to the longitudinal beam, the wall-plate, or the ridge board. It was due to these defects that the shed fell.

The following technical evidence was given:—

Mr. D. Barclay, of the firm of H. & D. Barclay, architects, Glasgow, said that his firm had been employed as architects for the Govan School Board. If the shed had been constructed according to the plans prepared by his firm it would have been amply secure. He believed the fall of the shed was entirely owing to the ill-fitting of the dove-tails of the beams to the longitudinal beam. Had they been sufficient the weight of the roof would have tended to make it secure rather than otherwise. The beams did not give way at the wall-plate. The plan showed the tie-beams going into the dove-tail a depth of 5 inches, but it was discovered after the fall that the tie-beams projected into the longitudinal beams a depth of only 2½ inches. From what he had seen he did not think the shed had been re-erected in a tradesmanlike manner. He came to be of opinion that the joiners who erected the shed could not have been tradesmen at all.

In cross-examination, witness said that the plans submitted to the School Board did not indicate the presence of weakness. On the contrary, they showed a building strong in all points. Mr. Andrew acted as clerk of works, and he kept witness's firm advised weekly of the progress of the work. His firm were appointed to

superintend, as architects, and they charged for that accordingly. He did not see anything that was suspicious in the work of the joiners, the Messrs. Reid, in the original erection.

In re-examination, witness said that his firm gave the Reids no instruction as to the re-erection of the shed. He did not consider that his firm were responsible for the re-erection, or that it was under their charge.

Mr. John Albert Rennison, architect, Paisley, said he had visited the scene of the accident on the 22nd, and again on March 24, at the request of the Crown authorities. The pillars supporting the roof were not fixed to the stone foundation. There was no fastening at the top of the longitudinal beam. There was a pitch pine plug in the top of each column, flush with the top. No spike protruded through that plug to the longitudinal beam. The tie-beams were dove-tailed 2½ inches into the longitudinal beam. From what he saw it must have been apparent to any good tradesman that the dove-tailing in the old building had shrunk. The wall-plate was a white pine batten 5 by 2 inches. That was an improper sort of wood for a wall-plate, as it decays rapidly. About one-third of it was decayed. From the condition of this plate, the signs of decay must have been visible in March 1881. A careful tradesman would not have put that plate there. He considered that the fall of the shed was caused by the longitudinal beams not being secured to the top of the column, and the tie-beams not being properly secured. Both should have been fixed to the top of the columns. The fall of the shed must have been gradual. Judging from the state of the other shed, he should say the shed which fell must have shown signs of falling. He did not consider that the shed had been re-erected in a tradesmanlike manner. The defects were gross, and the work such as no efficient tradesman would have put out of his hands.

By the Lord Ordinary—What in your opinion would be the proper mode of attaching this tie-beam to the longitudinal beams connected with the pillars?—A. I would have had the top plate bolted both to the tie-beam and the longitudinal beam, and then neither of them could have given way.

Mr. James Lamb, architect, Paisley, said he had examined the shed on the same date as the previous witness. He considered that the design was not strong, but the workmanship was not altogether proper. The wall-plate was not properly fixed, and the tie-beams were not properly secured to the longitudinal beam. White pine was not a proper material to build into the wall. There was nothing to prevent the roof being forced off the pillars. If the longitudinal beam had been spiked to the plugs in the upright column the structure would have been greatly strengthened. When at the place he examined the other shed, and found that the pillars were slightly off the plumb, and on his reporting to the Fiscal that it was insecure, it was boarded up and afterwards put right.

Cross-examined—With good workmanship, and if the wall-plate had been properly spiked, the roof could not have come down.

Mr. John Gordon, architect, Glasgow, said he attributed the accident to the dove-tailing of the tie-beams to the longitudinal beam being loosely fitted. The wall-plate was different from the plan, in so far as it was not notched into the tie-beams, but simply nailed. The nails here, as well as all over the structure, were deficient in number and defective in quality, being machine-made nails. He did not think the structure would have given way if the dove-tails had been properly secured. Witness then described two experiments which he had conducted to test the bearing weight of the tie-beams. He took a longitudinal beam of the same size as that used in the shed, made a similar dove-tail, and had tie-beams of the same dimensions. The longitudinal beam was sustained on two props, and weights were attached to the tie-beams so as to make the strain upon the dove-tail similar to what had been the case at the shed. The one with a two-inch mortice broke with a weight of 38 cwt., and the other with a mortice of five inches broke with 95 cwt. These were properly-fitting dove-tails, and no spikes were used. The other experiment was tried at the proving-house with this result:—With a two-inch dove-tail the wood was torn away with 25½ cwt., and with a five-inch dove-tail the wood was torn away with 64 cwt.

Cross-examined—The nominal strain on the tie-beams of the shed would be about 8 cwt., so that, looking to the result of the experiments, there was a good margin of safety. He was of opinion that the shed would still have been standing if the design had been properly executed.

Alex. Bruce, mason, said he was contractor for the mason work in taking down and re-erection of the shed. In the course of the operation he noticed that part of the wall built was very much decayed, and he called the attention of the joiner to it; but Reid (the joiner) stated that in his contract he had nothing for new material, and was only paid for the re-erection.

Thomas Richmond, grain merchant, said he lived opposite the school in question. He noticed from his window that the columns were off the plumb. He had no skill in building, and consequently had no idea that this state of affairs was dangerous, and therefore did not give information on the subject.

Lord McLaren remarked that it was a pity that witness had not said something about it.

Witness replied that if he had done so he would have been laughed at, because everybody going along the streets of Glasgow saw hundreds of buildings standing in that way.

John Wright, master joiner, his foreman, and another witness, deposed to having the day before, the accident noticed some of the pillars off the plumb, and they went round to the janitor's house to speak about it; but, being at church, they could find no one about. Going to work the next morning they heard of the accident.

The hearing of the case was adjourned.

GOSPORT TOWN HALL AND PAROCHIAL OFFICES.

A COMPETITION among architects has recently taken place for a memorial hall and offices for local board, guardians, and overseers for the parish of Alverstoke. The professional referee employed was Mr. Benjamin Tabberer, F.R.I.B.A., of 10 Coleman Street, London. The number of competitors was limited to seven, and the designs they sent in were placed in the following order of merit, awards being made to the first four successful competitors, viz.:—First prize, the commission to supervise the erection of the buildings at a remuneration of 5 per cent. upon the money expended, Messrs. Davis & Emanuel, London. Second, 50%, Mr. W. Yeardye, Gosport. Third, 30%, Mr. W. A. H. Ford, Portsmouth. Fourth, 20%, Mr. A. Hudson, Portsmouth. The other competitors were—Mr. Sulman, London; Mr. A. H. Bone, Portsmouth; and Messrs. Rake & Fry, of Portsmouth and Gosport respectively.

Under conditions of competition (which were drawn by Mr. Tabberer after consultation with the committee) the building is to consist of three blocks, viz.:—

Firstly, the central block, comprising the Thorngate Memorial Hall, to be used for public meetings, concerts, and entertainments, with main entrance at west end, and all necessary adjuncts.

Secondly, a block on the north side towards High Street, containing the offices for the Alverstoke Local Board, office for the Trustees of Thorngate's Charity, and Friendly Societies' Office.

Thirdly, a block on the south side, containing the offices for the overseers, guardians of Alverstoke parish, and rooms for resident caretaker.

The total cost is not to exceed the sum of 8,800*l.* The selected design, which is Flemish in character, is proposed to be built in red brick with stone dressings. This design was the only one that strictly complied with the conditions, and among others, possesses the merit that it is not likely to cost more than 8,200*l.* Mr. Tabberer expressed a strong opinion in its favour; and on the committee dividing, it was found that there were ten members in favour of the award being granted to this set, and only one against.

The whole of the drawings were on view at the vestry-room of the House of Industry, at Gosport, on the 12th and 13th inst.

The amount at the disposal of the committee did not justify any extravagant outlay in ornamental detail. Some of the designs submitted would evidently have involved an outlay greater than the money at command, and though superior in external effect to that of the successful competitors, were doubtless placed lower in the competition on account of the additional cost that would be involved by their execution.



The Ipswich Competition.

SIR,—Kindly allow me space for a few words with reference to the article in your paper of last week on the subject of competitions. 1st. I would say that, although I have undoubtedly spoken in favour of them as almost the only means whereby young men of talent could make themselves known, I do not remember ever to have advocated the system of professional adjudication, and certainly never in the sense implied in your article. The one thing I have always strongly insisted on is *honest* competition, and on architects themselves this must almost wholly depend. That the services of a professional referee are valuable, and in some cases absolutely necessary, can hardly be questioned by those who know the exceeding difficulty of the work to be done; and there can, I think, be no doubt whatever that it is earnestly desired by architects themselves that such a referee should in all cases be appointed.

As regards this Ipswich case, you are mistaken in supposing that my name has had anything to do with the great draught of designs which has resulted from the advertisement issued by the committee. The letter requesting me to act as referee was received on February 24, and the plans had to be delivered at Ipswich not later than February 1, though the time was afterwards

extended. Some, I believe, had actually arrived before any communication was addressed to me.

To my mind the response to the invitation is simply appalling. It is no part of my business to inquire as to the funds in hand for building the church, but it is hardly to be supposed that a committee of gentlemen who would advertise for plans had no intention of proceeding with the work, and the instructions to competitors clearly show that it is to be done in sections; but that such an invitation as has been issued should draw forth such a response is enough to make any aspirant for employment quake in his shoes.

Having accepted the office of referee in this case, I shall of course do my best to arrive at a just conclusion, but I cannot say the prospect before me is in any respect alluring.

I am, Sir, yours faithfully,

March 21, 1883.

EWAN CHRISTIAN.

New Lyceum Theatre, Edinburgh.

SIR,—In the notice in your last issue of the proceedings at the Edinburgh Guild Court I am reported to have said, speaking of iron curtains dividing the stage from the auditory, that "Captain Shaw, the chief of the London Fire Brigade, disapproved of them altogether." This is incorrect. What I did say was that the authorities in London had not yet settled definitely what was the best kind of dividing curtain, and that Captain Shaw had recommended a water curtain as an efficient division.

I am, Sir, yours, &c.,

26 Mecklenburgh Square.

CHARLES J. PHIPPS.

The Decoration of St. Paul's.

SIR,—Perhaps you will allow me, before retiring again to rustic oblivion, to add another sentence or two to this correspondence. I should like to say that I agree with "A London Artist" in thinking that the ordinary training of an architect does not qualify him to give "authoritative judgment on questions of colour." So far as my experience goes the majority of architects are not "colourists"; but many are colourists, and are so as truly "by gift of nature" as men who are colourists and nothing else. And, in any case, your correspondent must surely see and acknowledge that in the decoration of a church there are "other things" to be considered besides colour and drawing, of which the architect, even if not a colourist, is almost certain to be a better judge than the colourist who is not also an architect. This, no doubt, is what "F.S.A." means when he speaks of the architect being more likely than the artist to take a sensible view of decoration in "its relation to other things." This proposition, indeed, can hardly be questioned; and, in the case in point, it would almost seem that it is the artists who have had the temerity to rush in where architects fear to tread.

I must endeavour to correct a misapprehension on the part of my London brother. I did not intend to attach so much importance to the faith of the *artist* as he imagines. On this point I agree with him very much; and, indeed, must own his soft impeachment. It was the "*cotemporary belief*" which I had chiefly in my mind. Neither the artist *nor anybody else* believes in the thing represented; and I ask your correspondent candidly to say if he thinks it right to pourtray on the walls of St. Paul's what in all time coming must give a false idea of the nation's present faith—an artistic falsehood, as well as a ridiculous decoration.

My original assertions that such decoration is foolish, and such teaching false, have not been impugned; and if anything else should be said on the subject, I would like to leave the saying of it to "F.S.A.," whose sensible letter shows him to possess qualifications for the task which I am quite conscious of wanting.

I am, your obedient servant,

A COUNTRY ARCHITECT.

LEGAL.

Court of Session, Edinburgh.—March 16.

PHILIP v. SPEED.

LOCAL BUILDING REGULATIONS.

This appeal against the decision of the Dean of Guild in Dundee raised an important question as to the rights of the Dean of Guild to interfere with a proprietor in making internal alterations on his property. The appellant, a joiner, residing in Seagate, Dundee, contemplating certain alterations on his premises in Seagate, submitted plans to the Police Commissioners, who on December 26 last approved of the plans and sections. He did not, however, proceed with the whole alterations, but merely took out some partition-walls and flooring. While doing so the respondent, the Procurator-Fiscal of the town, in the public interest presented a petition to the Dean of Guild asking interdict against Philip proceeding further with his alterations or interfering with any part of the tenement; and, further, that Philip should be fined in the sum of 10*l.* and the expenses of the application. Interim interdict was granted and answers ordered. Philip then said that he had not taken down or interfered with any building or walls so far as

abutting on any street or bounding any conterminous proprietor, and he had no intention of doing so without first obtaining judicial authority. He further maintained that under the Dundee Police Act of 1882 the warrant of the Police Commissioners was sufficient authority to him for what he had done.

The Dean of Guild repelled the defences, declared the interim interdict formerly granted perpetual; fined Philip in the sum of 10*l.*, and found him liable in expenses. In a note he said that the plans and sections showed very extensive alterations on Philip's property, including the rebuilding of the tenement fronting Seagate Street. As the alterations which formed part of the larger scheme sanctioned by the Police Commissioners had been admittedly proceeded with by the respondent without other authority and without warrant from this Court; and as it appeared that a conterminous proprietor sought to raise questions of possessory right or disputed boundaries the Dean granted the prayer of the petition. Philip appealed against this decision, and the case was debated at great length in the First Division.

Their Lordships, following the opinion of the Lord President, gave judgment sustaining the appeal, dismissing the petition, and finding Philip entitled to expenses. His Lordship said he did not see any good ground for presenting this petition, the alterations being within the appellant's right, and not of such a character as to require a warrant from the Dean of Guild or anybody else. If internal alterations were of such a character as to cause danger to the public or to neighbouring proprietors, the Dean of Guild would be justified in interfering to stop them; and if such a case were before the Court His Lordship would be very slow to interfere with the Dean of Guild's jurisdiction. There was not, however, any averment of danger, and this application was not, in the circumstances, justified.

JOHN MAXWELL SHARPE *v.* JAMES GREIG AND OTHERS.

This action was brought to recover 500*l.* damages for alleged breach of contract. The pursuer, a salt manufacturer, Prestonpans, employed Messrs. Thornton Shiels & Thomson, in the beginning of 1880, as his architects for the erection of two villas at Prestonpans; and the other defender, James Greig, was employed to do the joiner work. On the ground that the joiner work had been imperfectly done, and that the architects also had not fulfilled their duties under the contract, this action was raised; and proof in the case was recently heard.

Lord Kinnear gave judgment, holding that the pursuer was entitled to 50*l.* damages as against the defender Greig, but that he had failed to prove anything against the architects, whom, accordingly, His Lordship assuaged from the conclusions of the action, and gave expenses as against the pursuer. The pursuer was found entitled to expenses as against Greig, except in so far as these have been caused by the architects' defence.

NEW BUILDINGS.

Helensburgh.—The plans for the new Town Hall prepared by Mr. John Honeyman, architect, Glasgow, have been placed for exhibition in the Court House. The elevation is generally of the Scottish Baronial style, to harmonise with the present Municipal buildings. The frontage is to Sinclair Street, the ground floor showing entrance and three commodious shops or public offices the hall floor above having niches suitable for statues in place of windows. The hall, which will accommodate about 900, will be entirely lighted from the roof, and a handsome platform, organ-loft, and retiring-rooms are shown in connection with the buildings at present existing. The total cost is estimated at 4,000*l.*, of which it is proposed to borrow 2,500*l.* on security of a penny rate to be imposed for one year. The remaining 1,500*l.* is to be subscribed or guaranteed before proceeding with the building; and it is expected that a bazaar, to be held when the hall is opened, will refund the 2,500*l.* borrowed, while the annual income will more than pay the annual expenditure.

A New Ventilator.—Mr. Arnold W. Kershaw, architect, of Lancaster, has patented a new ventilator, called the "Patent Pneumatic Ventilator," which, judging from its efficiency, simplicity, and cheapness, must soon claim the attention of architects and others interested in scientific ventilation. It consists of three rims of vertical deflectors, with openings in each, arranged *hit and miss*, the effect being that from whatever point the wind strikes it a strong up-current is induced in the central shaft, without any possibility of a down-draught. It is perfectly automatic in its action, and the slightest breeze is sufficient to induce an up-current. Mr. Kershaw's system of ventilation also comprises an Inlet and Air Diffuser, which by an arrangement of radiating plates fixed at the inner upper end of the inlet cuts up and diffuses the incoming current of fresh air, entirely doing away with draughts. Taken together—the Patent Pneumatic Ventilator and the Patent Inlet and Air Diffuser—a perfect system of ventilation is obtained. A modified form of the Pneumatic Ventilator is an efficient cure for smoky chimneys, and is also used as a cheaper soil-pipe ventilator.

CHURCH BUILDING AND RESTORATION.

Flyford Favel.—The foundation-stone in the rebuilding of Flyford Favel Church has been laid. The architect, under whose direction the work is being carried out, is Mr. W. J. Hopkins architect to the Worcester Church Extension Society.

Water Houses.—The Catholic church of Our Lady Queen of Martyrs has been reopened after being rebuilt for the purpose of extension. In its altered state the church now consists of nave, 80 feet in length; the old chancel; tower, 60 feet in height, organ gallery, porch, belfry, and transept. The church will now accommodate 400. Mr. W. Fox, of Durham, was the architect, and Messrs. Robert Robson & Son, of Durham, the sole contractors.

Crowle.—The restoration of the parish church of St. Oswald, Crowle, in the diocese of Lincoln, is to be proceeded with. At a meeting held the week before last the plans prepared some years ago by Mr. A. S. Ellis were formally adopted, and a building committee was appointed. The Norman portions will not be touched. The lintel of the west doorway had previously been the sculptured and inscribed shaft of a "Runic" cross, which had probably stood erect in the garth of an older "stave-kirk," or wooden church, on the same site. The Runic inscription was discovered by the Rev. J. F. Fowler, M.A., F.S.A., of Durham.

SCHOOL BUILDINGS.

South Shields.—The new schools at Laygate Lane have been opened. They are designed upon the class-room system, and will accommodate 762 children. The outlay, which includes caretaker's house, furniture, and heating apparatus, but exclusive of site, amounts to about 4,633*l.* Although the foundation, which passed through an old quarry, had to be built up for nearly 30 feet, the cost has hardly exceeded 6*l.* per seat. These schools are built after the Queen Anne style of architecture, of red Sherburn brick with stone dressings, and owing to their contiguity to the Westoe suburb have brick pilasters, stone strings, and stone pedimented gables. They are covered with the best green Westmoreland slates, and there is a lofty bell-turret on the summit of the roof. The latest improved sanitary appliances have been introduced, including an automatic flushing apparatus for closets and drains. Large covered playgrounds have been provided, and every room has been heated by steam. The contractor was Mr. A. Thompson, and Mr. Lindsay was the clerk of the works. Messrs. Oliver & Leeson were the architects.

GENERAL.

Mr. Alma Tadema, R.A., has been elected president of the Royal Birmingham Society of Artists in succession to Mr. Millais.

The Statue of the late Earl of Beaconsfield, by Signor Raggi, will be unveiled on April 19 by the Marquis of Salisbury.

The Edinburgh Town Council have voted a sum of 1,000 guineas towards the completion of the new University Buildings.

A Church is to be erected in Keighley from the plans of Mr. J. B. Bailey. This will make the fourth church lately erected in the district.

Institute of Painters in Water Colours.—Mr. E. Spencer Stanhope, Mr. E. Abbey, and Mr. Walter Langley have been elected members.

Mr. H. L. Sumner, F.R.I.B.A., on Wednesday, read a paper at the meeting of the Liverpool Architectural Society, entitled "Something about Art."

A new Catholic Church will shortly be commenced at Mossend, Lanarkshire, from the designs of Messrs. Pugin & Pugin, of Westminster and Ramsgate.

An Archaeological Society is to be founded in Manchester for the study of the antiquities of Lancashire and Cheshire. The project has received influential support.

Mr. D. W. Stevenson, A.R.S.A., read a paper entitled "System and no System in Art Education," at the meeting of the Edinburgh Architectural Association on the 21st inst.

The Congress of the Sanitary Institute of Great Britain will be held in Glasgow from September 25 to 29. The Exhibition of Sanitary Apparatus and Appliances in connection with the Congress will remain open until October 20.

Woodbastwick Hall, the seat of Mr. A. Cator, which was destroyed by fire last Christmas, is to be rebuilt from the plans of Messrs. T. D. Barry & Son, architects, of Liverpool. The buildings will cover an area of three-quarters of an acre.

The British Museum has acquired the copy of "Petrarch" which was sold in last November at the sale of the Sutherland library. It contains six fine impressions of the so-called *Triumphs*, which have been attributed to Fra Filippo Lippi.

SUPPLEMENT

TO THE

ARCHITECT.

CONTRACTS, COMPETITIONS, AND TENDERS.

LONDON, MARCH 24, 1883.

TENDERS, ETC.

As great disappointment is frequently expressed at the non-appearance of Contracts Open, Tenders, &c., it is particularly requested that information of this description be forwarded to the Office, 175 Strand, London, W.C., not later than 3 p.m. on Thursdays.

Correspondents, when writing to notify an extension of time, or an alteration of the date of sending in Competitions or Contracts, are requested in their letter of advice to write at the head of the required change—“Contract Supplement to THE ARCHITECT.”

COMPETITIONS OPEN.

ELGIN.—May 31.—Plans and Designs are wanted for Town Hall proposed to be erected. Mr. David Forsyth, Town Clerk, Elgin.

ERON.—April 2.—Designs are required for the Erection of an Ornamental Iron Bridge over the Barnes Pool. Mr. Edwin Aborn, Bridge Master, Eton, Windsor.

MOLD.—May 8.—Plans and Specifications are required for adapting Upper Rooms of Market Hall as Assembly Rooms. Mr. G. E. Trevor Roper, Clerk to the Local Board, Mold.

RIPLEY.—Mar. 30.—Plans are required for the proposed Erection of Two Schools at Lower Hartsbray and Waingroves. Mr. Jno. T. Capon, Clerk to the School Board, Market House Chambers, Ripley.

SPITALFIELDS.—April 7.—Designs, &c., for Iron Roof for Market are required. Mr. R. Rayner, Elder Street, Norton Folgate, E.

CONTRACTS OPEN.

ASHTON-UNDER-LYNE.—Mar. 26.—For Building a Villa Residence at Smallshaw, Hurst. Messrs. John Eaton & Sons, Architects, Ashton-under-Lyne.

ASHTON-UNDER-LYNE.—Mar. 26.—For Alterations and Additions to Commercial Hotel. Messrs. J. Eaton & Sons, Architects, Ashton-under-Lyne.

AYR.—April 30.—For Building Station Buildings and Hotel. Plans, &c., at the Engineer's Office, St. Enoch's Station, Glasgow.

BATLEY.—April 4.—For Enlargement of Post Office. Mr. Walter Hanstock, Architect, Branch Road, Batley.

BELFAST.—Mar. 27.—For Building Dwelling-houses, Kenbella Avenue. Messrs. Young & Mackenzie, Donegall Square East, Belfast.

BELFAST.—Mar. 29.—For Rebuilding Premises Messrs. Young & Mackenzie, Donegall Square East, Belfast.

BIRKBY.—Mar. 29.—For Building two semi-detached Houses, with Boundary Walls and Out Offices. Messrs. Abbey & Hanson, Surveyors, 20 Ramsden Street, Huddersfield.

BIRKENHEAD.—April 16.—For Building Town Hall, Hamilton Square. Messrs. Ellison & Son, Architects, 62 Dale Street, Liverpool.

BLACKBURN.—April 3.—For Construction of Stone Conduit (549 yards) and Stone Wall (309 yards). The Town Clerk, Town Hall, Blackburn.

BODMIN.—Mar. 30.—For Erection of a Sunday-school Building. Messrs. Hine & Odgers, Architects, Lockyer Street, Plymouth.

BOLTON.—Mar. 24.—For Building Fireproof Mill and Appurtenances. Mr. George Woodhouse, Architect, Bolton.

BRACEBRIDGE.—Mar. 24.—For Execution of Sewerage Works (Contract No. 1). Mr. J. Mansergh, Engineer, 3 Westminster Chambers, Victoria Street, Westminster.

BRISTOL.—Mar. 29.—For Erection of Building in Clare Street. Mr. H. Crisp, Architect, 31A Clare Street, Bristol.

CARDIFF.—Mar. 31.—For Building Farmhouse and Out-buildings, Maindy Farm, Ton. Mr. H. J. Hollier, Bailey's Estate Offices, 76 St. Mary Street, Cardiff.

CARLISLE.—April 4.—For Additional Buildings and Alterations to Wards and Boundary Walls to Hospital at Workhouse. Mr. G. D. Oliver, Architect, Bank Chambers, Carlisle.

CHERTON.—Mar. 30.—For Building School and Master's House. Mr. W. Reynolds, Willow Cottage, Bridgnorth.

CLECKHEATON.—Mar. 31.—For Building Currier's Shop and Warehouse, Moorland Mills. Mr. W. H. Howorth, Architect, Northgate, Cleckheaton.

DIDCOT.—April 3.—For Construction of new Station. Plans, &c., at the Office of the Engineer, Paddington Station.

DIDDLEBURY.—April 6.—For Reseating Church, and other Works. Mr. Thomas Nicholson, Architect, Hereford.

DOUGLAS.—Mar. 26.—For Building School of Art, Finch Hill Estate. Mr. Philip Christian, Buck's Road, Douglas, Isle of Man.

EASTHAMPTSTEAD.—Mar. 28.—For Additions and Alterations to Workhouse. Mr. C. J. Cave, Clerk to the Guardians Easthamptstead, Bracknell, Berks.

ELGIN.—Mar. 24.—For Building Dwelling-house, Queen Street. Mr. John Milne, Architect, 18 Abbey Street, Elgin.

FECKENHAM.—April 2.—For Additions to Board Schools, Astwood Bank. Mr. Ernest Day, Architect, 5 Foregate Street, Worcester.

GRIMSBY.—Mar. 30.—For Building a Range of Offices at the Docks. Messrs. Mills & Murgatroyd, Architects, 23 Strutt Street, Manchester.

GUERNSEY.—April 12.—For Construction of Gasholder Tank. Mr. T. C. Crossley, Gas Works, Guernsey.

HALIFAX.—April 3.—For Building Villa Residence. Mr. F. W. Petty, Architect, Waterhouse Street, Halifax.

HALIFAX.—For Erection of Two Houses and Shops, Hope Hall Estate. Mr. Joseph Wilson, Architect, Queen's Road, Halifax.

HAVANT.—Mar. 24.—For small Additions and Alterations to County Police Station. Mr. James Robinson, County Surveyor, County Hall, Winchester.

HEREFORD.—April 3.—For Removing Buildings and Erecting other Buildings, Barrs Court Station. Plans at the Engineer's Office, Woodside Station, Birkenhead.

HEXHAM.—Mar. 31.—For Building Retort House, &c., at Gasworks. Mr. J. R. Ellison, Gas Office, Hexham.

HINDLEY.—Mar. 26.—For Additions to Church of England School Messrs. Henry Walls & Son, Surveyors, 8 King Street, Wigan.

HIRVAIN.—Mar. 24.—For Extension and Restoration of Church. Mr. E. M. B. Vaughan, Architect, 74 Crockherbtown, Cardiff.

HUDDERSFIELD.—Mar. 29.—For Building Villa, with Boundary Walls and Out Offices, Greenhead Park Road. Messrs. John Kirk & Sons, Architects, Huddersfield.

KING'S LYNN.—Mar. 30.—For Erection of Brewery, Queen Street. Mr. E. J. Colman, Architect, Market Place, Lynn.

LEEDS.—Mar. 24.—For Restoration of Premises, Hunslet New Road. Messrs. Wilson & Bailey, Architects, 35 Park Square, Leeds.

LEEDS.—Mar. 28.—For Taking Down and Rebuilding Engineers' Drill Shed. Mr. T. Hewson, C.E., Town Hall, Leeds.

LEYLAND.—Mar. 30.—For Building Premises, &c. Mr. David Grant, Architect, 7 Guildhall Street, Preston.

LEYTONSTONE.—Mar. 28.—For Erection of Additional Buildings for the Board of Guardians. Mr. Lewis Angell, Architect to the Guardians of West Ham Union.

LITTLEBOROUGH.—Mar. 31.—For Building Three Houses. Mr. Thomas Wild, Railway Hotel, Littleborough.

LONDON.—April 5.—For Construction of Brick and Pipe Sewers, &c., Whitecross Street. Mr. J. E. Wakefield, Spring Gardens, S.W.

LONDON.—April 12.—For Construction of Brick and Concrete Sewers (17,860 feet), Chelsea, Kensington, and Westminster. Mr. J. E. Wakefield, Spring Gardens, S.W.

LONDON.—May 20.—For Construction of Brick Sewer Lonsdale Road. Mr. William Weaver, Surveyor, Town Hall, Kensington High Street.

MACCLESFIELD.—Mar. 28.—For Adaptation of District Bank Premises to the Requirements of a Post-Office. Mr. A. B. Mitford, Secretary, Office of Works, 12 Whitehall Place, S.W.

MIDDLESBROUGH.—April 5.—For Building Town Hall and Public Buildings for the Corporation. Mr. G. G. Hoskins, Architect, Darlington.

NEWQUAY.—Mar. 24.—For Works of Drainage. Mr. E. Appleton, Engineer, 1 Vaughan Parade, Torquay.

NOTTINGHAM.—For Building Lace Factory. Mr. Herbert Walker, Architect, Newcastle Chambers, Nottingham.

NOTTINGHAM.—For Building a Villa Residence. Mr. Arthur W. Brewill, Architect, Exchange Walk, Nottingham.

OAKWORTH.—Mar. 24.—For Erection of Three Dwelling-Houses, Farm Buildings, &c. Mr. John Judson, Architect, Bogthorn, near Keighley.

OLDHAM.—For Building Cottages and Shop. Messrs. Potts, Pickup, & Dixon, Architects, Clegg Street, Oldham.

PICCADILLY.—April 2.—For Repairs and Alterations to Vestry Hall and Offices. Mr. H. Wilkins, Vestry Hall, Piccadilly.

ROLLESBY.—April 2.—For Restoration of Rollesby Church. Mr. Arthur S. Hewitt, Architect, 8 Regent Street, Yarmouth.

ROTHERHAM.—Mar. 30.—For Enlargement of Thornhill Board Schools and Wellgate Board Schools. Mr. H. L. Tacon, Architect, 11 Westgate, Rotherham.

SOUTHAMPTON.—For Construction of Entrance Lodge Store, Fencing, &c., Horticultural Grounds, Westwood Park. Mr. William Burrough Hill, Architect, 2 Albion Place, Southampton.

STAINLAND.—April 13.—For Erection of Building for Mechanics' Institute, Local and School Board and Public Purposes. Messrs. Leeming & Leeming, Architects, Northgate Chambers, Halifax.

ST. ALBANS.—Mar. 27.—For Building Cart-shed on Sewage Farm. The City Surveyor, St. Albans.

STAPLETON.—Mar. 24.—For Alterations and Additions to National School. Mr. J. P. Curtis, Architect, Daisy Bank, Eastville, Bristol.

STRETHAM.—Mar. 27.—For Erection of Parsonage House and Buildings. Mr. W. M. Tollit, Architect, Totnes.

TEDDINGTON.—For Completion of Twelve Houses. Mr. Robert Evans, Architect, 68 Coleman Street, E.C.

TIVERTON.—Mar. 27.—For Repairs at the Workhouse. Mr. C. M. Hole, Clerk, Tiverton.

TREHAVOD.—Mar. 27.—For Erection of a Building for Sunday School purposes. Mr. W. Williams, 19 Erith Terrace, Trehavod.

URQUHART.—April 4.—For Additions to Public School. Mr. Hugh J. Mackenzie, Architect, Elgin.

WANSTEAD.—April 19.—For Execution of Main Drainage and Sewage Disposal Works. Mr. J. T. Bressey, Surveyor, Local Board Offices, Wanstead.

WATER HOUSES.—Mar. 31.—For Enlargement of Church. Mr. C. Hodgson Fowler, Architect, The College, Durham.

WEST BROMWICH.—April 12.—For Construction of Main Outfall Sewer, Main Outfall Conduits, or with Manholes, Overflow Weirs, and other Works. Mr. John T. Eayrs, Engineer, Town Hall, West Bromwich.

WEST VALE.—April 5.—For Rebuilding Fireproof Mill. Mr. W. H. D. Horsfall, Architect, 29 Northgate, Halifax.

WIGAN.—Mar. 28.—For Building Chapel and Two Cottages, Platt Bridge. Mr. George Heaton, King Street, Wigan.

WIGTON.—Mar. 26.—For Building Casual Wards at the Workhouse. Mr. R. Benson, Clerk to the Guardians, West Street, Wigton.

WILSDEN.—April 3.—For Building Teacher's House and Covered Playgrounds. Mr. Wilson Bailey, Architect, 9 Market Street, Bradford.

WITHAM.—Mar. 28.—For Building Engineer's Cottage. Mr. Charles Pertwee, Architect, Chelmsford.

WORCESTER.—May 4.—For Erection of an additional Block of Buildings, for 210 Patients, at the County Lunatic Asylum. Mr. Henry Rowe, Architect, 17 Foregate Street, Worcester.

WORKINGTON.—Mar. 26.—For Additions to Gasworks. Mr. J. Hepworth, C.E., Gasworks, Carlisle.

YORK.—Mar. 31.—For Builders' and Ironwork for Water Tower, Clifton Asylum. Mr. Walker Stead, North Riding County Surveyor, Northallerton.

TENDERS.

ABERDEEN.

For Works to Farm of Cairncorsh, Tullynessle.
Ross, mason, Alford . . . £180 0 0
McDonald, carpenter, Canthame Keig . . . 147 0 0
S. & W. Christie, slaters, Dyce . . . 91 16 6

ASHTON-UNDER-LYNE.

For Heating Female Hospitals at the Workhouse with Hot-water, Ashton-under-Lyne.
Bradford & Co., Manchester . . . £480 10 0
Gibbs . . . 435 0 0
Wagstaff, Dukinfield . . . 380 0 0
Swain, Hyde . . . 370 0 0
Buck . . . 350 0 0
Grierson Bros., Ashton-under-Lyne . . . 335 0 0
Ramage & Co. . . 312 0 0
Longbottom & Co., Leeds . . . 280 0 0
J. WILSON, Ashton-under-Lyne (accepted) . . . 299 10 6
" Additional, owing to alteration of pipes by arrangement . . . 16 0 0

ASTLEY BRIDGE.

For Erection of Cemetery Chapel, Astley Bridge. Mr. JAMES LOMAX, Architect, Bolton.
WOOD & SON, Bootle (accepted) . . . £1,550 0 0

ATHLONE.

For the Construction of Single-lift Gasholder, 35 feet diameter and 14 feet 3 inches deep, at the Gasworks, Athlone.
Gibbons, Bros., Dudley . . . £320 0 0
Porter & Co., Lincoln . . . 255 0 0
Holmes & Co., Huddersfield . . . 250 0 0
Hanna Donald & Co., Paisley . . . 250 0 0
WILLEY & Co., Exeter (accepted) . . . 239 0 0

AUDENSHAW.

For Sewering and Draining Earl Street, Audenshaw. Mr. J. H. Burton, Surveyor, Warrington Street, Ashton-under-Lyne.
Heaton, Old Street, Ashton-under-Lyne.
Accepted per schedule of prices.
Six tenders were received.

AYR.

For new Workshops at the Ayr Slip Dock. Mr. JOHN STRAIN, C.E.
HIGHT, Ayr (accepted) . . . £2,400 0 0

BARNESLEY.

For Building Warehouses, Workshops, Showrooms, Stabling, &c., Market Street, Barnsley. Mr. CHAS. S. MILNER, Architect, 9 Regent Street, Barnsley.

For the whole of the present Contract, exclusive of Rolled Iron Girders and Metal Columns, Fittings, &c.
HINCHLIFFE & MOORE, Barnsley (accepted) £2,718 0 0

CROYDON.

For Eight Villa Residences in Birdhurst Road and Birdhurst Rise, South Croydon, for Mr. Kendall. Mr. EDWARD HOMER, Architect, Mansion House Chambers, E.C.
WATERMAN (accepted) . . . £11,600 0 0

COLCHESTER.

For Erection of Warehouse and Offices, West Stockwell Street, Colchester. Mr. J. F. GOODEY, Architect.

Everett & Son	£1,665	0	0
Ward	1,550	0	0
Diss	1,500	0	0
Chambers	1,462	0	0
Oldridge	1,354	0	0
Dupont	1,315	0	0

DOVER.

For Goods Warehouses for the Dover Harbour Board. Mr. ROWLAND REES, Architect.

Wells & Co., Aldershot	£2,538	0	0
Bourne, Dover	2,483	0	0
Hill & Co., London	2,480	0	0
Wiles, Dover	2,450	0	0
Matthews, Dover	2,415	0	0
Hayward & Paramor, Folkestone	2,370	0	0
Stiff, Dover	2,287	0	0
ADCOCK, Dover (accepted)	2,285	0	0
Richardson, Dover	2,230	0	0
Whelch, Dover	2,155	0	0

DURHAM.

For Fitting-up Laundry and Washhouse at the Union. Workhouse, Durham. Mr. J. HENRY, Architect.

Punshon	£175	0	0
J. & T. Moody	165	0	0
Laidler	157	12	0
Mowbray Bros.	143	0	0
Walton & Dixon	142	4	0
Pratt	117	10	0
BAILES (accepted)	117	10	0
Heron Bros., plumbing and smith work only	49	17	0
Dodd, glazing and painting	8	10	0
Bradford & Co., drying apparatus	17	5	0

EAST FARNDON.

For the Erection of Cottage adjoining the Parish School, East Farndon, Northamptonshire. Mr. HERBERT W. CHATTAWAY, Architect, Trinity Churchyard, Coventry.

Adams, West Haddon	£225	10	0
Ball & Claypole, Broughton	195	0	0
Russell, East Farndon	190	0	0
Jennings, Market Harboro'	179	15	0
ADKINS, East Farndon (accepted)	176	10	0

FENTON.

For Construction of 820 yards of Brick Sewer, and 480 yards of Pipe Sewer, with Manholes, &c., Fenton. Mr. S. A. GOODALL, Surveyor.

Drewitt, Alsager	£1,931	13	5
Mackay, Stoke-on-Trent	1,663	10	0
Caswell, Dresden	1,634	0	0
Dovener, Sowerby Bridge	1,576	0	0
Smith, Stoke-on-Trent	1,367	10	0
Thorn, Longton	1,350	10	0
Small & Sons, Dewsbury	1,310	0	0
FORSYTH, Fenton (accepted)	1,229	10	0

HAMBLEDON.

For Additions and Alterations at the Hambledon Union Workhouse. Mr. CHARLES BRIDGER, Architect, Haslemere. Quantities by the Architect.

G. & F. Day	£412	10	0
Holden	372	0	0
Harding	345	0	0
Page	310	0	0
Milton	307	0	0
Pink	297	10	0
AYLING (accepted)	280	0	0

HAROLD WOOD.

For the Erection of a Residence at Harold Wood for Mr. J. Compton. Mr. J. T. NEWMAN, Architect, Fen Court, E.C. Quantities by Messrs. R. L. Curtis & Sons.

Wells	£5,100	0	0
Reed	4,935	0	0
Wey	4,570	0	0
Morter	4,433	0	0
HEARLE & SON (accepted)	4,153	0	0

HARROGATE.

For Building Wesleyan Chapel, Harrogate. Mr. JAMES WILSON, Architect. Quantities by the Architect.

Accepted Tenders.

Winterburn, mason	£289	0	0
Cheekley, joiner	192	0	0
Fortune, plasterer	50	0	0
Exelby, plumber and gas	53	0	0
Baynes, slater	54	0	0
Robinson, painter	12	17	6
Beaumont & Dougill, hot water	25	7	6

Total £676 5 0

Architect's estimate, £680.

IPSWICH.

For Erection of Villa at Ipswich. Mr. F. BARNES, F.R.I.B.A., Architect, Hatton Court, Ipswich.

Wyatt	£388	0	0
Borrett	855	0	0
Coe	809	0	0
Thwaites	795	0	0
R. S. Smith	794	17	0
H. B. Smith	765	0	0
JASLEY (accepted)	730	0	0

JEDBURGH.

For Execution of Works in Connection with the Sewerage, Jedburgh.

Hymers & Sons, Ancrum	£295	0	0
Neil & Co., Jedburgh	240	0	0
Dryden, Jedburgh	220	0	0
Scott & Thomson, Hawick	213	5	9
Mahon, Jedburgh	213	0	0
McDonald & Son, Hawick	195	0	0
BROWN, Selkirk (accepted)	170	7	11

LEYTON.

For the Extension of the Church Road and Kirkdale Road Schools for the Leyton School Board. Mr. J. Y. NEWMAN, Architect, 2 Fen Court, E.C. Quantities by Messrs. R. L. Curtis & Sons.

Church Road.

Sayer	£1,124	0	0
Hoskings	1,098	0	0
Harris	1,040	0	0
Nightingale	1,036	0	0
Wood	995	0	0
North Bros.	973	0	0
Thomerson & Son	963	0	0
Morter	959	0	0
Webb	955	0	0
Reed	920	0	0
Cox	918	0	0
Gregar	902	0	0
Holland	872	0	0
HEARLE & SON (accepted)	860	0	0
Crabb	860	0	0
Scott (too late)			

Kirkdale Road.

Hoskings	£2,588	0	0
Harris	2,493	0	0
Wood	2,387	0	0
Sayer	2,350	0	0
Nightingale	2,323	0	0
Thomerson & Son	2,250	0	0
North Bros.	2,220	0	0
Morter	2,117	0	0
Reed	2,100	0	0
Cox	2,077	0	0
Hearle & Son	2,075	0	0
Holland	2,026	0	0
Webb	1,975	0	0
GREGAR (accepted)	1,948	0	0
Crabb	1,940	0	0
Scott (too late)			

LONDON.

For Construction of Stoneware Pipe Sewer, from Harrow Station to Roxborough, with necessary Manholes, Lampholes, and Ventilators.

Beadle Bros., Erith	£1,311	0	0
Smith, Chelsea	1,261	4	0
Rowland Bros., Fenny Stratford	1,100	0	0
Ford & Everett, Westminster	1,056	0	0
Nicholson, Southend	927	7	0
Bell, Wood Green	903	13	9
Rayner, Bootle	900	0	0
Green, Dartford	860	0	0
CARDUS, Acton (accepted)	737	0	0

MAIDSTONE.

For Building Girl's Schools and Teacher's House, St. Paul's Parish, Maidstone. Mr. HUBERT BENSTED, Architect.

	Schools.	House.
Pryer & Co.	£1,720	0 0
Bridge	1,690	0 0
Vaughan	1,593	0 0
Wallis	1,588	0 0

Mr. Wallis's tender has been accepted for the schools.

MONTROSE.

For Stable & Iron Warehouse, Montrose. Mr. SEM, Architect.

Accepted Tenders.

Mitchell, mason	£524	0	0
Feltis & Stephens, joiner	200	0	0
Lindsay & Son, slater	45	17	0
Sloggie & Taylor, plumber	32	0	0

Total £801 17 0

NEWCASTLE-UNDER-LYME.

For Building Jews' Mortuary, with Boundary Walling, Gates, &c., London Road, Newcastle-under-Lyme. Mr. ELLIAH JONES, Architect. Quantities by the Architect.

Sutton, Newcastle	£713	0	0
Clarke, Hanley	580	0	0
Nind, Knutton	533	0	0
Yoxall & Heath, Stoke	495	0	0
Bennett, Newcastle	493	0	0
Cornes, Hanley	475	0	0
Warburton, Manchester	460	0	0
Meadon & Son, Newcastle	449	0	0
Gibson, Tunstall	447	0	0
WARD, Hanley (accepted)	400	0	0

NORWOOD.

For Building the Queen's Hotel, Stabling, &c., Upper Norwood. Mr. J. RANDALL VINING, Architect. Quantities by Mr. Fredk. Rogers.

Crossley, Bromley	£2,967	0	0
Jerrard, Lewisham	2,673	0	0
Adamson & Sons, Ealing	2,641	0	0
Mowlem & Co., Millbank	2,680	0	0
Amer, Catford	2,436	0	0
Kilby & Gayford, Finsbury	2,432	0	0
Jenkin, Norwood	2,430	0	0
Johnson, Wandsworth	2,400	0	0
Burman & Sons, Kennington	2,400	0	0
Masters, Anerley	2,389	0	0
J. & C. Bowyer, Norwood	2,378	0	0
SARGANT, Hackney (accepted)			

LAUNCESTON.

For Erection of Bank Premises, Launceston, for Messrs. Gill & Morshead. Mr. OTHO B. PETER, Architect. BURT, Launceston (accepted).

NEW MILLS.

For Construction of a Viaduct across the Torrs at New Mills. Mr. J. SOMES STORRY, C.E., Engineer, Derby.

Newhouse & Wrigley, Bury . . .	£5,305 13 0
Greenwood, Mansfield . . .	4,780 0 0
Bowden, New Mills . . .	4,744 2 8
Salt, Buxton . . .	4,730 0 0
Dawson, Bury . . .	4,537 0 0
Pilling & Co., Manchester . . .	4,393 12 6
Howard, Hazel Grove . . .	4,241 0 0
Baker & Son, Barborough . . .	4,036 11 8
Stafford, New Mills . . .	3,978 11 0
Benton & Woodcross, Manchester . . .	3,682 11 6
Nowell, Leeds . . .	3,400 0 0
Haughton, Hyde . . .	3,269 14 4
Walmsley, Manchester . . .	3,248 10 8
Pitt, Liverpool . . .	2,965 1 1
Ethridge, Manchester . . .	2,770 0 0

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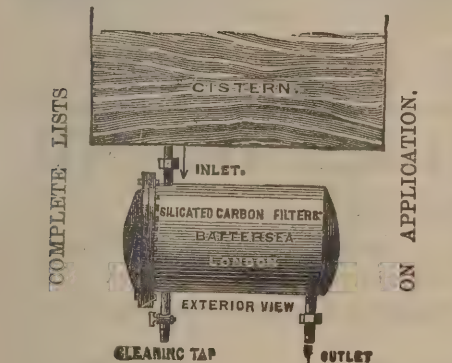
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For Repairs at the Workhouse, Totnes.

Selwood . . .	£305 17 0
Chudley . . .	285 10 0
Toope . . .	265 17 0
TOZER (accepted) . . .	227 7 3

WAKEFIELD.

For Altering Three Houses and Shops and Building a Warehouse, Kirkgate, Wakefield. Mr. WILLIAM WATSON, Architect.

Accepted Tenders.

Squires, carpenter and joiner work . . .	£275 10 0
Bagnall Bros., excavating brick and stone-work . . .	218 0 0
Wild, plumbing, glazing, and ironwork . . .	117 10 0
Rycroft, slating . . .	45 5 0
Turner, painting . . .	19 10 0
Tattersall, plastering . . .	15 3 7

34 Tenders were received.

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Accepted Tenders.

Summers, excavating, brick and stonework . . .	£147 0 0
Loyd, carpenter and joiner work . . .	66 8 6
Kirk, plumbing, glazing, and ironwork . . .	34 5 0
Rycroft, slating . . .	16 10 0
Lockwood, painting . . .	6 14 6
Driver, plastering . . .	6 5 6

36 Tenders were received.

For Making Roads and Drains in Land adjoining Jacob's Well Lane, Wakefield. Mr. WILLIAM WATSON, Architect.

Tattersall . . .	£633 18 3
Vale . . .	604 14 0
Hartley . . .	558 19 3
Summers . . .	447 0 0
Wilson . . .	444 6 5
Flower Bros. . .	425 0 0
Fawcett . . .	424 0 0
Storr . . .	381 0 0
BAGNALL BROS. (accepted) . . .	287 0 0

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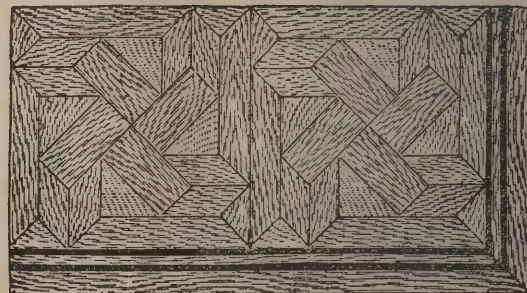
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ARCHITECTS, like the rest of the world, have to live; and, generally speaking, they have to live by hard work. We may add that they belong to a class of professions in which it is most important that money remuneration should come in a friendly, not an unfriendly, way. The lawyer, for instance, is accustomed to be paid with groans and even execrations; the doctor

knows that his fee is many a time put into its little envelope with a heavy sigh; but the architect ought always to feel that his shilling in the pound is considered to have been profitably bestowed, and that it truly represents the difference between a well-organised structure, the pride of its owner, and a mere pile of materials without form and void. In this view of the case those of our readers who have studied the anomalies of human nature may not be so much surprised as could be wished when we state the fact that, if it pleases a client to be very shabby, the best of architects may find almost more difficulty in getting paid his due than the payment is worth. Nay, we have heard it declared that no client who is in himself sufficiently inaccessible to feelings of honour need ever pay his architect a penny-piece, provided he knows "how not to do it."

In plain language, the agency of an architect is, to the mind of an uninitiated person, so subtle in its nature, and, in the eye of an initiated person on mischief bent, so involved in intricate responsibilities, that there is no end to the repudiations, accusations, counter-claims, and miscellaneous artifices of attack and defence, which a fraudulent customer may be advised to rely upon, as means whereby to resist a just demand for architectural services; indeed, we may almost say there is hardly any restraint imposed upon the amount of exaggeration which it may be deemed expedient to indulge in; and, this being so, we need scarcely go on to say that, when an unfortunate architect finds himself left to the tender mercies of litigation by a client who is avowedly merciless, his troubles are just as many and as great as his adversaries choose to make them, including not merely the loss of money and credit fairly earned, but the sacrifice of other cash and other character to any extent that accident may determine.

But this is not what we refer to under the title of "A grave architectural grievance;" it is vexatious enough in itself, but there is something still more vexatious which arises out of it. Our dishonest customer cannot play his game without allies, and it is indispensably necessary that he should be able to procure the aid of some other architect—probably of three or four other architects—who will show him or his solicitor (for a consideration) "the way not to do it" above referred to. Now dog does not eat dog. Lawyers themselves are very chary of assailing each other. Medical men, with all their disagreements of doctrine, hang together honourably in personal matters. Even rival shopkeepers in back streets know the limits of decent rivalry. How, then, shall anyone proceed who has to induce an architect to betray his brother?

The process adopted is always the same, and it is based upon a very peculiar characteristic of the architectural profession which we must explain. It is well known that architects have to do their work sometimes in the form of what is called *reports*. These reports are somewhat of the nature of counsel's opinions. A statement of facts, either in writing or not, is laid before an architect of presumed experience for his advice. A survey or inspection of the subject of dispute may be involved, as matter of course. Documents also are perhaps formally submitted. The architect thereupon considers the case, as he generally says, "carefully," and delivers an opinion upon it in the form of a "report," which is engrossed on foolscap, sometimes on "brief," in the elegant but severe handwriting of Chancery Lane, and with wide margins, all very stately and impressive, and wearing the aspect of a thing that is worth a handsome fee. The subject may be a builder's extras, the value of an acre of house property, the compensa-

tion claim of a greengrocer, a hundred and fifty competition designs for a church or a town hall, the iconography of a cathedral, the smell of a drain, the quality of a brick wall, the cause of a crack in it, and so on, not excluding a brother architect's charges or a brother architect's mode of transacting his business. Accordingly, when our shabby customer, or his solicitor, requires the aid of an architect, or of three or four architects, to bolster up his case, the trick is to request the favour of a report upon a certain statement, or misstatement, of facts. That is to say, he does not rush into the first architect's office he comes to and claim the protection of the just; neither does he send a brief to some well-known professional authority and retain him to be his advocate in the witness-box; the solicitor blandly intimates that he has a slight architectural misunderstanding on hand, respecting which he would be glad to have an opinion, and he therefore begs to be favoured with a call at earliest convenience. The whole tone of the application is as innocent as the purchase of sixpennyworth of sweets, and it is received in the same business-like way in which an order is taken for a new coat.

Thus it is that when an architect—a full member, let us suppose, of the Institute—finds a mischievous case against him taken up by a colleague with whom he has been accustomed to consider himself on the best of terms, the explanation is always very much the same: "I have no ill-will towards you, my dear fellow, far from it. I am very sorry to be against you, I would much rather be on your side; but a certain statement of facts is laid before me for my report, and—there you are! I know nothing of the rights and wrongs of the quarrel, and don't want to know. I have given my opinion upon what is a supposititious case, so far as I am concerned, and I leave it entirely to the parties to prove or disprove the facts; that is their business, not mine." Perhaps the victim of this insidious formalism may ask whether the witness will kindly consent to hear the other side; if so, the answer is equally glib: "My dear fellow, I am not the judge. I could not dare to interfere between you except as a regularly-appointed arbitrator; if I can do anything for you in *that* line I shall be most happy. In the meantime, as I have told you before, I have been asked for a report; whether that report is worth anything or nothing I really do not know; all I know is that I am subpoenaed, and—here I am!" If "my dear fellow" should then so far forget himself as to ask whether he might be permitted to see the report which is now so interesting to him, he may possibly be told that he certainly may if Mr. Solicitor has no objection; but whether Mr. Solicitor has ever been known to have no objection we are not able to say. At all events, the unfortunate litigant in due course of time sees his amiable friend in the witness-box; and, inasmuch as every person who finds himself in the witness-box by virtue of a consideration of so many guineas to be paid—the disposition to pay being in some degree dependent upon the value of the evidence given—is laudably loyal to his retainer, and so far loyal also to *amour propre* that no man likes to be on the losing side if he can help it, we need scarcely say that the "report" is soon discovered to be more or less damaging, and generally more rather than less than might have been expected. What makes the matter worse is that the witness will offer to shake hands after the battle is over, and, while pocketing his guineas at the expense of his defeated "dear fellow," will perhaps jovially rally that dejected combatant upon some want of generalship whereby the weak points of his evidence were not brought out as they ought to have been in cross-examination.

Now, all this is very painful to narrate as unexaggerated fact. Whether it may be the case that the solicitor in the first instance entraps the witness into the delivery of a report almost to dictation (as is sometimes alleged afterwards in shame); or that the architect of a certain class is in the habit of regarding a lawyer with so much awe that he is helpless in his hands; or that the temptation of a few guineas cannot be resisted; or that the titillation of the sense of self-importance is chiefly the motive impulse; or that all these influences alike, together with a *souffron* of that enjoyment which human nature is said to derive from the misfortune of one's friends, generally combine to make a weak man do an unbrotherly act; certain it is that in perhaps no other profession in England would such unbrotherly behaviour be possible, and almost still more certain that in no great guild like the Royal Institute of British Architects would it be tolerated. We may remark that even amongst architects themselves it is known by the ugly name of *Cannibalism*.

If we be asked to make a definite proposal upon the subject, we are prepared to submit that in no case of a *personal* nature ought any member of the Institute to report adversely upon any matter of a colleague's business until after hearing his explanations. If lawyers of the less scrupulous sort should object to this on some technical ground of their own, so much the worse for their law; upon the practical ground of honest fair play between brethren it seems to us that no one could possibly object to it. We have purposely avoided setting forth the particular artifices of assault which a litigating architect has so much to fear; we have contented ourselves with stating that they cannot be put in force with any effect without treacherous aid from within the pale; our further proposition simply is that the authorities of the pale are responsible for the permission of the treachery, or where is their authority?

EVERY-DAY ART.*

ORNAMENT being a subject about which so many people who were not designers have posed as legislators, there is a pleasure in meeting with a book by a man for whom it is a reality, and who in consequence is not likely to be extravagant in the use of words and phrases which have no reference to the strokes of a pencil or a brush.

Mr. DAY, the author, is one of the ablest of English designers, and his book shows that he can write almost as well as he draws. It would be difficult for an artist who has produced so many kinds of designs to treat of ornament without saying much that was instructive; but the attraction of Mr. DAY's "Every-day Art" does not entirely consist in the abundance of practical hints which it contains. What we admire in it is its frank expression of the difficulties which beset the decorative artist in the present day. To many the practice of design for decorative purposes may appear a simple affair—one which is adapted for those who are deficient in the ability that is needed by the painter of easel pictures, the sculptor, and the architect. There is, it is true, a kind of design much fostered in schools of art, which is as mechanical as the plaiting of cane chairs; and unhappily it is accepted as if it were the best of its kind, and corresponded with the highest canons of art. Men who are not gifted with much artistic power can produce design of that class, especially if they will accept certain official recipes as divine inspirations. But a man who has the instinct of an artist will not allow himself to be so fettered; he will think for himself, although he runs the risk of incurring an opposition which may ruin him. Mr. DAY's book is adapted for aspirants of the latter class. It may be described as the effort of an artist to construct for his own satisfaction a theory of his art, by an independent study of nature and of the works of decoration of other times and countries. We seem to see the thoughts which are running through his mind while he is at work, and the efforts to conquer the sceptical suggestion that what he is doing is far from being right. "The knots which tangle human creeds" are as likely to be found near the drawing-board of a designer as near the altar of a priest, and there is a temptation in one place as in the other either to allow them to remain or to cut them abruptly. In Mr. DAY's book we learn how some artistic knots may be untied; but there are others which need an individual solution, and the reader finds he must deal with them in his own way if they are ever to be mastered.

One of the first of those difficulties is the relation of the designer to the art of the past. How many authorities would be found to agree in defining that relation? We sometimes, as in much architectural ornament, see that it is held to be best to reproduce old patterns without the least deviation. The old artists are supposed in those cases to have worked under conditions for insuring perfection which can never exist again. In ornament of other kinds there may be no less indebtedness, although it is not so openly acknowledged. Even when an artist strives hardest to be original, he cannot help repeating ideas which have been derived, directly and indirectly, from all sorts of sources. Mr. DAY has to own that "it is only by the widest stretch of courtesy that the greater part of modern ornament can be called design at all." We cannot escape from those old forms which savages, Indians, Greeks, and mediævalists devised, without a thought of the

nineteenth century. The question, then, is—How far are we to submit to what appears to be inevitable? and every student knows how difficult it is to obtain an answer from the oracles that is not a puzzle or a delusion. One tells him (with the sanction of the Government) that he "must enter into the spirit of the past age, and be imbued with the same feelings that then prevailed," as if it were an easy thing to project oneself into Athens and become a contemporary of PHIDIAS, or as if a certificate of the Science and Art Department endowed a raw youth with a capacity to understand the feelings of PERICLES and his contemporaries. When the official authorities on art are able to define what is the spirit of the present it will be time enough for them to talk about the spirit of a past age. But absurdities of this kind are common with the people who set themselves up for authorities on ornament. Mr. DAY is more reasonable when he suggests that the student should not restrict himself to archaeology, but should master old methods and processes as well as old forms. The forms may be no more than reproductions of some of those that were better and more ancient, but the craftsmanship which is seen in the manipulation of the material in most old work which has a claim to be called good is an incentive to genuineness and appropriateness in design. An intelligent study of pottery painting would be a bar to the production of elaborate engraved copies of Etruscan ornament which was done by a few strokes of a brush. The knowledge of processes can hardly degenerate into pedantry, and innumerable opportunities may offer themselves to utilise it. "If," says Mr. DAY, "the experience of the past is to serve our turn, according to the nature of our own work we must refer to the art of the particular period or people that afforded the most perfect examples of that kind; according to our particular difficulty we should refer to the particular style of art in which it had been most satisfactorily solved." It is evident from the last suggestion that Mr. DAY does not write for *dilettanti* folks, but for those who, like himself, are the guides of the workman. His regard for old work is determined by beauty instead of age, and the best of it is to him not the goal, but the starting-point of the modern designer. In nearly all of it Mr. DAY says we can discover something that can be a lesson to us, but it should not be forgotten that the old workmen were fallible, and that the styles have their characteristic defects. It would be more gratifying to our self-esteem if we could create forms altogether unlike those which have come down to us, but there seems to be a limit to human powers in the invention of ornament, and when the New Zealander of the future explores the ruins of London, it is not improbable that the remains of decoration which he may find will have a close resemblance to the forms with which he was familiar in the islands of the south.

No less important than the relation of modern and ancient work is the relation of ornamental art and nature. In England the official, and therefore the constitutional, theory is that ornament is more nearly allied to geometry than to nature, and, according to Mr. DYCE, R.A., designing it is practical science. "It is obvious," says the Government oracle, "that the power of representing objects in the form of diagrams is to the ornamentalist far more necessary and valuable than that of imitating them. There is a limit to naturalism in ornament while there is no limit in the opposite direction." The scarcity of conventional forms in modern ornament refutes this theory sufficiently. But what is more astounding is that Nature herself is supposed to work according to the rules laid down by the Department. Now we consider that if there is one quality paramount in such natural forms as flowers and trees, which are mostly employed in ornament, it is the absence of all conventionalism resembling that which is adopted in the art schools. No two leaves exactly correspond; there is a difference between the two sides of a leaf. In trees the very smallest branches seem to have an individuality of their own and contrive to assert it; leaves and blossoms have a like character. When this is to be seen around us it is absurd to say that a geometric symmetry prevails in organic nature. Even more absurd is the proposition that it is possible to give the essential character of a flower or a plant on a plane. Flatness is the first quality in what is supposed to be legitimate ornament, and if, mentally, leaves and flowers are put in a hydraulic press and well squeezed, they lose the defects which rendered them unfit from becoming parts of a decoration. A figure is obtained by this process, but it is not a representation of a flower, and only by a fiction do

* "Every-Day Art: Short Essays on the Arts not Fine." By Lewis Foreman Day. Published by B. T. Batsford.

people accept it to be so. Designers who have been trained from the first to look on flowers as things to be contorted into stiff diagrams do not see anything unreasonable in what they do, any more than the scientific fellows who, according to WORDSWORTH, are ready to botanise upon their mothers' graves. But there are designers who have studied flowers in a loving way, and can represent them as they grow. Yet, owing to the difficulties of the problem, and the force of prejudice in this country, some of these men will be found upholding the conventional theory. Mr. DAY is among them. Let anyone look at the figures of the apple-blossom, the clematis, the strawberry, &c., in his book, and it will be acknowledged that better drawings are not to be seen in the portfolio of a French decorative artist, and, indeed, few flower painters could surpass them. Yet Mr. DAY accepts the conventional theory, and declares that if Nature be in opposition to Art then so much the worse for Nature; in other words, we can do as we like with plant-form, and afterwards call the world to witness the success of our creation.

We may be wrong in our interpretation, but to us Mr. DAY's defence of the adaptation of plants and flowers is far from being enthusiastic. He reminds us of the orthodox controversialist who said it was a pity the congregation did not hear all he could say in support of heresy. What value can South Kensington set on a supporter who says "there is neither Art nor Nature in the grouping of any number of copies of the same prim sprig of foliage round a central point, like so many spokes of a floral wheel. To dissect a plant and arrange its members on a geometric basis is a somewhat childish idea of ornament"? Then, in opposition to the dictum respecting the limits of naturalism, he writes, "there is in the world such infinite variety he that needs must cling always to Nature's skirts has scarce occasion to let go his hold," and he allows that "there are cases in which imitation may be carried as far as you please, so long as it neither obtrudes itself nor brings into obtrusive prominence the object ornamented"? From all this it is plain that Mr. DAY does not consider Nature to be so imperfect as it is sometimes made out, and in many of his designs he conventionalises with as much tenderness as ISAAK WALTON had when he baited his hook. In some of his wall papers leaves alone are used, and they are of a kind which can be twisted readily, or, as sometimes happens, the family to which they belong is not suggested.

Conventional ornament it must be allowed has a great deal of logic in its favour; but as much or more might be urged in behalf of the geometrical diagrams which Captain LEMUEL GULLIVER found in the houses of Laputa. There is a higher logic in regard to ornament than was formulated in South Kensington, and we have yet to learn its conditions. The French, who have never lost hold of art traditions, do not consider it to be bad taste to adopt what we think is a naturalistic in preference to a conventional treatment of plant-form, whenever the occasion offers; and in consequence the artists have an infinitely wider scope for their operations, and can obtain a richness that is impossible with the English system, which, it should not be forgotten, has been only a few years in existence. In France flowers are more carefully studied than is the custom among English designers, and, accordingly, are more accurately represented; but the copies are supposed by us to be on an erroneous principle, because long ago there were artists who discovered that there was much more labour in imitating the appearance of a flower from a real one than in giving a traditional symbol of it. Mr. DAY dislikes the French wall papers, but they often suggest Nature out of doors (as did the despised trellis of roses with which LEIGH HUNT covered his cell); while a correctly conventionalised wall paper has little or no influence on the fancy, however much it may appeal to our reason by its scientific construction.

It is only in respect to conventionalism that we differ from Mr. DAY; with what he says in the other chapters of his book there will be general agreement. He claims for ornament no more than a subsidiary position, and he even defends it on the ground of utility. If things were perfect, it would be as needless to ornament them as to paint the lily or gild refined gold. The unpardonable sin is when decoration usurps the most prominence, and it is culpable when it is unworthy of its position, as sometimes happens with the painted panels of good cabinet work. But, after all, fitness cannot be easily defined. It must be felt, and Mr. DAY counsels the artist to make sacrifice of his work, if by doing so the general result is better. Being a worker himself, he has faith in the influence of labour.

A workman, he says, fairly proficient in any of the applied arts, who is in the habit of thinking over what he is about, must produce work that is apt. Ornament is affected by the tools which are available, and Mr. DAY maintains that much of the Greek ornament owes its character to the fact that it is brush work. Anyone who has attempted to copy the figures on a vase with a pen or pencil will be of the same opinion. It is in practice that the artist is educated, and it is, therefore, absurd when amateurs lay down the laws which are to determine the proportions in which colours should be used, and the character of the forms of ornament which are to be adopted. There is a difference between what they say and the "wrinkles" of an artist or the workman. As Mr. DAY well says: "In the difficulties of design every hint, however slight, is valuable; but all dogma is insupportable. The cultivated instinct of the artist must be its own law. Let him dare to be true to his artistic conscience, and he can afford to despise the theorist and all his works."

Artists who have been engaged in works of decoration in houses will unite with Mr. DAY in his condemnation of the system through which so many tradesmen obtain the commissions direct from the employer. This arises mainly from the want of knowledge on the part of the public. Why are houses furnished and adorned in a sumptuous and expensive style? It is not from any pleasure that the majority of occupiers feel in contemplating beautiful forms, but rather from the desire to impress visitors with their grandeur. In consequence, what is showy is sought after, and especially things which have been patronised by the great. We know of a case where a decorator received an immense number of orders because it got abroad that he had been engaged on the mansion of a peer. But the remarkable thing was that every one of the plebeian patrons insisted on having the same colours and patterns that had been adopted by his lordship, so that they could boast to their friends that in one way at least they resembled the aristocracy. Tradesmen are too shrewd to ignore the weakness of the public, and in consequence a style that is costly and obtrusive is sure to prevail. Another evil is that decoration has become as much a matter of fashion as costume. There is often more thought displayed in the pattern of a carpet, or curtain, or a piece of wall paper than in a picture. But while the humblest "pot-boiler" has a charmed life, and is able to survive periodical appearances in the "slaughter-house," after a short time the designer's work, no matter how great may be its beauty, loses its commercial value, and must submit to be set aside at a diminished price, because it belongs to "last season's patterns." Under such circumstances how can a designer throw his heart into his work? The public in general are unable to appreciate his art, and even those who should know better are not free from prejudice. The late OWEN JONES used to point out to his friends the one drawing which he sent to the Academy, and which was rejected. He was an architect, and it was an architectural subject; but he was known to be a designer of ornament for the backs of playing-cards and the wrappers of biscuit-boxes, and probably it was considered presumptuous for such a man to wish to see his name in the Academy catalogue. We are supposed to live in more liberal times, but everyone knows of the outcry that was raised last May when a few decorators' works were seen among the architectural designs at the Royal Academy. Etchings, miniatures, woodcuts, enamels, &c., were allowable in the room, but what was done by an ornamentist was taken to be a slur thrown upon architects by the academicians. If decorative art is to advance among us it must be sincerely admired and understood by a larger number of people than is the case at present, for only in that way can prejudice be overcome and the artist be allowed fair play. Mr. DAY's book is a means towards that most desirable consummation; it is a book for the public as well as for artists; a guide which those who have the bestowal of commissions will find it profitable to consult, while it is capable of stimulating the student to grapple with difficulties. The volume is excellently printed, illustrated and bound; nevertheless it has been published by Mr. BATSFORD at a very low price.

"Work," the painting by Mr. Madox Brown, in which Mr. Carlyle and the Rev. F. D. Maurice are introduced as looking at a group of navvies, is now on view in Messrs. Grundy & Smith's Galleries, Manchester.

THE BUILDING EXHIBITION AT THE AGRICULTURAL HALL.

ON Monday next the doors of the Agricultural Hall will be thrown open to the fourth building exhibition, which, despite the little difficulty that at one time appeared likely to interfere with its success, promises, so far as the number of exhibits are concerned, to be in no wise behind that of its predecessors.

Amongst the exhibitions annually held in the metropolis, the "Building Exhibition" must now be placed in the first category, and may be considered an established institution. A moment's reflection will make this apparent. Building is indubitably connected with the base of all home comforts, and this exhibition was first inaugurated at a time when public attention was being awakened to a sense of the improved conditions necessary to health in our everyday surroundings; and as sanitation is so inseparably mixed up with building proper, it is not to be wondered at that it has formed an important feature in each of the building exhibitions. As a nation, we are often difficult to arouse to a sense of necessary change, and once the feeling has taken root we are apt to pursue it to extremes; but we need scarcely object to it on such a question as this. To bear out our remarks we need only to allude to the exertions of Dr. RICHARDSON in this direction. In his inaugural address delivered before the Cheltenham Health Society on January 27 of the present year, he told his hearers that, in common with other workers, he had called attention to sanitary science for over twenty years without arresting public attention so as to make it take a living interest in sanitary labours, and that it was not until he had discarded the collection of evidence, and decided to adopt an allegory, that he fairly obtained the ear of the public. The City of Health, "Hygeia," is the allegory to which we allude, and that effected more than all the mass of evidence and experience of twenty years. It was translated into various languages, and found its way into the cottages of the poor as well as into the homes of the rich. We are thus indebted to an Utopian work for drawing attention to a subject that practical experience had failed to draw any response to, and we cannot help thinking that Dr. RICHARDSON'S exertions have helped, indirectly though it may have been, to the success of the building exhibition. Apart from the interest taken in the London exhibition, we may call attention to the exertions of the Sanitary Institute of Great Britain, who yearly hold a congress and exhibition in one of the towns of the kingdom, and that is only separated by name from the building exhibition. As an auxiliary in the same direction, we find that the National Health Society (which is under royal patronage) have decided to hold an exhibition in June, which will not only embrace all we find at the building exhibition, but other matters appertaining to public health. We may then fairly assume that the interest thus awakened in public exhibitions of this character will not be allowed to slumber, and that the Building Exhibition will take its place as an educational feature on one of the most important questions with which we have to deal.

Messrs. WELLS & Co. (Limited), of the Commercial Iron-works, Shoreditch, and Queen Victoria Street, occupy their old position at the east end of the hall under the gallery. At the time we write their exhibits are not completely selected, but, judging from what we can see, it will be more artistically arranged than heretofore, and the various articles exhibited will be of high-class manufacture. At the back, and standing in about the centre, will be built up three bays or sections, containing complete suites of chimney-pieces, grates, &c. The one to the right will contain a drawing and dining-room suite, consisting of handsome marble chimney-pieces, superbly mounted grates, kerbs, tile hearths of chaste design, fire-brasses, rests, &c. The middle bay will contain three complete suites, the chimney-pieces in this case being wood, with over-mantels, and the third section will be of similar character. Each of the wood chimney-pieces will be of different design, and composed for the most part of different woods. They will all be of high-class design and finish, being a portion of those that have recently been on view at the Queen Victoria Street show-rooms, and to which allusion was made a short time since in the columns of *The Architect*. Beyond these bays to the left will be one containing three kitcheners. One of these is a noble specimen of a culinary appliance, being 6 feet in length, with a grill stove at one end, high-pressure wrought-iron boiler,

handsomely mounted with tiles, and containing all the latest improvements. The other two are of smaller dimensions, but equally well appointed and finished. In front of these will be arranged a collection of baths, both mounted and unmounted. The now popular cast-iron baths will figure amongst these, and the firm will exhibit one of white porcelain formed entirely in one piece. Some very attractive lavatories will supplement this portion of the display. Next will come a collection of open and close hall stoves, including some artistic tile stoves, by which we mean stoves made entirely of fire-clay, and artistically coloured and painted. The next feature that will arrest the eye of the visitor will be an array of light architectural ironwork of the firm's manufacture, amongst which will be found some examples of very excellent wrought-iron-work. Away to the right of the exhibit will be seen a complete block of the less expensive kinds of register grates, including many mounted with tiles of a comparatively cheap character. Messrs. WELLS & Co. have always paid considerable attention to gas-fittings, which, at the previous building exhibitions, have been massed together in a separate erection. On the present occasion they will form a fringe to the exhibits, and will be arranged along the entire front of the space occupied, and will include a very varied assortment of the styles at present in vogue, including hall lanterns, brackets, gaseliers, &c.

The exhibit of Messrs. HAYWARD, TYLER & Co., of Whitecross Street, will comprise most of the leading appliances to which they devote especial attention. The most important among these will probably be the various forms in which they manufacture their full-flush valveless closets. This form of closet was, we believe, first introduced by the firm at the International Medical and Sanitary Exhibition at South Kensington, in the year 1881, and after most painstaking trials on the part of the judges was awarded the first-class prize. At the Brighton Health Congress, held at the close of the same year, it was highly approved of, and was awarded a silver medal. Again, at the meeting of the Sanitary Institute of Great Britain, held at Newcastle-on-Tyne in the autumn of last year, it was pronounced by experts the "cleanest closet in the exhibition," and here again it was honoured with the silver medal of the Society. Many eminent architects and leading sanitary engineers have accorded their approval of it, and amongst the notable places in which they have been fixed, we may mention the University Colleges at Liverpool and Leeds. They are exhibited in various forms to suit the requirements of different localities. Amongst the arrangements will be found one with CHANDLER'S patent overhead flushing cistern, and water-locking apparatus placed under the seat. For situations where the overhead cistern cannot be fixed, we have the full-flush closet, with HOWARD'S patent regulator, which is concealed under the seat. Another application is that in which an overhead cistern and "pull" are necessary, which is shown with the firm's improved syphon cistern and bell-pull.

The "elastic-valve closets" also form an interesting feature in their exhibits, and the better qualities are notable for their fine finish and decoration.

Another closet worthy of mention is the "Special Sanitary Reform," which the firm claim as being the first introduced as a full-sized "valve-closet" at a price that enabled them to compete with the old-fashioned "pan" closet, an idea that has since been taken up by other firms. A good form of side-outlet closet is also shown, suited for use with their improved syphon cistern, made either in cast or galvanised iron. The "Bramah" high-pressure screw-down valve, made by HAYWARD, TYLER & Co., is also worthy of mention, as being suited to either hot or cold water, and is made with a fan key or with capstan-head, marked "hot" or "cold," the materials and workmanship being all that can be desired. A variety of other articles, including pumps, bath fittings, &c., help to make up an excellent collection.

The exhibit of Messrs. JOHN EBERHARD & Co., of Edward Street, Hampstead Road, will prove a most attractive one of its class, though at the moment we write it is not complete. The quality of Messrs. EBERHARD'S parqueterie is so generally admitted to be of a superior character that we may be pardoned if we appear to take more than ordinary interest in the firm's productions. Beyond the excellent workmanship, the sound materials, and the meritorious designs, the easy manner in which it can be laid on the most uneven flooring by means of the patent glue, invented by Mr. EBERHARD, is one of its greatest recommendations from an economic point, as by using this preparation the cost is materially reduced, and a bed as

hard as adamant is provided, which greatly aids its lasting qualities. Since the change in style of interior decoration, the firm have paid considerable attention to the introduction of dados in parqueterie, some excellent examples of which will be found amongst their exhibits, and a great variety of balusters and newels will help to make up their display. Numerous specimens of twists will be found amongst these, and the extensive machinery employed by the firm, of the most modern and approved character, enables them to produce these appliances at a remarkably low cost. But although machinery is used to a large extent in the manufacture of the cheaper articles, workmen of repute are always engaged in introducing original designs, in which wood-carving of decided merit is introduced where required. A section of a staircase baluster, the upper portion of which has been worked out in "Renaissance" in light oak, waxed, will we doubt not come in for a good share of attention; while a door and pediment in carved light oak, waxed only, will be one of the leading features in the display. The demand for wooden chimney-pieces has found Messrs. EBERHARD & Co. quite equal to the requirements of the times, and some good specimens of these will be shown. A mantel and over-mantel in plain oak, of a composite design, and another in American walnut, polished, appertaining to the Queen ANNE character, attracted our attention; but the firm are enabled to manufacture these goods at the lowest possible prices. Referring back to parqueterie, we may mention that some specimens exhibited at the first building exhibition have been exposed in an open position at the works in Edward Street since that time, and are to all appearance as perfect at the present moment as when first finished.

Birmingham again upholds its reputation for stained and painted glass adapted to window blinds and other decorative uses, in the persons of Messrs. HODKINSON & CLARK, of Small Heath, in the Midland metropolis, who will be found in about the same position as heretofore, and whose artistic little structure is as inviting to the visitor as at former exhibitions. Although we can but appreciate the cosy arrangements of this little house, "dropped" as it has been to all appearance in the centre of the Agricultural Hall in early spring, with its subdued tones and rich colouring brought out by the many specimens of coloured glass it contains, how much more should we not enjoy it in midsummer if it formed a part of our own domicile, with the assistance of the "Queen ANNE" blind and other applications of a kindred character, cunningly devised for the abstraction of heat, combined with the introduction of cooled air, giving comfort with security against thieves, and providing an efficient amount of ventilation, of which all who are interested in sanitation must approve. We doubt if any features now before us effect the objects we have named so well as the "Queen ANNE" blind and the "Early English" shutter. The former provides a permanent shade for windows, with a secure shutter, at the same time providing ventilation and preventing that glare of light so often complained of in many other blinds that attempt to arrest the inroads of the "orb of day." The Early English revolving-shutter is especially constructed for internal use, where it may be applied to any class of building, but may be said to be more in consonance with the style of architecture implied by its name, and requires only to be seen to render its acquisition a desire to all who study security in such appliances. It is drawn down as a blind, the action being so easy that the operation may be performed by a mere child, and without the slightest disarrangement to curtains or furniture that may be near the window. Contrasted with any other shutter for domestic uses, its advantages are clearly apparent, and, when drawn down, it may be made to form a decorative feature of itself, the surface being formed into little blocks with bevelled edges, which offer a fair field for the ingenuity of the decorator. Another blind, introduced by the firm some time since, and that has had an extensive sale, is a metallic Venetian, which has been aptly termed "the blind of the future." Some rich festoon blinds supplement the exhibit, nor must we forget the patent steel curtain for theatres, &c., a model of which was shown at the building exhibition last year, on which occasion we gave a description of it. The desirability of such an invention is likely to be more than ever appreciated, and with the alterations recently ordered by the Lord Chamberlain in many of our theatres it would have been well to have made it imperative for the lessee to have provided such an appliance for localising a fire, either before or behind the curtain.

Messrs. THOS. LAWRENCE & SON, of Bracknell, Berks,

contribute an attractive little erection about 14 feet high, built up of their celebrated red-facing and rubber bricks. It is almost needless to say that this firm have acquired a well-earned reputation for their productions, which are no doubt amongst the richest in colour and finest in quality brought into the market. The clays from which the bricks are made are of very fine character, and we believe considerable care is taken in their selection. Orange, cherry red, and a rich dark red are the colours affected, and the firm also supply the material in blocks of any required size for carving, a specimen of the latter being shown in the form of the royal arms on the front of the erection here shown. They also show a hand-made pressed facing brick of a very superior character, and their pressed plain roofing tiles, made in red, strawberry, or dun colour, are guaranteed to withstand any weather. Messrs. LAWRENCE'S productions are very moderate in price for their quality, and, we understand, are increasing in sale to a very large extent.

Messrs. ROBERT BOYLE & SON, of the Holborn Viaduct and Glasgow, are present with a large array of their ventilators, adaptable to any kind of building. Since the last building exhibition the firm have scored some remarkable successes, and their long list of prizes has been added to by the addition of two gold medals, the most important of which we presume in the estimation of the firm being that awarded them at the Shipwrights' Exhibition, held at Fishmongers' Hall, for the ventilation of vessels without the possibility of the sea-water entering the ventilators. This has brought them to the front in a new department of ventilation, which was described in the columns of *The Architect* at the time. But one of the most important works in which Messrs. BOYLE have been engaged during the past year, and which we entered into exhaustively at the time of completion (although it will not be out of place to mention it again here), is the ventilation of the Council Chamber of the Guildhall, a room that had baffled the ingenuity of some of their competitors, and on which so much money had been spent by the Corporation, with unsatisfactory results, that they determined not to entertain any new contract for the work except upon the principle of "no cure, no pay." That the firm have solved the "knotty problem," and by very simple means, is now comparatively a matter of history, and the means by which it was accomplished may be obtained at their stand, where also an extract from *The Architect*, giving the *modus operandi*, may be had by any person asking for it.

Nor must we omit to mention Messrs. HAYWARD BROS. & ECKSTEIN, of Union Street, Borough, who have a prominent exhibit, illustrating their system of ventilation, and also their patent "semi-prism" lights for directing daylight into basements, which have done much to obviate the burning of gas by day in thousands of underground apartments both in the metropolis and many provincial towns. By the adoption of these lights, not only is the cost of gas saved, but the atmosphere of the apartments is cleared of a mass of noxious products, and the health of those who are obliged to pass their hours of labour in such places is necessarily improved, and their occupation rendered less irksome. The class of ventilation essayed by the firm is mainly for domestic apartments, "SHERINGHAM'S Inlet," of which they are the proprietors, being the one adopted for the admission of fresh air. One of the most recent contracts in which the firm has been engaged in this department, and which we understand has been completed to the entire satisfaction of the governing body, has been the ventilation of the new City of London Schools on the Thames Embankment. This has been effected by using the above-named ventilators of various sizes for the inlets, and the success of this undertaking should materially assist the firm in obtaining other contracts of a similar character.

Occupying (as last year) a leading position in the centre of the hall, the exhibits of Mr. HENRY CONOLLY, of Hampstead Road, will, we believe, prove one of the most interesting in relation to interior fittings and decorations in the exhibition. Those who recollect the last year's display will remember the handsome collection of coloured and painted glass shown by this firm, and the artistic manner in which it was arranged. On the present occasion visitors will see a similar display, the examples being applicable to window-blinds, for windows themselves in their various applicabilities, either to church, public, or domestic uses, not omitting restaurant decoration, into which this class of ornamentation is now entering most extensively. There are few firms that appear to have fallen in so readily with the change of fashion in glass

as Mr. CONOLLY has done, or who is enabled to offer these embellishments at so low a price, which will be patent to all when the exhibition is open. But this is only one feature of the firm's display. Gas-fittings in their many phases will be extensively exhibited, and to say that great taste has been shown in their selection is merely to employ the most commonplace language in speaking of them, while to attempt to individualise certain patterns would fail to convey a correct impression of them. In this department, as in all others into which the firm enters, a very notable feature must not be overlooked, viz., the large numbers of every article shown that is kept in stock. The requirements of the present day are such that orders in most instances for interior fittings are supposed to be executed *instantly*, and those who are enabled to comply with this demand have the best opportunity of securing support. A notable feature in this exhibit will be a magnificent combination bath, which for elegant cabinet work combined with its other attributes may be called the very acme of luxury. Another novelty is a "Bachelor's Bath," intended for the use of gentlemen, residing in chambers, or it would form a fitting adjunct to any house, and in many instances be as suited to the requirements of a lady as to the "sterner" sex. This bath is entirely closed in a mahogany case, and has the appearance, when shut up, of a wardrobe, but on opening the doors, which have double wings or leaves, and fold back as window shutters, a sitz bath of ample dimensions is discovered at the bottom. Connected with this is the back forming the needle spray, which is continued upwards and finishes with a douche and shower overhead, the usual hot, cold, and waste taps being provided. It will thus be seen that this piece of furniture combines all the features of the best-appointed multiple baths with the exception of the plunge, and this it is contended under ordinary circumstances a man does not require, as he prefers his "sponge" or "shower" to the full-length bath. The arrangement will no doubt find favour with a large number of those whose comforts it is intended to provide for. Lavatories have not been overlooked by Mr. CONOLLY, and a few commendable specimens are shown, and an admirable collection of closets and other sanitary appliances are exhibited. Amongst the closets a new patent in connection with the firm's elastic-valve closet deserves especial mention, as providing a reliable security against the admission of sewer gas into the house. A connection is made from the box in the form of the letter J, the earthenware arm being carried to the top of the basin in connection with the flushing rim. A second outlet, forming an extra precaution, is made just under the first, which effectually prevents the basin overflowing, the connection being made from the flushing rim without interfering with the ordinary supply. The overflow is protected by the clack being drawn back against it when in action, rendering it impossible for soil to accumulate on the edge of the overflow pipe. By this arrangement the overflow arm is always charged with water, and flushed every time the closet is used, and should there be a down-draught into the box from the ventilating-pipe, it is prevented from rising by the water seal. So far as we are enabled to judge, we consider the advantages of this invention have not been over-estimated by the firm. The previously patented elastic-valve closets are, in addition, shown, as well as specimens of the National patent side-outlet wash-out closets, and the "Crown" patent with S or P trap, both of which have their special features and recommendations. One noticeable item in connection with the closets shown is that they are not "elaborated" for exhibition purposes, but are exhibited here just as they are sold. As an accessory to the closets Mr. CONOLLY exhibits RAIMES'S patent deodoriser, of which he has become the sole maker, an appliance that has justly gained some notoriety. This apparatus, in the form of a small oblong box fitted at the side of the seat, will discharge a certain amount of deodorising fluid by merely pressing a small knob, and being connected with the water supply, immediately the handle is raised a further discharge into the basin in connection with the water takes place. This appliance is under perfect control, is simple, and thoroughly effective in action. Another object of interest is Mr. CONOLLY'S new patent water-waste preventer, valveless, leverless, and noiseless. As may be presumed from this it is made on the syphon principle, and may fairly claim to take its place amongst the simplest and best now before us. Apart from the ball-valve, there is nothing connected with it likely to get out of order. The contents are syphoned very rapidly, the velocity increasing to the end of the discharge, and not any more water than the container will

hold can be used at one time. The syphon is brought into action in connection with the pull, which draws the float down and so starts the cistern, and the supply is made with a long nose which carries the inlet down to the bottom of the cistern, thus obviating the objectionable noise of the inrush of water. There is also an admirable automatic flushing cistern for urinals, dispensing with the usual float or ball and substituting a coil of pipe in its place, with the outlet on a level with the bottom of the cistern. The supply of water can be arranged to flush the urinal at periodic times, and, immediately it reaches a certain height above the coil, the weight causes it to rise through the coil, and the syphon action takes place in the usual manner. We have by no means exhausted the important examples on this stand, but must content ourselves by saying that the other exhibits comprise a large collection of general sanitary appliances, amongst which may be mentioned an excellent housemaid's slop sink, and a great variety of bath and lavatory fittings, plumber's brasswork, &c.

The handsome show-case of the Sanitary Paint Company, South John Street, Liverpool, will again form an interesting feature in the exhibition, besides other examples of their manufactures. "GRIFFITHS' Patent White" has now an historic name amongst the pigments of the day, and although we have before called attention to it, there is an amount of satisfaction to be derived from advocating the use of colours that are non-poisonous, in these times when science is ever on the alert to guide in the selection of those materials from which the greatest safety to health is to be obtained. For it is not only in the *groundwork* of all colours that the Company excel, but every one they have introduced is warranted to be non-poisonous; even the emerald greens, the hitherto most obnoxious of paints, is in their hands rendered harmless. In looking at the beautiful tints of dry colours shown by the Company it is satisfactory to know that, when mixed with the ground colour, GRIFFITHS' white in place of white lead, no harm to health is possible; and, referring back to the "white," it is cheaper than its prototype, inasmuch as it covers a greater surface, is possessed of greater body, and is far superior in durability as well as colour, while it has also the attribute of always retaining its opacity and of not becoming transparent. Heat does not appear to blister it; it mixes easily, and unites with other colours without interfering with the most delicate tints; but, above all, its hygienic properties should recommend it above all its other points of excellence. The superiority of the "Patent White" over white lead, and even the ordinary zinc paints, is oftentimes clearly shown in large towns where, under the influence of the gases evolved white lead often becomes almost black, and common zinc paints cannot withstand their inroads; but "GRIFFITHS' White" is not affected. The appearance of these paints, both white and other colours here shown, have a very rich appearance, both on wood and metal. Amongst many medals awarded to this paint in different parts of the kingdom, the Sanitary Institute of Great Britain some time since granted it their special gold medal as an "exhibit of pre-eminent merit." For exposed situations, a special quality called "silicate paint" is prepared by the Company, which, while combining all the meritorious features of the others, presents a surface of extreme hardness. Their "silicate distemper," a non-poisonous water paint, deserves to be widely known for its durable and economic features as a wall covering and substitute for papers. This, too, is produced in all colours, and being washable is admirably adapted for hospitals, prisons, &c.; at the same time, it may be treated artistically, the specimens shown by the Company in this direction warranting the assertion. The distinctive feature of this paint is that it is mixed with water instead of oil, and is used as a self-colour. One other production remains to be noticed—viz., their non-poisonous petrifying liquid for damp walls, brick courses, &c., which has been extensively used, and an examination of the examples on view at their stand must convince the most sceptical of its valuable attributes.

Of sanitary appliances proper no better collection will be found in the hall than the exhibit of the old-established firm of GEORGE JENNINGS, of Stangate, Lambeth, who may fairly be called the pioneer in this industry. Nearly the whole of this exhibit may be said to be made up of specialities. There is a mounted bath of copper japanned, with the firm's patent fittings. These consist of anti-percussion valves, arranged similarly to those of a water-closet, closing gradually, and preventing the friction attendant upon the use of the ordinary

ones. There are several points of excellence in this bath, that we would recommend our readers to inquire into. Attached to it is a shower arrangement, of a simple character, consisting of a rose, about the size of a plate, carried up at one end in connection with the hot and cold supply pipes, by which means the bather can indulge in a shower at any temperature he pleases, as the taps are both under his control, and he can indulge in this as a luxurious pastime. A combination lavatory and urinal, in plain or enamelled slate, is a most useful appliance. In this, the lavatory, having a tip-up basin, discharges its water at the back, and the urinal is underneath, which, having a valve connected with the door, discharges a certain quantity of water on opening it. There is also exhibited an automatic flush for urinals, made up of a coil of pipe instead of the usual bell or drum, that can be made to discharge its contents at almost any given time, according to the rate at which the water is allowed to enter the tank. For office use a handsome, circular-fronted, mahogany-mounted concealed urinal, of pedestal form, is shown, opening with double doors, which actuates a valve, and discharges water in the urinal until again closed. This forms a most convenient and by no means unsightly addition to any bureau. We are next introduced to a combined lavatory, urinal, and slop-sink—a compact and useful appliance that may be placed on a landing or in the bath-room, which is securely trapped against the admission of sewer gas. Other slop-sinks of different construction are in addition shown, including wash-up sinks for butler's pantry or housekeeper's room, lined with wood, for washing up glass, &c., the arrangements for letting off the water and preventing any small particles passing into the waste-pipe being simple and complete. The display of lavatories is very extensive, and we may remind our readers that the late Mr. JENNINGS was one of the earliest manufacturers to introduce these useful appliances for domestic use in the form in which they have since been so generally applied. Amongst those exhibited is a very handsomely-mounted one with marble top and richly-decorated tip-up basin, with the addition of the shampooing arrangement originally introduced by the firm. A cheaper class of lavatory is shown in enamelled slate on iron standards, and in plain slate for schools; also on iron mountings, lavatories for yachts, ships, saloon railway carriages, &c., is another form in which these appendages are introduced to us. These are made with an inside turnover rim to the basin, that effectually prevents the water splashing over with the motion of the vessel. A replica of a pattern made for the new Inman Company's steamship *City of Rome* shows the "coign of vantage" obtained by this improvement. Before we leave the lavatories we must not omit to mention two veritable improvements that have been patented by Mr. JENNINGS. These consist of a simple arrangement for taking out the tip-up basin for cleaning, and another in connection with the soap and brush trays. As regards the former, that have hitherto been a fixture, by Mr. JENNINGS' improvement, when lifted at a certain angle the basin can be taken entirely out, and replaced when the interior has been cleansed. Soap and brush receptacles are generally "indents" in the marble or slate top, with a small hole communicating with the interior for drainage. These drainage holes often become clogged, and the improvement in question provides an independent soap and brush tray, with a small well in the centre, these fitting into a cavity prepared for them in the marble top. Simple as the alteration may appear it is a decided improvement, and will no doubt be duly appreciated. A range of urinals of a more expensive character form another feature. These have marble divisions, and white and gold lipped urinals. On the tread are openings communicating with shallow basins, that run off any overflow. The urinals have a back instead of a bottom outlet, with rather larger openings, enabling any foreign particles that may be thrown into them being the more easily disposed of. The firm also exhibit a range of self-acting latrines for schools and kindred institutions of a simple and effective character. We always look for a collection of closets in any exhibit from this firm, and the visitor will not be disappointed on this occasion. There are to be seen various specimens of the trapless and improved Bramah, and valve closets and trap in one piece of earthenware, and a collection of lavatory and other cocks, fittings, &c. Air-proof bricks, damp courses, &c., form another department of the exhibit, and a further section is devoted to the electrical apparatus incident to the security of doors, windows, &c., from the inroads of burglars, of which a

detailed description was given in *The Architect* a short time since.

A tastefully-arranged exhibit is that of MESSRS. HINDLEY & SONS, of Oxford Street, the objects shown being all for interior decoration. Stepping under a handsome façade, painted in terra-cotta colours and pure white, and draped and festooned with crete muslin, we are introduced to the different articles, which are arranged as they would appear in a room. The principal features are three wooden mantelpieces and over-mantels of plain wood, painted. The two side ones are coloured a dark blue and a dark green respectively, with here and there panels backed with Japanese leather and bevelled glass mirrors. The centre one is in ivory white, with plush-lined panels, bevelled glass mirror in centre, and small cabinet with glass doors. In design they are all of a classical character, the ornamentation being neat but effective, and have been manufactured by the firm to illustrate the low prices at which they can manufacture a really good and artistic article. A pair of good-sized, square, dark mahogany mirrors with candelabra, or sconces, form attractive couplets as wall decorators, and made of the same kind of wood, and looking as if the quartette should never be separated, are a music cabinet and a china cabinet. As if to bring out the graceful lines of the twain the more effectively, there is a little Anglo-Japanese occasional table in red enamel. The walls of the apartment are covered with a rich terra-cotta coloured paper, and around the top is a frieze of shaded terra-cotta paper, with a shelf on which are displayed a variety of specimens of old china, *faience*, &c. The deductions we draw from these exhibits, after inquiry as to price, is that the firm have sought to illustrate at what a very moderate price a reception-room, be it boudoir, drawing, or dining-room, may be furnished in really refined style in accordance with modern notions. In addition to the articles already named, MESSRS. HINDLEY & SONS exhibit about eighty patterns of Japanese wall papers, a class of wall decoration they have to a great extent made their own speciality. To show the rapid advance these papers have made in public estimation, we may mention that only a year or two since, units, in numbers of patterns, sufficed for the demand, where tens are now required, and should the interest in these decorations still continue, they will ere long become as numerous as those of French or English make.

PARIS NOTES.

AT the last sitting of the Académie des Inscriptions et Belles-Lettres, M. Renan gave some further details relative to the ruins of the old Jewish synagogue, the discovery of which near Tunis by Captain Prudhomme, of the French army, was referred to in our number of last week. These ruins are situate about ten miles from the capital, near a lake at Hammam-Lif, the old Adaquas Gumritanas—without doubt a watering-place. The excavations commenced by M. de Prudhomme resulted in the discovery of a large hall, 25 mètres long by 9 mètres wide, and, being continued by Generals Lambert and Legerot, three other rooms have since been brought to light. Facsimiles of the mosaics found have been taken and submitted to the Academy for future consideration.

The Municipal Council have designated M. Cousin, director of the Carnavalet Museum, and M. Th. Vacquer, Custodian of Antiquities at the same institution, to observe and control the excavations necessitated by the construction of the new Rue des Arènes, a concession for which was lately granted to Messrs. Naud. It is believed that the projected street will pass directly over a portion of the site of the old Arènes de Lutecia, where the Roman conquerors of Gaul, and, later on, the native Merovingian kings, held their public festivals and games. There is general disapproval of the threatened destruction of the last vestiges of the place, and endeavours have been made to induce the Municipal Council to withdraw the concession. This the Council refused to do, but requested the Académie des Inscriptions et Belles-Lettres to choose one of its members to follow the work, in the interests of archæology and in company with the representatives of the city. The Academy has responded by electing M. Charles Robert.

The jury for the painting section of this year's Salon has elected M. Bouguereau president, MM. Cabanel and Busson vice-presidents, and MM. de Vuillefroy, Humbert, Tony Robert Fleury, and Guillemet secretaries. MM. Bonnat, Baudry, De Neuville, and Van

Marcke having signified their unwillingness to take their places as jurors, have been replaced, in natural sequence, by the four first supplementary jurors, MM. Bonvin, Carolus Duran, Gervex, and Breton.

The architectural section of the Académie des Beaux-Arts has adopted the proposal of M. Abadie that the subject in the final competition for the Grand Prix de Rome should be *A Necropolis*. The ten favoured competitors—MM. Redon, Quatesons, Gonvers, Bergon, Tobel, Fontenelle, Devienne, Henri Legrand, Norbert Maillard, and Defrasse—entered the *loges* on Monday last. The duration of the contest is one hundred and ten working days, and the result will be declared by the Academy and its assistant jurors on Saturday, August 4.

The jury of the Ecole des Beaux-Arts has delivered its decision in two important competitions. In that for *A Face in Oils*, out of ten competitors a single medal was awarded to M. Baschet, pupil of MM. Jules Lefebvre and Boulanger; while in the preliminary stage of the half-yearly drawing contest, open to all pupils of the school—the subject for which was *Orpheus and Eurydice*—the following ten were chosen to compete in the final stage (a large figure modelled from Nature):—MM. Couvers, Hannau, Gasq, Desvergnès, Verlet, Sicard, Pepin, Ploquin, Grandmaison, and Roullant.

M. Paul Baudry has just presented to the Ecole des Beaux-Arts a superb collection of water-colours executed by him at the British Museum. They are to be placed in the Salle Melpomène.

The direction of the Beaux-Arts has received from the Italian Government official notification that another international competition is to be shortly opened for the erection in Rome of a monument to the memory of Victor Emmanuel. The conditions will be published immediately.

Several public meetings have lately been held in Versailles, St. Cloud, Ville d'Avray, as well as other places, in support of the scheme for the erection of a Crystal Palace in the reserved Park of St. Cloud. In deference to the popular desire, the Parliamentary Committee charged to report upon the project have decided to demand the immediate discussion of the Bill on the meeting of the Chambers after the Easter holidays.

The Prefect of the Seine has issued a note requesting architects, proprietors, and contractors who have constructed or would be disposed to construct buildings to be let out in tenements of from 150 frs. to 600 frs. annual rent, to send in as speedily as possible to the "Sub-Commission of Cheap Dwellings" at the Prefecture of the Seine their plans and estimates, accompanied with explanatory notes. The same invitation is also addressed to those who have built, or would be willing to build, furnished lodging-houses and detached cottages, the tenants of which might become owners in a certain number of years by payment of annuities in the form of rent. It is evident that the Paris municipal authorities have taken up and intend to grapple in earnest with the important problem of providing cheap and healthy dwellings for the working-classes.

The Municipal Council a short time ago voted the sum of 45,000 frs. to enable the City of Paris as a corporate body to take part in the Amsterdam Exhibition. This would have sufficed, if, as in the case of other foreign exhibitions, the City could have arranged its exhibits in the galleries of the building itself. It turns out, however, that the space of 200 square mètres allotted to the French capital is situate in the Exhibition grounds, and it will, therefore, be necessary to erect a special pavilion for the reception of the collections it was intended to send. The cost of this building is estimated at 45,006 frs., and the Prefect of the Seine has referred the matter to the Council to decide whether, notwithstanding this doubling of the expense, the City shall be represented at the coming show. The question will come up for discussion in the course of next week.

"ST. AUGUSTINE'S CHAIR," CANTERBURY.

ACCORDING to Canon Venables, the term "St. Augustine's chair" for the stone *cathedra*, or patriarchal chair, in Canterbury Cathedral, which was used on Thursday, is misleading. Instead of ascending up to the close of the sixth century, it cannot claim a higher antiquity than the thirteenth. As the distinguished archaeologist Abbé Martin clearly showed between thirty and forty years back, this chair belongs to the same era as the tomb of Archbishop Langton, who died in 1228. The summit of the back of the chair, with its two almost circular incisions, correspond precisely with the outline of the arms of the cross on the archbishop's tomb. The Abbé noticed other minor points of resemblance, on

which it would be tedious to dilate. The chair is constructed of Purbeck marble, which did not come into use until the twelfth century at earliest, and was certainly unknown in the days of Ethelbert and St. Augustine. Besides, it is in three pieces of stone, whereas the old throne is said to have been of one. This *cathedra* may, however, not improperly be called "St. Augustine's chair," as representing that traditionally said to have been the one in which the kings of Kent had been enthroned, and presented to St. Augustine by his royal convert, but it cannot be too clearly understood that it has no pretence whatever to belong to any such remote antiquity.

The patriarchal chair was placed for the enthronisation, not in "Beckett's crown," which is the designation of the circular chapel at the extreme east end of the building, but in the apse of the "Trinity Chapel," a little beyond the site of "Beckett's shrine." The brick tomb of the younger Coligny, Cardinal of Chatillon, stands in the first arch on the south side of the apse. This, however, is not the true place of the *cathedra*. In Hollar's plan it stands much more to the west, at the summit of the flight of steps behind the present high altar, a position roughly corresponding to its original place, as described by Gervase, between the two eastern pillars of the apse of Conrad's "glorious choir," approached by a flight of eight steps. It will be remembered that the remains of the stone episcopal chair may still be seen in the apse of Norwich Cathedral, in this, which the existing examples at Torcello, Parenzo, Aquileia, and elsewhere, show to have been its primitive place. St. Augustine's chair stood at the east end of Trinity Chapel when Winkles published his view in 1835. It seems to be unknown when and why the chair was removed to its recent most inappropriate place in the south-eastern transept.

MODERN GLASGOW.*

DURING the decade now closed Glasgow has been reconstructed to a remarkable extent. This reminds us of the operations of the Improvement Trust and the huge railway schemes, and these jointly have operated in clearing the worst districts of the city, but at the same time have diverted for ever from habitation enormous areas of the solum of the municipality. There has also been great change in the location of many of our industries, the great increase in the price of ground having caused manufacturers to transfer their factories to the suburbs, a change which the increased railway accommodation facilitates immensely. As an example of this, we are no longer the centre of the cotton manufacture, that industry being almost given up to Lancashire.

The development of our staple industry, shipbuilding, has not increased the population of the city proper, but has enormously added to the suburban, and it is a well-known saying that Glasgow's best life-blood flows with the Clyde.

Had the new houses erected throughout the decade been the natural result of the requirements of a new population, our growth would indeed have been startling, so much so that supposing at this rate the first stone of a new Glasgow had been laid in, say 1866, we would at this day have had a population nearly that of the present Edinburgh, or equal to the population of our city in 1831.

The decade may be divided into two periods of five years, the first of which were years of prosperity, the last years of adversity. Increase more or less marks the former period, decrease more or less the latter. The extensions of the city during the first half of the decade were, as is now amply proved, on too ambitious a scale, and, from causes partly physical and economical, have throughout the latter part of their growth embodied themselves in compact and straggling masses, leaving great spaces to lie in a waste condition, or be partly occupied by unsightly, ill-devised, and poorly constructed tenements.

In short, in the number of unoccupied houses there is much to strike the stranger, and, to say the least of it, they have proved most ruinous to the builders and the capitalists or bondholders, and it is much to be desired that for some considerable time to come building should proceed on a more solid basis, and that much more attention be given than has hitherto been the case to planning houses promotive of health and comfort to the citizens, soundly constructed, and well drained; and certainly one way to arrive at such an end is to proceed on more cautious and steadier lines.

It might be remarked here that, as is well known, the heritable creditor of late has got a severe shake to his confidence in stone and lime, and to those who are conversant with what has been tolerated in many quarters of the city such is not at all to be wondered at. It will be some considerable time before this confidence so much to be desired is restored to us, but there is no reason why heritable security should not yet gain the day. There can be nothing in this world better, and one way to reach and continue to hold this is that even the plainest houses should be well planned and carefully and substantially built, and the speaker has the strong impression that there should, under one Act of course, be classification of property, just as is the case with ships; and under the new Building Act, the town might be divided into districts, each

* From a paper by Mr. William Landless, architect, read at a meeting of the Architectural Section of the Glasgow Philosophical Society.

having a properly-qualified person as surveyor, whose duty would be, after the building was finished, to pronounce his judgment as to the class under which the tenement should stand.

The stranger on entering Glasgow, unlike Edinburgh, is not by any means impressed with any dignified notion of its grandeur, and until quite recently the view the stranger got in stepping out of the train at any of our stations was, to say the least of it, most miserable. However, this is more than in a fair way of being remedied, as the Midland, Caledonian, and North British companies have had their full allowance of the contents of the lime tub—possibly more than the shareholders care for. The stranger, were he to enter the city by coach, does so amidst the din of spindles, roar of machinery, and rattling of hammers; and even should he choose the silent highway as a means of approach, all beauty is left behind, and the eye sees nothing save a forest of poles and scaffolding, comprising the erections in the numerous ship-building yards on either side of the river. However, no sooner does he get fairly rid of the rail, coach, or steamer, than he begins to be impressed with the spaciousness of our streets, and the numerous and somewhat brilliant appearance many of our public and, we should add, private buildings present to the eye. It is not for those who live here to give truly an opinion of our city, but from many persons we hear its architecture very highly commended. It is enough to know that it is a hive of industry, and, withal, much is found at the same time to convey to a thoughtful mind that a considerable display of calm wealth, fine taste, and high beauty is the tone, without exaggeration, of many of our buildings. Glasgow certainly boasts not of the picturesqueness of Edinburgh, yet it goes some way to rival it in its own attractions, and is very far superior as a town to most of the great seats of trade in England. The city in general is remarkably well built. The building material is a fine, light-coloured sandstone. The street frontages are generally polished and lofty; the ancient districts have much haggardness and little of the old Scotch style which gives so romantic an appearance to the old town of Edinburgh.

The newer districts are ambitious and showy, some parts designed in very tasteful Italian. As for domestic architecture, there are many fine examples. The reconstructions of the last twenty years display a passion for variety of style and profusion of ornament, with effects more striking than may properly belong to the classic style; even here and there a strong, lofty iron shell on a stone base is not wanting, and paint is laid on in gaudy colours. However, such features are, as a rule, the exception.

Drygate, the Bell of the Brae (now removed), &c., show some ancient remains of former grandeur. Saltmarket was at one time the principal residence of the magistrates, including the Bailie Nicol Jarvie of the period. Trongate was the seat of all the main business of the city so late as the time of the tobacco trade, and is of good width and lined pretty regularly throughout with pretentious edifices. Argyll Street on the same line is all constructed on as stately and spacious proportions. Virginia and Miller Streets, striking off this thoroughfare to the north, were originally edified with mansions occupied by the tobacco lords.

The public buildings are very numerous, and make a great display. Variety, indeed exists—is even plentiful—but to this extent; and it is to be regretted that many of the buildings erected in the first half of the century, towards the close thereof, revelled in debasing the Gothic, modifying the Grecian, and blending and confounding different styles. It is thought that few cities show so much advancement in civil architecture as is evidenced by the erection of the numerous public and private buildings towards the close of the third quarter of the century, or say, from 1860 to the present time.

The municipal rooms were first situated at the Cross, thence were removed to a handsome pile in Wilson Street, built by Messrs. Clarke & Bell in 1841. It need hardly be said that the new rooms are to occupy the east side of George Square. The Merchants' House was first in Bridgegate, a fine symmetrical structure built in 1661 by Sir William Bruce; thence was removed to Hutcheson Street, contiguous to the municipal offices already spoken of, and latterly was removed to the new buildings forming the west side of George Square, in 1873. The Trades' Hall, built by Adam in 1791, is standing, as designed by that architect, however. There is some likelihood of a fresh structure being erected before many years elapse.

Speaking of prisons, the one having any claim to architectural style is the one at the Green, designed by Stark in 1814. This architect also designed the beautifully-proportioned tower of St. George's, in Buchanan Street, and, by the way, it might be stated here that should the Corporation remove this church, as has been talked of, the tower should be allowed to stand; the body of the building would never be missed.

This tower, with a building designed in harmony and possibly less bulky than the present church, would, in our opinion, make an excellent suite of chambers for the Mitchell Library or a Presbytery House. When alluding to this tower, we cannot pass without noticing the satisfaction the profession have at the question having been treated in so concise and exhaustive a manner by Mr. Honeyman at our last sederunt; and, as you are aware from a few remarks made on that occasion, I intended to say a little about the question. I will simply add a word to what has been already so

well put by Mr. Honeyman. I may start by noticing a leading article which appeared in the *Herald* of January 31 last. The writer would like to see this church removed, as to do so would bestow on the town a site of great public utility. We think the profession (were it removed) would regret to see any building standing in its stead, as none would suit the site so well. Further, it is also argued that in no sense is the building artistic. "It is not with St. George's as with many of Wren's churches; it is on the contrary, both inside and out, a dull, heavy, uninteresting edifice." Far be it from us to undervalue Wren, than whom none has furnished London with so many fine specimens of his skill; but it is thought the architectural worth of St. George's steeple justly entitles it to be ranked alongside of Wren's St. Bride's and St. Mary-le-Bow, two of his best works. As to an architect of standing designing a church as commodious and infinitely more beautiful, we confess the accommodation would not be difficult to get; neither would it be specially difficult to have a more happy interior; but to design a more beautiful and symmetrically-proportioned tower would to us be a most difficult problem; and it is no compliment to say it is out of sight the most elegant architectural monument we could have of any architect; and we would be only too happy, if it is to be removed, to see it re-erected, of course on a suitable site.

Glasgow is not celebrated for its theatres. The one having any claim to architectural merit was removed a few years ago to make way for the Union Railway, and the present playhouses have nothing external to indicate what is behind.

The professional halls, not numerous, have an excellent example in the one owned by the Faculty of Procurators, built in 1856 by Mr. Charles Wilson.

The water supply enjoyed by our city places her a very long way ahead of any other town in the island. At the beginning of the last century Glasgow was supplied from about thirty public and a few private wells. An attempt was made about 1774 to introduce water, but this proved abortive. Another attempt was made in 1794, which also failed. At length, in 1804, due to the enterprise of Mr. William Harley, a reservoir was constructed at the upper end of what is now West Nile Street, and water was conveyed thereto from the adjacent lands of Willowbank. This, the enterprise of a single individual, induced a number of the inhabitants to form themselves into a company, which was done in 1806, when an Act was procured erecting said parties into an incorporation, who thereafter planted the works at Dalmarnock in 1808. The Cranston Hill Company got similar powers granted them. These companies went on for a time independently, but subsequently were amalgamated. The Gorbals Company came next in order, obtaining an Act in 1854, to bring water from hills to the south of the town, distant about seven miles. About the same period there was a scheme to bring water from Loch Lubnaig, which failed. The next point of supply was Loch Katrine. Although at first defeated, it was eventually passed in 1855. The works, a triumph of engineering skill, were opened by Her Majesty in 1859. The water area of the loch is about 4,000 acres, and the water-shed 50,000 acres. The yield twenty years ago was 15,000,000 gallons per day, and now is 39,000,000 gallons.

Having noticed water, a few words on gas. The first company was instituted in 1817, the second in 1843. The streets were first lit with gas in 1818. This notice on gas cannot well be closed without a single word regarding the Corporation's present intention to obtain a Bill to lessen the illuminating power, and, further, their apparent wish to monopolise the making of electricity for lighting purposes. As to the first part of the question, it seems more than unreasonable to wish to lower its illuminating power. The consequences of this will be very serious. As to the electric light it is thought that nothing ought to be done by any corporation in the least degree tending to cripple private enterprise and invention.

Under the head of charities, the most influential are those of the Merchants' and Trades' Houses, which each dispense princely sums by way of charity per annum. The Trades' House is the more wealthy of the two, comprising Masons, Wrights, Weavers, Hammermen, Maltmen, Coopers, Skinners, Bakers, &c. These two houses also return the members constituting a most important tribunal, called the Dean of Guild Court. This Court, however, is not found to answer the purpose now it may once have done, as no doubt it has done good service in days gone by. As is known, the Institute of Architects is desirous to have a general Building Act for Glasgow. Among other things thought desirable to provide for may be the division of the town into districts, each having a surveyor, who would obviously be a person trained to the profession, and vested with discretionary power to deal with plans brought under his review. It is very clear that something, were it only approaching this, would be better than the present state of affairs. Gentlemen constituting our present court cannot be expected, with their multifarious duties to attend to (certainly not the Dean, unless he happen to be an engineer) to know about practical building; although it must be allowed that the Dean and Merchants are much and ably assisted by the representatives from the Trades' House, who are almost always contractors for mason and joiner work of good standing. In a great and still increasing city such as ours, something on the lines indicated, which you are all conversant with, is devoutly to be wished.

NOTES AND COMMENTS.

MR. WHICHCORD intends, at the next meeting of the Institute of Architects, to call attention to the work of the Architects' Benevolent Society. Last year 527*l.* was distributed among thirty-six applicants for relief, being the largest sum granted during the existence of the society. The expenses were only 14*l.* 1*s.* 4*d.*, or about 6*d.* in the pound, which is much below the rate in most societies. It may be noted that in 1851 it cost 48*l.* 10*s.* to distribute 10*l.* in relief, and as late as 1877 we find that with an income of 394*l.* and grants of 443*l.*, the expenses were 134*l.* 15*s.* 6*d.* Of late years there has been a remarkable reduction in the expenses. At the present time there are exceptional calls on the society, but no more than a small proportion of the profession is represented in the list of subscribers. It has been calculated that of 1,100 members of the Institute only 226 contributed during the past year. An appeal is to be made to provincial architectural societies to support a fund which is available for the benefit of architects from all parts of the United Kingdom. The Council also say that "it is felt that an application to some of the great City Companies, and even to the Corporation of London, might be attended with not unfavourable results," but for the credit of the reputation of the profession there should be an effort to make so public an appeal for charity unnecessary.

MR. H. H. BLOXAM has drawn the attention of the local archaeologists to the mutilation and removal of sepulchral monuments in many of the Warwickshire churches. Among the churches mentioned were those at Compton Wynyate, Easington, Monks Kirby, Stratford, Hillmorton, Wolston, Kingsbury, Tamworth, Rugby School, and Rugby. Mr. BLOXAM says that "in the rebuilding, within the last few years, of the parish church of Rugby, much wanton desecration was effected. Some tombs have been entirely removed from the churchyard, and others transposed. The remains, reduced to black mould, of many a generation of the inhabitants of Rugby have been carted away to fertilise distant fields. The only historical monument in the churchyard—one to the memory of members of the CAVE family, containing an inscription written by Dr. HAWKSWORTH—was moved in the night time, and no longer occupies its original position. The original monument was set up about the year 1755–6; this was replaced about the year 1806–7 on the same site by the monument recently removed." Examples of this kind are a sufficient justification of the existence of the Society for the Preservation of Sepulchral Monuments.

THE graceful figure of *Bacchus* mounted on a tiger, which was exhibited in the Royal Academy in 1879, was by itself enough to excite interest in any works which might afterwards be produced by the sculptor Mr. SIMONDS. But his work is of a kind that demands much time for its completion; and, since then, Mr. SIMONDS was represented at the Academy only by a small, although remarkable, head of *Medusa*. He has now completed his statue of *Perseus*, which has been in hand for nearly five years. It is of course difficult to make a single mythological figure tell its own story unless by following precedents. In the case of *Perseus* there is a temptation to imitate CELLINI's example, and represent the hero after his victory over MEDUSA. Mr. SIMONDS has, however, selected an incident which we believe has been hitherto untouched. He represents the hero at the marriage feast, when, by exhibiting the Gorgon's head, he changed PHINEUS and his band of disturbers into stone. Mr. SIMONDS' *Perseus* is a man who, from his immense power of muscle, might be taken for THESEUS, and he ought to be able to remove his enemies without the aid of the Gorgon. He appears to regard them with a scornful air as he draws the scarf with one hand from the head which is held suspended in his other hand. There is much novelty in the action, and great pains have been taken in modelling the figure. The only objection that is likely to be raised when the statue is seen in the Royal Academy will be in respect of the head of the hero, which can hardly be called Greek. But Mr. SIMONDS probably desired to give a Renaissance rather than a Classic character to the figure. It is a remarkable work, which we hope may soon appear in a more enduring material than plaster.

THE evidence in the Govan School Board case has been completed, and the judge announced that he would make

ad vizandum, or, in other words, consider his judgment. As commonly happens when there are collapses of buildings no architect is responsible for the fall of the shed, although at the time of the accident there was a different belief. The clerk of the School Board had to admit that there was no superintendence of the re-erection of the shed, although he "thought he had given instructions to the architects to inspect the building occasionally." The Convener of the Building Committee, who is a valuer of property, and saw the shed after it was re-erected, said he believed there was nothing wrong in it, but on an examination of the *débris* he thought it was defective in structure, and that the materials did not correspond with the schedule. It is plain that the accident arose from a false economy, and if justice were done it is the members of the School Board, and not the ratepayers, who should be responsible for the damages.

To the eyes of Londoners it is remarkable to find soldiers guarding such buildings as the Law Courts and other public buildings, and an ordinary guardsman assumes a new interest when he is discovered marching in front of an office which was always supposed to be safe. But there is apparently no other way to obtain security. What is more needed is the passing of an Act for the regulation of the sale of dynamite and similar explosives. The injury to the Home and Colonial Office suggests the destruction that is inevitable whenever dynamite is placed in a position that is favourable to its expansion. At Westminster, fortunately, it was placed outside the building; but the floor of the room that was nearest to it, and which was strongly formed of wood joists and plates on sleeper walls, was practically destroyed. The fireproof arches which formed the ceiling and the floor of the room above were acted on in a different way. They were lifted and fractured, but as the material was the DENNETT concrete they were not dislocated. In fact, the explosion might be said to resemble one of the impact tests to which the material has been often subjected without detriment, although in this case it was an exceptional experiment. There is no doubt that it was to the intervention of Messrs. DENNETT & INGLES' arching that the safety of the upper storeys of the building are mainly owing. When so dangerous a material is available for the use of men who are not even bound by the usages of war, there will be risk unless stringent measures are adopted to control its sale.

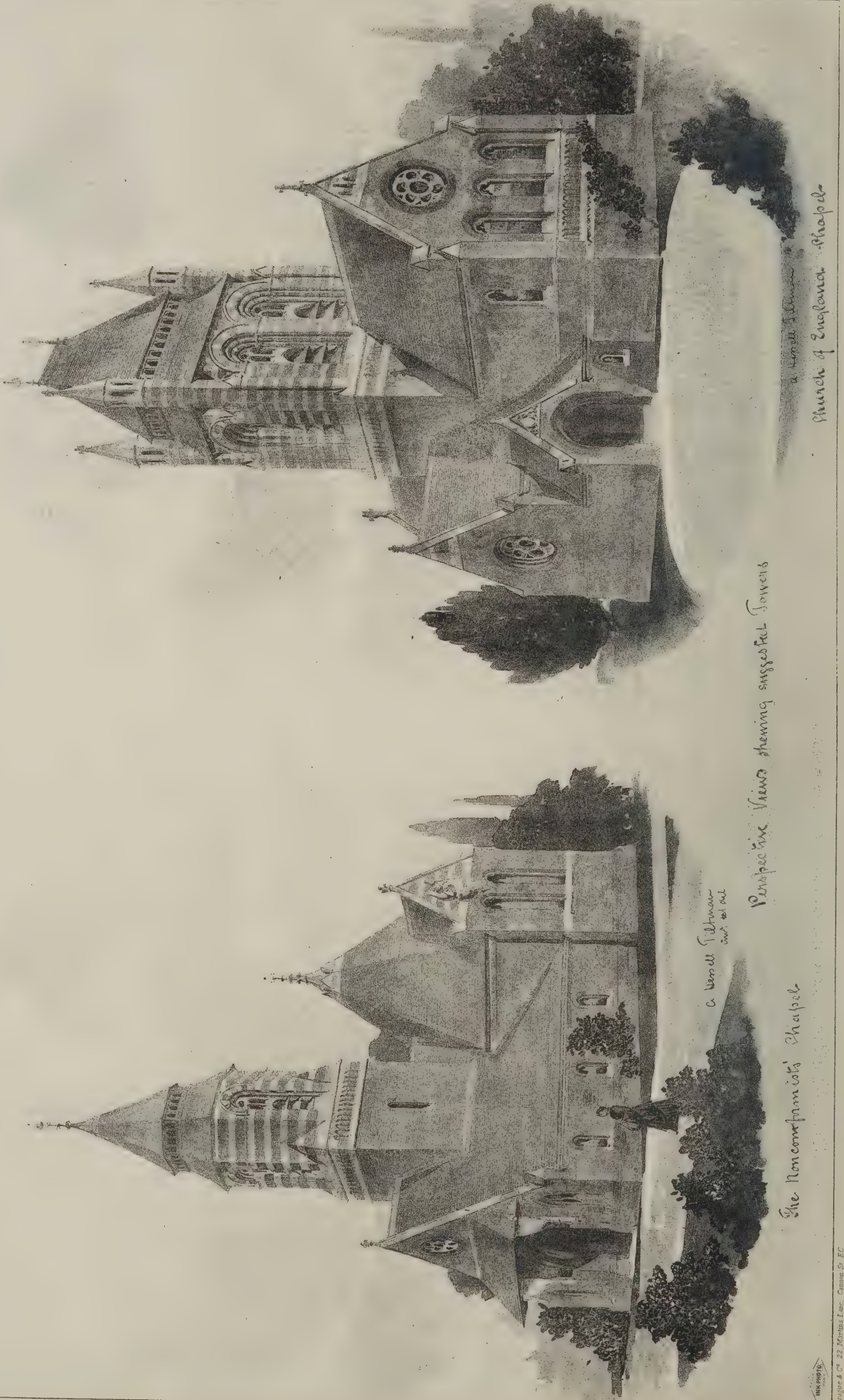
THE Sanitary Protection Association of Edinburgh, which was the first constituted in Great Britain, has been five years in existence, and it has been more successful than similar societies in the metropolis. On March 18, 1882, there were 500 members, of whom 445 were ordinary subscribers of one guinea each, and 55 were extraordinary, paying larger subscriptions. This year the ordinary subscribers number 483, the extraordinary 100. The total receipts for the year have been 808*l.* 1*s.*, as against 622*l.* 13*s.* The inspections of public buildings and country houses have increased in number, and the directors of the Bank of Scotland have placed the whole of their branch banks, numbering about 100, under the supervision of the Association as regards sanitary matters. 612 inspections have been made in the course of the year. About 100 country houses have been inspected and reported upon, and among them 90 per cent. were found to have direct communication existing between their drains and the interior of the house, 80 per cent. had their water-storage arrangements more or less faulty, and no less than 15 per cent. had the main cisterns in direct connection with large-built cesspools. Edinburgh derives a great deal of profit from visitors, but it is remarkable that only one application from a lodging-house keeper has been received, and not even one from a hotel-keeper.

A CURIOUS point has been raised in the Nottingham County Court in an action under the Employers' Liability Act. A plasterer was injured by a ladder breaking, and the jury assessed the damages at 60*l.* But the counsel for the builder objected that the notice from the plaintiff had not been properly served. It was sent through the post-office; but counsel argued that the notice must be put in the hands of the employer, or the plaintiff must call a person to prove its delivery, or it must have been sent as a registered letter. The judge considered the objection important, and has reserved his decision.



STUDY FROM LIFE.

E. B. CHESTER, CHESTER.



DESIGN FOR CEMETERY CHAPELS. STOKE UPON TRENT.



INK PHOTO

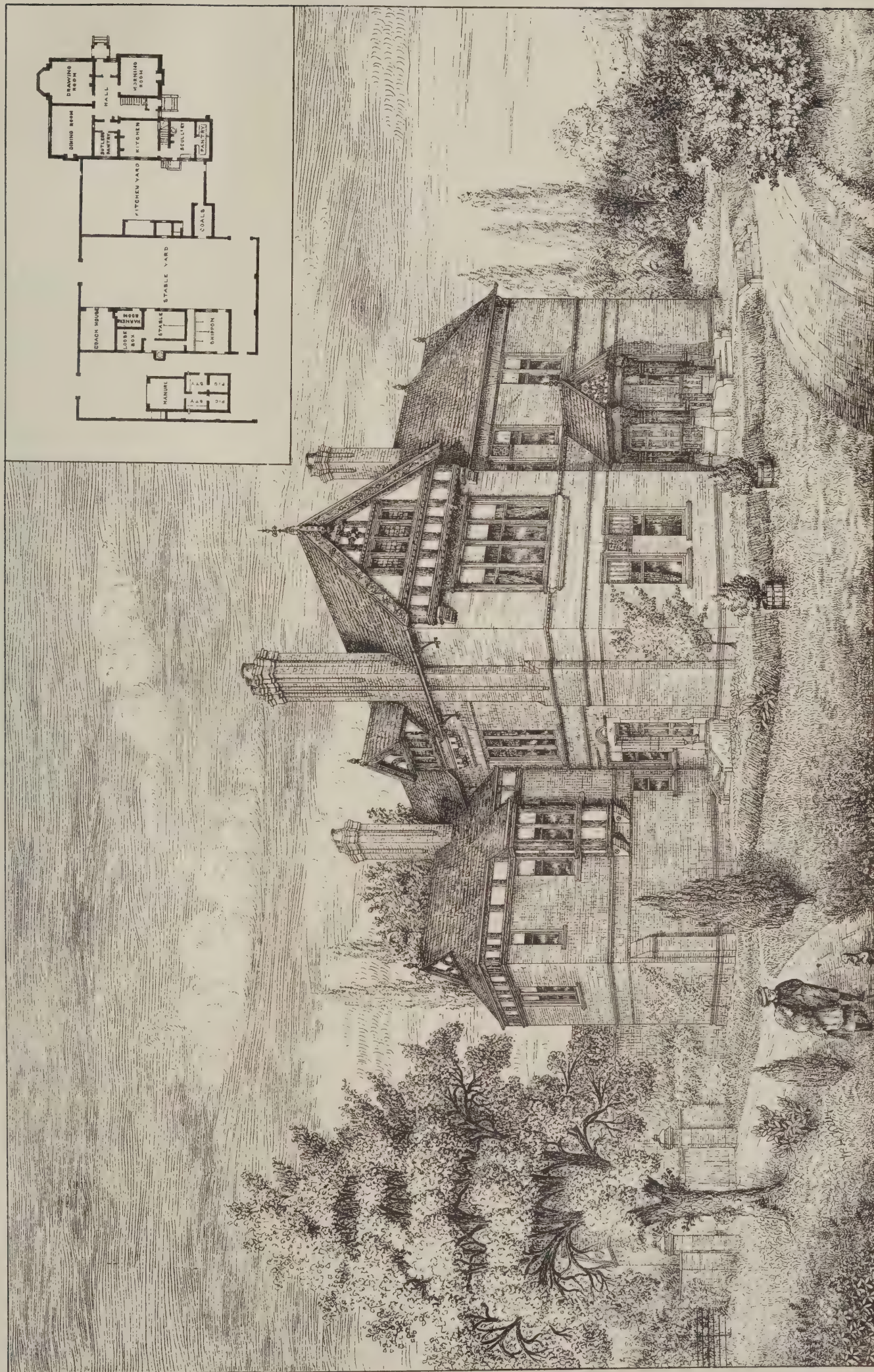
Sprague & Co. 22, Martine Lane, Cannon St. EC

MESS^{RS} LLOYD'S FACTORY, FORE STREET, EXETER.

CHARLES J. & C. HERBERT SHOPPEE, ARCHITECTS



"NICHOLAS HOUSE" Nicholas Lane E.C. CHARLES J. & C. HERBERT SHOPPEE ARCHITECTS.



GREYSFIELD HOUSE, BARROW, CHESTER.
W.H. KELLY, ARCHT.

Designed by W.H. Kelly, Esq., 22, Mark Lane, London, E.C.



Griffiths & Co. 22, Mark Lane, Cannon St. EC.

STUDY FROM LIFE.
By M. LECHEVALIER CHEVIGNARD.

ILLUSTRATIONS.

NICHOLAS HOUSE, NICHOLAS LANE, KING WILLIAM STREET, E.C.

THE new building shown in the illustration has recently been in course of erection upon the site of the houses formerly known as Nos. 12 and 13 Nicholas Lane (one door from King William Street), and is now completed.

It possesses a frontage to Nicholas Lane of about 37 feet, and contains basement, ground, first, second, and third floors to be occupied as offices, and a fourth floor for the house-keeper's occupation. This floor is lighted from the rear of the premises, owing to the narrowness of Nicholas Lane and the opposition to the height of the former building being increased. It may also be mentioned that the central dormer had to be omitted in consequence of the objection made by the opposite owners on account of light and air.

The ground storey up to the underside of the string course below the sills of the first floor windows is of polished red Peterhead granite, in lengths of 12 feet 6 inches each; the cornices, window-heads, shafts, sills, and copings of the first and upper storeys being of red Dumfries stone, and the remainder of the front of Portland stone. The details of the masonry and carving are of an early French type.

The pavement of the entrance hall is of marble mosaic, and the walls are lined with a polished marble dado which is continued up the staircase. The staircase is of polished walnut with teak treads and spirally-turned balusters.

The architects are Messrs. CHARLES J. & C. HERBERT SHOPPEE, of 61 Doughty Street and 22 John Street, Bedford Row, W.C.; the contractor being Mr. E. LAWRENCE, of 16 Wharf Road, City Road, N.; and the clerk of the works, Mr. W. PROUDFOOT.

The granite work was executed by Messrs. MANUELLE, of Mark Lane, and the mosaic pavement by Mr. EBNER, of Clerkenwell Road.

MESSRS. RICHARD LLOYD & SONS' TOBACCO FACTORY, NOS. 78 & 77 FORE STREET, EXETER.

THIS illustration represents the principal front of the above building, which has been erected from the designs and under the superintendence of Messrs. CHARLES J. & C. HERBERT SHOPPEE, of 61 Doughty Street and 22 John Street, Bedford Row, London, for Messrs. RICHARD LLOYD & SONS, of London and Exeter, tobacco manufacturers.

The facings are of red brick, with Portland stone dressings and rubbed brick cornices. The representations of the tobacco plant upon the panels to the upper storey were carved by Mr. ALGAR, of Plymouth. The building is of considerable extent, and has also a frontage to South Street.

The works were carried out in a very satisfactory manner by Messrs. STEPHENS & BASTOW, of Cheltenham Buildings, Stokes Croft, Bristol, builders and contractors. The ironwork was supplied by Messrs. CHARLES WILLIAMS & Co., of Cubitt Town, E.; Mr. W. PROUDFOOT was clerk of the works.

GREYSFIELD HOUSE, BARROW, CHESTER.

THIS house is the residence of Mr. JOHN DUTTON, and is built of red bricks, with half-timbered gables. The porch is of English oak, the gable ornamented with "parquetting." The bricks, mouldings, and terra-cotta panels were supplied by Mr. J. THOMPSON, of Northwich. The work has been carried out by Messrs. ROBERTS & SON, Kelsall; the plumbing and painting by Mr. G. SPENCER, Kelsall, from the design and under the superintendence of Mr. W. H. KELLY, Architect, Chester.

DESIGNS FOR CEMETERY CHAPELS, STOKE-UPON-TRENT.

STUDIES FROM THE LIFE, BY M. LE CHEVALIER CHEVIGNARD.

NAILSEA COURT.

THIS interesting old manor-house, of which an illustration appeared last week, is situated about two miles west of Nailsea Station, on the Great Western Railway, and nine miles from Bristol. It is chiefly of the time of Elizabeth, with an earlier part of the reign of Henry VIII. Over the mantel, in one of the oak-panelled bedrooms, now exists the remains of the arms of the COLE family, carved in oak. The house is now in rather a dilapidated state; nevertheless, it is full of interest to the architectural and archaeological student.

SIR R. P. COLLIER ON ENGLISH ART.

THE prizes won by the students of the Nottingham School of Art were presented to the students on the 21st inst. by Sir R. P. Collier. In the course of his address he said we had not been until recent times an artistic nation. There had been no renaissance of art in this country, for the simple reason that there never was a renaissance until the last century. He feared that our ancestors at the time when Raphael and Michael Angelo were painting in Italy, though undoubtedly they must have been very worthy and excellent persons, were scarcely able to understand or appreciate their works, still less to emulate or imitate. He was afraid the same thing must be said when later on Rubens painted in the Netherlands. It was true that distinguished foreigners had from time to time come amongst us and had condescended to paint our portraits, such as Holbein in the reign of Henry VIII. and Vandyck in the reign of Charles I., but they had founded no school of portraiture better than that presided over by Sir Peter Lely and Sir Godfrey Kneller. Early in the seventeenth century the Dutchmen awoke to the beauty of their own flat and comparatively uninteresting country, and their seas and skies, dykes, wind-mills, and cattle were painted by many, and amongst them Hobbema and Ruysdael; while the diversions of the Boers were painted by Teniers and Ostade more than a century before our picturesque country, as we supposed, at all events, our equally interesting rural life, had any adequate record amongst us. Perhaps we should not be wrong in saying that the home scenery in England—our picturesque home scenery—was first thoroughly painted and appreciated by what was called the Norwich school, by Crome, Cotman, and others of that school, and that our rural life was first well painted by Morley. He knew that Wilson before that had done something in the landscape style, and Gainsborough had painted broad and bold landscapes, but not by any means carried so far. Perhaps the first of all of our great painters was Hogarth, who flourished early in the last century, and lived almost to the establishment of the Royal Academy, and that brought him to the first important establishment in this country for the encouragement of art. The Royal Academy was founded rather more than a century ago, and it struck him that perhaps he could not do better than occupy the short time during which he should trespass on their attention by instituting a brief and necessarily a very imperfect comparison between the state of some of the leading branches of art at this time and one hundred years ago. Now, with respect to quantity there could be no question, but quality was the more material consideration. In regard to the drawing of the human figure, he did not say that that was the highest branch of art, but a necessary element in the highest branch. On that subject he would ask anybody competent to judge to go to the South Kensington Museum and see the two cartoons by Sir Frederick Leighton, "The Arts of Peace" and "The Arts of War," and he ventured to say that if he was competent to judge he would pronounce no drawing equal to that was produced in the last century, not excepting those of Haydon, Fuseli, West, and even Sir Joshua himself. One might say the same thing to a certain extent of some pictures by Millais, Poynter, Tadema, and a few others. Then, again, he looked upon *Punch* as a landmark in the advance of drawing, while the other illustrated journals and publications proved that there could be no question that very great national progress had been made in the art of drawing, and more especially of that of the human figure. In portrait painting we must confess that Sir Joshua Reynolds had not found his equal, and we must further admit that Gainsborough and Romney in moments of happy inspiration seized upon what might be called the volatile essence of female beauty, which escaped some of the artists of the present day. A good deal of work of Gainsborough and Romney was very hasty and bad, and in point of drawing would scarcely pass muster in the present day; but, at the same time, he could not help thinking that, with that exception, portraiture would bear comparison with any in this country which had preceded it. It was more thorough and sincere, and less tricky and meretricious, than it was some time ago, and certainly than it was at the time of Sir Thomas Lawrence. In landscape he ventured to think that we were undoubtedly strong. He desired to say nothing in disparagement of the old masters of landscape, whose work was very much that of pioneers; still, he was one of those who thought that Mr. Ruskin did good service in removing them from their pedestals, which were rather too high, and in drawing attention to the greater merit of modern landscape painting, which was ignored by the people who were called connoisseurs, although he must regard Ruskin's adoration of Turner as blind. Turner was undoubtedly the first of landscape painters in range, versatility, and imaginative power; and yet he could not help thinking that at the present day we have a school of painters who, each in a narrower range, seize with still greater truth and vitality nature and scenes of beauty. There are at least a score who hold their own against all their predecessors, and more than that if we except Turner, and perhaps some people would say Constable. The water-colour school of landscape painting, which was almost entirely the product of this century, was unrivalled. Referring to sculpture, he supposed that Flaxman must be still considered the first of English sculptors, although good work had been recently done by Thorneycroft, Leighton, and others. He thought at any rate we might

console ourselves with the reflection that nowadays it would not be possible to produce so bad a statue as that of the Duke of Wellington at Hyde Park Corner. In architecture our position was attested by the numerous well-designed and artistic churches in most of our towns, and by our improved public buildings, although he thought that our house architecture still required improvement. Another branch of art on which he entered with some hesitation, because the subject was so large and there had been so much controversy about, was that of the decorative and industrial arts, which were still classed together. He did not object to the classification, but at the same time he must point out that although almost all industrial art was to some extent decorative, yet some decorative art, such, for example, as some paintings on walls, ceilings, and some bas-reliefs, lay beyond and above the mere industrial. By industrial art he understood the art of making every manufactured article which might be useful as beautiful as possible, so that they might not only contribute to our comfort, but educate our sense of beauty—one of the highest faculties given to man. It would be simply to deal in platitudes if he were to enumerate the advantages of that form of art. They knew how it employed labour, and how it employed female labour, which to his mind was of very great importance, for in that department of art women were as well qualified to excel as men. But it was important further, as providing opportunities for the discovery of genius, which otherwise would have remained neglected; and, above all, it was a matter of great national importance, for if they would sustain the daily-increasing competition with Continental nations, they must move on; they would have to improve in industrial art or they would be left behind by other nations. So far as decorative art was concerned, he knew there were some who thought that houses were decorated better in the early part of the last century than at the present time; there were those who looked back on the reign of Queen Anne and the First George with a lingering regard—days which he could not help thinking derived part of the enchantment from the distance from which they were viewed. It might be admitted that some part of house decoration might have been better done in the reign of Anne than was the case fifty years ago, for at that time decorative art was at its lowest ebb in England; but since that time there had been an immense revival. He was not only referring to the houses of the rich, but he was referring as well to the houses of the poor. It appeared to him that they saw fewer of those abominations of form and colour on the walls of cottages than they used to see, and he thought that they were replaced as a rule by more respectable works of art.

THEATRES.*

BY WALTER EMDEN.

(Continued from page 198.)

I WILL now refer to the action of the Lord Chamberlain, magistrates, and Metropolitan Board of Works, as regards the construction of theatres. In building a theatre within a certain district, before it can be opened, the plans, &c., have to be submitted and the theatre inspected by an officer appointed by the Lord Chamberlain, by whom theatres are licensed. Outside this district they are under the supervision of the magistrates. As a protection to the public that theatres are well constructed, no doubt the Lord Chamberlain's supervision was extremely useful, and the fact that the loss of life in theatres under the jurisdiction of the Lord Chamberlain has been so extremely small ought to be considered a proof of the benefits of this supervision. For this reason I cannot but consider much of the great movement now made about theatres in England as the result of general scare; still, when as now, a very large number of theatres are built in extremely contracted and varied positions it is no doubt very necessary that there should be some more regular authority, and one thoroughly conversant with building matters, in whose hands the supervision and guiding of the construction of such public buildings should be placed. That this supervision has so far been placed in the hands of the Metropolitan Board of Works is no doubt calculated to improve the safety of the public in theatres, and although it may create a considerable feeling of opposition and unpleasantness at first, particularly where theatres have been opened for long periods without accident, and the managers are called upon to make considerable structural alterations, still there is no doubt that when this feeling wears off it will be generally acknowledged that benefits have been derived therefrom. I do not wish to suggest that a speculator, for the purpose of making money, would build a theatre in any position and anyhow, but the supervision gives a surety to the public that there cannot be any possible risk of a theatre being built except with every possible facility for ingress and egress, and every other necessary precaution being taken. Of course, a theatre being a complicated building, it is extremely difficult for a body like the Board of Works or its officers to be at once so thoroughly acquainted with theatres as always to be perfectly correct in every opinion they express, or requirement they desire; but as the prin-

cipals in the office should be men of considerable experience in building matters, they ought not to take long before that difficulty is improved away. I can say from experience with the officials that they are in all cases quite open to reason, and if a question is properly stated, or a difference of opinion is properly laid before them, they will soon be found to take a correct view of the same, and rather facilitate than oppose the architect in his duties. No doubt in the Building Act itself there will arise many differences of opinion, and if the Board err, no doubt they will err on the side of over-precaution; but, at all events, it is better that a little more money be expended, and a little more trouble given, than that there should be any uncertainty as to the safety of the public for want of proper precautions. It would certainly seem desirable that, if the Board of Works are to have the supervision of theatres, there is no necessity for the supervision of the Lord Chamberlain's office, particularly where it is for one and the same object. It seems somewhat absurd that, after depositing the plans of a theatre with the Board of Works, and after passing through the stages of alterations until they express themselves satisfied and ready to grant their certificate, it should still be necessary to deposit plans with the Lord Chamberlain, for him to do the self-same thing which he does by his approval, and granting the licence for stage plays, &c. It may be said that if the Board of Works grant their certificate the Lord Chamberlain would not refuse his approval, but that is only another argument for not multiplying uselessly the difficulties and costs in building a theatre, which are already quite many enough. The Lord Chamberlain's censorship of plays is extremely desirable, and should, if anything, be extended, but still it would be very much better if the whole question of the construction of theatres rested with the Board of Works, or some such efficient authority. The magistrates—the other body in power—are likely to be misled, and, having usually no practical knowledge of the subject, are liable to take up impracticable theories, and then be very difficult to move from them. It seems to me that it would work more justly if in all public buildings under their authority, which have been approved as safe, and properly erected, by the Board of Works, a permanent licence were granted, subject to supervision or closing if they became disorderly houses; otherwise the licence once given should remain in force, the managers always maintaining any necessary regulations made from time to time for their safe and orderly working by the authority in whose hands such matters were placed. No taking out of yearly licences should be necessary. Many magistrates object to certain very respectable classes of places of amusement on some particular principle. Again, anyone, with or without reason, can lay a formal objection on some question of exit or other matter, which, after proper examination, turns out to be a myth; but it still gives no end of useless trouble on licensing day; in fact, the yearly licensing system of places of amusement is absurd, and in my opinion there is not a single argument in favour of maintaining such a system.

Prevention from Fire.

In dealing with this portion of the subject, the means of exit and entrance must be more directly referred to. It is now a requirement of the rules of the Board of Works, that there shall be at least two exits from every part of the house; that the floors of passages, staircases, lobbies, corridors, and landings shall be of fireproof or fire-resisting materials, and every staircase for the use of the audience shall be separate and enclosed by brick walls. There shall be no winding steps, and every opening in the proscenium walls—that is, between the stage and the auditorium—shall be closed by an iron door, and the openings are generally limited to one of a specified size. All theatres now in London are naturally not built of materials calculated to resist fire, although staircases, corridors, &c., may have been made to fulfil the requirements of the Board of Works; but in the event of a fire the passages, corridors, &c., would, I believe, in every instance take the whole of the audience without overcrowding; but the danger in case of fire principally arises from the fact that a panic ensues, and the people are apt to rush to one entrance, particularly the usual one to the building, and block it before they get into the corridors. As far as possible, one of the best arrangements for the protection of the public is that the different entrances to each part of the house should be on either side of such part, or as far apart as possible. If two entrances are close together the crush towards them would be but little relieved by the fact that there were two exits at one point instead of one, but by the entrances prominently situated being apart, the panic to a great extent ceases. The struggle and cries add to the excitement and panic, but when the way out is comparatively clear the panic soon ceases, and the danger in a theatre, as I have said, is the panic. If the crowd be orderly, less than ten minutes with the ordinary entrances at work will clear any London theatre. It is customary on either side of the gallery to have doors, which can easily be broken open, which doors lead into the staircases from the private boxes and upper circles to the corridors at the street-level, and it is also necessary now to have an extra separate staircase from the gallery direct to the street.

The pit arrangement is of a similar nature: it has doors which can be easily broken open at each side, and also an extra separate

* A paper read at a meeting of the Architectural Association on the 16th inst.

and direct exit to the street. The upper circle, dress-circle, and stalls have each staircases on either side leading to the corridor on the street-level; often the dress-circle is on the street-level. Of course, if the nature of the site will admit, on any level of extra exit-doors direct on to the street they should be made. There is also usually a royal entrance, which forms an extra exit in case of fire from these parts. No staircase can be less than 4 feet 6 inches wide, and that staircase can be used only to accommodate 400 persons. Staircases have to be increased by 6 inches for every 100 extra persons up to the maximum of 9 feet; but I consider that no staircase from the pit or gallery should be less than 6 feet in width, and, as far as possible, the staircases should be built in short flights with half-landings at the bottom of each flight. The proscenium wall must now pass right through the roof dividing the building into two distinct parts. It is necessary for the scene-dock, property-rooms, carpenters' shops, and store-rooms to be closed off from the rest of the house by brick and fireproof construction. The most constant source of fires arises from the use of gas. There are such a number of joints left ready for connection to floats and battens for lighting up the scenery, that there is always of necessity a considerable escape, and the material used for scenery is of such a highly-inflammable nature that but for workmen being continually at hand many more fires would occur. It would be extremely difficult, perhaps impossible, to construct a stage and work its machinery, which would be absolutely fireproof, with the present known materials, though much might be done to make it safer. The immediate neighbourhood of fire-hydrants, together with the fact that there are now no workshops allowed in the upper parts of a theatre, at least over the auditorium, all tend to reduce the chance of a fire on the stage. Taking it for granted that the regulations of the Board of Works are complied with, the real risk in theatres of fires is to the insurance offices. I do not believe, except the chance of suffering a few bruises in the worst of the rush, anyone would be seriously injured, though there is always the chance of an accident in the safest of buildings, which nothing can guard against, where fear governs a large number of persons. Over each extra exit there should be an oil-lamp, so placed that if the gas went out the exits could be seen at once. As the public are educated into the facts, and see promptly the means of extra exit—for all exits should be prominent and easily distinguished—they will divide into separate streams, when the greatest danger is done away with. The following are some few suggestions for the protection from or prevention of the spread of fire. In a new theatre it would be easy, without any considerable extra cost, to erect a building, as far as the auditorium is concerned, in a practically fireproof manner, although no doubt the use of wood in the auditorium very greatly assists the sound, and the loss might be very much felt in a large theatre; in one of this size it would not be of such vital importance. The means to be proposed must naturally partake more of the nature of prevention than absolute protection, as it would no doubt be impossible to build a theatre in all respects fireproof, although in the auditorium there would be practically nothing but the seats and curtains to take fire. In building warehouses where concrete and iron are used, no doubt there is a very considerable objection to the use of iron, as when it gets overheated it twists and possibly pulls down the whole of a floor which might otherwise have stood if it had been constructed of timber. But in warehouses there are large quantities of goods stored which serve as fuel to the fire, and are the cause of the heat which twists the girders. Remove this fuel, and the fire has not the means of life, having nothing to feed itself with. Therefore, where there are no stores to keep up a fire, a construction of iron and concrete would stand thoroughly well, and would not be subject to the same objections as in a building of the warehouse class. First, therefore, construct the whole of the circles of iron and concrete. This can be done in a very simple manner by rolled iron joists and concrete arches at a very little extra cost, and in new theatres might be made a regulation of the Board of Works. With regard to any woodwork which it may be necessary to employ for fixing the box-fronts, or to attach the lathing to for the under ceilings, the whole of it can, as well as the plaster and decorations to it, be coated in asbestos paint. The main structure of the roof can also be executed in iron, while the ceiling itself could be made in panels of a decorative class without any material in it likely to take fire. There is no insuperable reason that the whole of the circles should not be enclosed by brickwork walls, as the corridors and staircases have now, under the present regulations, to be entirely of stone or concrete.

These suggestions cover the auditorium. There is no doubt that an iron curtain is the ostensible means of cutting off the stage from the auditorium, but a curtain of this description is extremely cumbersome, and liable to get out of order, so that other means would be much more desirable if they are possible. In France an iron wire gauze curtain is used, but a curtain of asbestos cloth would certainly be effective, at least for a time. With the auditorium of fireproof construction, the whole question resolves itself into one of keeping the flames on the stage back, and staying a great deal of the draught so fatal in spreading fires, and thus giving the audience and *employés* sufficient time to get out of the building. In the construction of the stage a large portion of it could be very easily constructed of iron. There is no unalterable

reason why all the sides of the stage should not be constructed of iron and concrete, while the centre or working portion of the stage could be covered with asbestos paint, so as at all events to be able to resist fire for some considerable time; and such being the case, the question is either one of available exits or good appliances to extinguish fires. Referring to the greatest danger on the stage—the use of gas—if electric lighting were to become generally used upon the stage and auditorium the risk in theatres would be greatly reduced, and with such precautions as have here been named a fire of any consequence would be of very rare occurrence. Of course, in theatres there must be large quantities of rope and canvas, &c., as well as wood in the machinery and scenery which it would be impossible to render absolutely fireproof, and therefore for this reason prevention from spreading rather than thorough protection from fire must be obtained, which I would suggest can be done by some such means as are here pointed out, and to complete such course of prevention it only remains to remove the greatest cause of fires—gas—and substitute for it another means of lighting, which, so far as the inventions of the present day go, must be electricity.

THE EXPLORATIONS AT HISSARLIK.

THE following letter has appeared in the *Times* from Dr. William Dörpfeld, architect, in explanation of his article on the remains at Hissarlik, which appeared in the *Allgemeine Zeitung* in September, 1882:—

In March, 1882, I was engaged by Dr. Schliemann to assist him in his excavations at Hissarlik, and for five whole months have, on the one hand, along with Mr. J. Hoffer, a Viennese architect, investigated the different settlements already discovered there with special reference to their construction; and, on the other hand, have, as architect, aided Dr. Schliemann in the excavations he undertook to clear up finally the Trojan question. The results of these labours will be stated in detail by Dr. Schliemann in a voluminous work he is about to publish, which will contain illustrations of the most important objects found in the various strata. At the request of Dr. Schliemann I have given a brief outline of the chief results of the excavations in the article mentioned above; but there are some points in it which have been misunderstood by two of your correspondents, and which I should therefore wish to explain clearly.

The latest excavations have once for all established the fact that six different settlements have existed, one above the other, on the fortress-hill of Hissarlik. These may be severally recognised by their buildings, fortifications, and layers of *débris*. If Dr. Schliemann in his work on "Ilios" assumes the existence of seven settlements, this is because he adds to the other six a so-called Lydian one, of which, however, as he himself points out (p. 588), only pottery remains, and nothing in the shape of walls.

Among the six settlements two only are of importance, the second counting from below, and the topmost; they alone contain remains of buildings which are remarkable from their size or architectural character, and alone possess an artificially levelled platform which extends over the whole acropolis. The other settlements—the first, third, fourth, and fifth—were little better than villages, containing only small dwelling-houses, and with the exception of the fifth were probably confined to the limits of the acropolis. In the case of the fifth, we ascertained that its houses extended beyond the earlier acropolis. In contrast with the two principal settlements, we found, particularly in the case of the third, fourth, and fifth, no clearly marked stratum everywhere easily recognisable, but their layers of *débris* often overlap one another, and in different places are of different depth. This is due to the circumstance that their buildings have always been erected on the ruins of those below them, without the surface of the hill having been in any way levelled. Nevertheless the house walls of these three poor settlements can, if closely examined, be easily recognised. This brief description of the exact character of the ruins is no hurriedly conceived hypothesis, but the fruit of long and conscientious researches; I may add that it has been confirmed by all the scholars who have visited the site of Troy while the excavations were going on.

If, however, the existence of six different and easily recognisable settlements at Hissarlik can no longer be doubted, the question still remains open as to the precise age of the several layers representing them. Dr. Schliemann has hitherto refrained from assigning exact dates to the older cities, but he terms the five lower settlements "prehistoric," and justifies this name by the existence of extremely primitive pottery, stone axes, and hammers, and thousands of other rude stone implements discovered in them. Above these five settlements he places the Lydian one already referred to, since dark pottery of a peculiar kind is found in abundance just at this level, which he compares with the similar archaic Etruscan pottery of the *terramare* of the Emilia and early tombs elsewhere in Italy. In the uppermost stratum of the ruins he recognises, on the ground of the archaic Greek, Macedonian, and Roman pottery, sculptures, and coins found in it, the Ilium of the Hellenic and Roman periods.

On the other side it has been objected that the second city from below, which has certainly perished through some violent catastrophe, is the Macedonian Ilium destroyed by Fimbria, B.C. 85, and that no very ancient settlements can consequently have existed on Hissarlik. Such a theory, which displays an utter ignorance of all the facts, needs no contradiction. It is otherwise with a hypothesis which has found supporters in *The Times*, and which maintains that the uppermost city is the Roman one, the fifth prehistoric city being Macedonian, the fourth Greek, and the third pre-Greek, while the second must be the city around which the war celebrated in the "Iliad" was carried on, the first alone being of primeval origin. This hypothesis is certainly capable of scientific discussion, as it endeavours to harmonise in a simple manner the actual condition of the ruins with historical tradition. But this is not sufficient to prove that it is right. From an architectural point of view it can neither be proved nor disproved, since none of the buildings belonging to the first five cities display any architectural characteristics which could even approximately determine their chronology. The walls of the first, third, fourth, and fifth cities are built in the simplest way, either of rough stones cemented with clay, or of bricks of unbaked clay, and consequently exhibit a species of masonry which has been in use in the Troad from the earliest epoch to the present day. Architectural remains which belong to the archaic Greek and Hellenic period occur neither in the fourth city nor elsewhere upon Hissarlik. Of the two edifices which alone probably belong to the Macedonian age—the large marble temple of Athena and a small Doric edifice of porous stone—only the blocks belonging to their upper parts have been found; but their foundations, and consequently the exact sites on which they stood, cannot be determined with certainty. The other buildings on the acropolis of Novum Ilium, so far as their age can be ascertained, are of the Roman epoch; among these I may mention a magnificent *propylæon* and a large double *stoa*. Under these circumstances, it is true, the question as to the depth to which the remains of Greek and Roman buildings extend below the surface of the soil cannot be answered positively. On the other hand, Dr. Schliemann's statement that no Greek or Roman architectural remains are found at a greater depth than two mètres can be contradicted by no one, since it exactly describes the facts. The statement, of course, applies only to the hill of Hissarlik itself, as Dr. Schliemann has already pointed out in "Ilios," since even the Roman buildings erected on its sloping sides reach down to the level of the plain.

If, therefore, as architects we can find in the method of constructing the walls not the slightest ground for assigning a fixed age to the earlier settlements, we must turn, for an answer to this question, to the objects discovered in the houses, such as pottery, stone weapons and implements, ornaments, jewels, and the like. All these objects have till recently been exhibited for three years and a half in the South Kensington Museum, and are now to be seen in the Schliemann Museum at Berlin, where, as was the case in London, they are classified according to the strata in which they were severally found. It is the same system of classification as that adopted in "Ilios." I, as an architect, do not feel myself qualified to pronounce an authoritative judgment upon the age of these different objects; but prehistoric archaeologists, after a careful comparison of them with similar objects discovered elsewhere, have from the first agreed that the pottery found below the uppermost stratum—that is, at a greater depth than two mètres beneath the surface—must all be assigned to a remote antiquity.

SCOTTISH EXHIBITION OF OLD MASTERS.

THE Board of Trustees for Manufactures in Scotland have resolved to organise in Edinburgh a loan exhibition of paintings and drawings by old masters, and portraits of eminent Scottish men and women. According to the *Scotsman*, more than half a century has elapsed since the last of a series of six exhibitions of old masters was held under the auspices of the Royal Institution for the Encouragement of Fine Arts. It may, perhaps, be permitted to hope that the forthcoming collection will prove but the first of a new series, not limited to six; that, in short, we may yet realise on this side the Tweed regularly recurring, if not annual, exhibitions similar to those which, for many winters past, the London public have enjoyed at the hands of the Royal Academy. Much will, of course, depend on the amount of support accorded to the present enterprise, in the first instance by owners of works of art, and subsequently by the public in the way of attendance. As regards the former, a decidedly encouraging prospect is held out. In a circular they have issued, inviting contributions, the Board refer to the great additions made during the past fifty years to many private collections in this country; and it would seem that not a few of these are likely to be made available. Already the Board have received from various noblemen and gentlemen, as well as directors of public bodies, such offers of noteworthy pictures as lead them confidently to anticipate that the exhibition will prove the most interesting ever held in Scotland. Other collectors who may desire to contribute will be gladly heard of by Mr. Cornillon, acting secretary for the undertaking, at the Royal Scottish Academy

National Galleries, Edinburgh. It is in these galleries that the collection is proposed to be hung, the intention being that the exhibition shall be opened in July, and continued over August and September, the months when the city is thronged with visitors.

THE GLASGOW ARCHITECTURAL SECTION.

AT the closing meeting of the session of the Architectural Section of the Philosophical Society of Glasgow, on Monday evening, Mr. James Sellars, the president, delivered an address on "The Work of the Section: Past and Future." Alluding to the work which had been done during the session, he claimed for it that it had not only been of great practical value to the members, but of some public service. The paper on "Building Stones," by Dr. Wallace, was on a subject which deserved great attention in Glasgow in view of the important buildings in immediate prospect. Too little attention had hitherto been given to the selection of stone. Buildings erected forty or fifty years ago seemed to weather better than those erected four or five years only, but whether that was in consequence of the older buildings having been seasoned before the atmosphere of Glasgow got so smoke-laden and impregnated with injurious gases from the chemical works, or that the local stone had deteriorated in quality, he was unable to say. He was inclined to think that the somewhat remarkable extent to which buildings erected in Glasgow within the last eight or nine years showed evidence of decay, might be partly due to the extraordinary demand for building stone during that period, resulting in material being used which in quieter times would have been rejected as unfit for use, or, for the same reason, stones had been used immediately on being cut from the quarry, without any chance of being seasoned or of getting rid of the "quarry sap" before being built into the wall. The most eminent authorities were agreed that stone should be seasoned just as wood is seasoned before use. Passing on to the future work of the section—to subjects which might well engage the attention of gentlemen engaged in all branches of the building trade—Mr. Sellars first referred to a question which, he said, had arisen in connection with the proposed new Police Bill—viz., the desirability of having a separate Building Act, applicable not only to the city but to the suburbs, and dealing with all questions relating to the erection of buildings. That such an Act should be obtained was a view held very strongly by the Glasgow Institute of Architects as a body, and the present was undoubtedly a favourable opportunity for obtaining it if it was necessary. The principle of embodying building clauses in a Police Act was, its opponents said, out of date, and inadequate for the purpose in a great city like Glasgow. Mr. Sellars having described the clauses in the new Police Bill dealing with the construction of buildings and the provisions made for protection from fire, contrasting these with what was done in the same direction in the Metropolitan Building Act, next referred to the increased attention which was given to sanitary matters. He thought the public, and especially that part of them who had to do with the designing and construction of houses and their drainage systems, ought to be thankful that the subject was assuming an importance it had not before attained. The professional men—and there were many—who had given such things special attention for years, and the honest, conscientious tradesmen would have their work appreciated, while it would seem that it was no longer an economy to dispense altogether with the services of an architect, as was too much the case—especially in the erection of dwelling-house property—and to leave the providing of a large proportion of dwelling-houses to speculative builders innocent of an idea on sanitation, who built to sell, and who in turn left the laying and perhaps the arrangement of the drains as well, and the arrangement of the internal plumber-work, to whoever would do it cheapest. It was said that cheap work of any kind was dear in the end, and that was specially true in regard to everything about a house. It was a popular delusion that every house had an architect, and the result was that when such a state of matters had been revealed as had been done by these sanitary organisations it was immediately said, "The architects must be to blame." That feeling was certainly not discouraged by the new order of beings calling themselves sanitary specialists who had recently sprung into existence. It was too much the fashion to abuse the architect. He was the favourite butt of the riders of all sorts of hobbies, who charged him full tilt, and endeavoured to find a crevice in his armour that they might overcome him, and glorify themselves over his prostrate form. He seemed a convenient peg on which to hang all sorts of complaints; a sort of buffer placed between the public and the alleged sins of the builder and the plumber; a shield to receive the blows of righteous indignation which ought to fall on the layers of unjointed drains, the makers of unventilated traps, and the constructors of insanitary houses. Mr. Sellars wished to point the moral to be drawn from this increased attention to and extended knowledge of the subject on the part of the public—namely, that it was incumbent on architects and tradesmen of all kinds to give increased and more general attention to sanitation. In conclusion, the chairman called attention to a subject which he said had

before engaged the attention of the section—viz., the providing of better dwellings for the working-classes, the earners of less than 20s. a week, persons belonging to the labouring classes, who with large families were from force of circumstances compelled to herd—he had no other name for it—with the very dregs of society, the criminal classes. The problem was, he admitted, undoubtedly a difficult one, and whoever could solve it would deserve well of Glasgow.

A vote of thanks was awarded to the president for his address.

THE BIRMINGHAM EXHIBITION.

THE Spring Exhibition of the Royal Birmingham Society of Artists was opened on Monday. Including some 250 oil paintings, which are restricted to two galleries at the Spring Exhibition, and a small room full of etchings and studies in black and white, the collection comprises altogether some 900 works. Of these, the large majority are exhibited now for the first time; but a few of the choicest have been culled from recent Academy and other London exhibitions, or are lent for the purpose of the exhibition by private gallery owners. There are comparatively few works of dominant interest or excellence this time, but the average standard is satisfactory, and local art is on the whole very creditably represented. Some of the most striking and meritorious examples are by past or present Birmingham artists.

One of the rooms is occupied entirely by sketches and studies by the late Mr. Allen E. Everitt, for so many years honorary secretary to the Society. These are 160 in number, and, the *Birmingham Post* says, they will be quite a revelation to those who only knew Mr. Everitt's work by his later-exhibited pictures. A very large proportion of them illustrate Birmingham and its immediate neighbourhood, and these, we trust, may be secured for the town. If it be any way possible they ought to be secured, for it is scarcely once in several generations that the opportunity presents itself to any locality of obtaining records of so much artistic and historic value. The records vary from rapid and effective memoranda to the most elaborate and minutely-comprehensive expression of endless detail. Aston Hall he had studied from every point of view, within and without, and here its terraces and walks, its staircases, galleries, fireplaces, chambers, &c., appear and reappear in a succession of most admirable sketches. The old houses in Deritend and Digbeth, picturesque bits at Moseley and Handsworth, our older chapels and churches, bits of Birmingham that have now disappeared, but are not yet forgotten (e.g. Ann Street as it was in 1873), half-timbered and other houses in the outlying areas, the finer architectural features of our neighbour towns—Shrewsbury, Ludlow, Warwick, Coventry, Worcester, Lichfield—records of visits to more remote parts of England and to the Continent—all these are rendered with a fineness of hand and a soundness of judgment very remarkable. Mr. Everitt has gone over all this ground, taking portraits of all that is quaint, or beautiful, or interesting in the architecture, drawing with unaffected reticence, giving us an abstract of essential features, rightly accented, and instinctively refraining from the one touch more that would have spoiled them.

THE AMERICAN TARIFF ON WORKS OF ART.

THE news that the United States' Senate has voted an entrance duty of 33 per cent. upon all paintings is causing a great sensation in the French world of art. This ad valorem duty of a third is to be levied upon the price actually paid by the amateur to the artist, and in order to avoid fraudulent declarations a clause has been introduced into the Bill whereby the Government is authorised to acquire any picture coming into the country at a small advance upon the declared value. The avowed object of the measure is to protect the rising school of young American painters, and it is bitterly remarked that in the great majority of cases these artists have pursued, or are still pursuing, their studies free of charge, either at the French Ecole des Beaux-Arts, or in the studios of the great artists whose works are henceforth to be subject to this prohibitive duty. Furthermore, their reputation has been gained and consecrated by the prizes and medals of the Paris Salon. It is scarcely to be wondered at that this extraordinary notion of gratitude, towards the masters who have formed the "rising school of American artists" referred to should have aroused a lively feeling of indignation. M. Albert Delpit expresses the general sentiment in the columns of the *Evénement*, by demanding (1) that the School of Fine Arts shall henceforth be closed to all American students, except on the payment of heavy fees; and (2) that the Salon jury shall be debarred from awarding any recognition to the works of American artists. One can hardly help sympathising with our neighbours in this matter, particularly as England also, though, of course, to much less extent than France, receives many art students from the New World.

When the news of the raising of the United States' tariff on foreign works of art become known, the American artists residing in Paris held a meeting and protested energetically against this proposed tax. The following resolutions were passed unanimously:—

"Considering that the raising of the entrance duty into America on the works of foreign masters will exercise a fatal influence on the development of art in the United States; that the majority of American artists owe their artistic education to French masters; that they profit by the hospitality and free instruction offered by the French Government at the Ecole des Beaux-Arts, as well as that afforded in other private schools; that they are deeply sensible of the impartiality shown by the juries of the various exhibitions, the American artists residing in Paris declare that they experience a deep feeling of indignation at the thought that the works of the men to whom they owe so much should be subjected to any tax whatever on entering American territory; and that they hereby petition Congress to repeal the law."

The meeting finally elected as members of a committee to draw up this petition:—Messrs. G. P. A. Healy, F. A. Bridgman, J. S. Sargent, D. R. Knight, Ch. Sprague Pearce, J. Stewart, F. S. Dellenbaugh, and W. Blackman.

It may be added that a protest of similar kind has already been published in a New York journal, under the title of "Protest of the Society of Young American Artists."

On this subject our Paris correspondent writes that the exasperation of French artists at the preposterous act of the Federal Government is rising dangerously high. At the Beaux-Arts and in the studios of private masters it forms almost the sole topic of conversation, and an idea may be formed of the prevalent feeling from the fact that one of the most eminent of French painters, and the head of a great *atelier* in which there are many English and Americans, has openly declared before all his pupils that, unless the law was absolutely repealed before November next, he would never receive another American in his studio, and would strongly urge their absolute exclusion, not only from the Ecole des Beaux-Arts, but also from the Salon and all other public exhibitions.

EDINBURGH ARCHITECTURAL ASSOCIATION.

THE usual fortnightly meeting of this Association was held on the 21st inst., the president, Mr. MacGibbon, in the chair. Mr. D. W. Stevenson, A.R.S.A., read a paper entitled "System and No System in Art Education," in the course of which a comparison was made between the opportunities for obtaining education in their art at the disposal of students of architecture in Edinburgh, London, Paris, and Rome, details being given of the architectural sections of the schools of the fine arts in each of these cities, that of Paris being the most complete. Out of seventeen professors in the Paris school there were ten more or less directly connected with architecture. The progress of pupils was tested, and their zeal stimulated by frequent competitions, while prizes to the amount of 150*l.* a year—the income of legacies left to this department of the school—were at the disposal of the directors; and, in addition, the "Grand Prize of Rome," each year granted by the Government, enabled the winner to spend three years in Rome, where recently a pupil of this school, M. Nenot, gained the premium of 2,000*l.* offered by the Italian Government for the best design for a memorial to King Victor Emmanuel. This fact was considered a practical comment on the neglect of the study of architecture in the schools of art in Rome at present. The Royal Academy of London had, since 1870, well-equipped classes for architecture, and classes also existed at Kensington. But nothing to be compared with the complete organisation of the French school was to be found in this country; while in Edinburgh the student of architecture was left to fight his way single-handed through difficulties which only the most enthusiastic could overcome. Provision for affording the students of architecture in Edinburgh a more systematic course of study was urged not only on the attention of the profession, but of the public. At the conclusion of the paper, a hearty vote of thanks was accorded to Mr. Stevenson.

On Saturday afternoon the members to the number of sixty-five travelled to Dalkeith for the purpose of visiting the old Collegiate Church, which stands on the north side of the High Street of the burgh. The company were met at the entrance gate to the church by Mr. Inglis, the clerk of works, and directed through the building. In the course of their examination, Mr. MacGibbon, president of the Association, read a few notes which had been prepared by Mr. Stewart, chamberlain to the Duke of Buccleuch, respecting the edifice. The first structure on that site was erected in 1368, and was dedicated to St. Nicholas. It was 78 feet long, 53 feet wide, and 35 feet in height. The tower was 85 feet high. In 1406 Sir James Douglas rebuilt the chapel, and it was formed into a collegiate church in 1477, under the deanery of Restalrig and diocese of St. Andrews. That deanery was dissolved in 1592. The church was rebuilt in 1767, and upon one of its two bells there is a Latin inscription "Decora domine tuæ sanctitas O Jehova Dierum in Longitudinem; John Milne, facet, Edinr., 1768." In 1854 the Duke of Buccleuch caused extensive repairs to be made

on the western division of the building, and it was then rendered more comfortable for a place of worship. The walls of the choir, however, are roofless, and nothing of the internal furnishings remain; even the stones of the floor have been removed. On the north side of the choir is the vault belonging to the Duke of Buccleuch's family. It contains many ancestral remains, beginning with the second earl, who died in 1651, down to the late Duke of Buccleuch, who was interred there. The recumbent sculptured figures of the first Earl of Morton and his countess, much defaced by the action of the elements, and broken, are lying in the choir. The company then adjourned to Dalkeith Park, where, after looking into the elegant little chapel erected within the grounds, they proceeded to the mansion-house of His Grace the Duke of Buccleuch, where they were shown through the principal apartments by Mrs. Gibson, the housekeeper, and Mr. Inglis. After hurriedly glancing at the numerous art treasures which have been collected within the palace since its erection, nearly a century and a half ago, the company returned to town.

THE RAPHAEL CENTENARY.

THE commemoration of the four-hundredth anniversary of Raphael's birth was celebrated in Italy on Wednesday. According to the *Times*' correspondent in Rome, the morning broke heavily, and drizzling rain was falling. But as ten o'clock approached, the clouds passed away, and the pilgrims from the Capitol to the tomb in the Pantheon were able to start at the time appointed. A platoon of the ancient corps of the Vigiles, in their brass helmets, led the way, and then followed the municipal band, which played along the entire route. Next came two of the Fedeli, as the municipal servants are called, in their quaint mediæval costume, carrying large wreaths of oak leaves, with gilt acorns, the gonfalon of Rome, borne by an officer of the Vigiles, and the banners of the fourteen regions into which Augustus divided Rome, displayed by men of the same corps. These preceded the Duke Leopoldo Torlonia, Syndic of Rome; Signor Baccelli, Minister of Public Instruction; the venerable Count Mamiani, representing the city of Urbino; Baron Tautphœus, the Bavarian Minister, expressly charged to represent King Louis on this occasion, and the Marquis Gravina, Prefect of Rome. The members of the municipal and provincial councils followed. Then came in succession the members of the Academy of St. Luke, the members and students of the British Academy of Fine Arts at Rome, headed by their vice-president, Mr. Charles Poingdestre, the professors and students of the French Academy of Fine Arts, and the members, professors, and students of the various other foreign academies of fine arts in Rome, each with its memorial wreath, the members of the International Artistic Association, carrying the flags of all countries, the College of Engineers and Architects, the Society of Amateurs and Lovers of Art, the Society of Water-Colour Painters, the Roman Society for the Encouragement of Art, the Mosaic Workers, the Municipal Commission of Archæology, and many others.

The line was kept by the Vigiles, and the streets traversed by the pilgrims were crowded with people. The great bronze gates of the Pantheon were thrown wide open; the procession passed in, and drew up beneath the dome; the black veil hung in front of the niche fell, and disclosed the newly-cast bronze bust of the Prince of Painters—a copy of that in the Glyptotheca of the Capitol—and the simple ceremony of placing the wreaths commenced. When the space around the niche was covered, the wreaths were laid temporarily in front of the altar, behind which Raphael's remains lie, and on the floor before it, until a large area was hidden; and while the wreaths were being deposited, there fell from all sides showers of small bunches of the violet, the "mammola bella Maria," which Raphael, writing to one of his uncles in July 1514, said he had found in Rome. Many of the wreaths were made of the loveliest flowers. That sent by the King of Bavaria was of oak leaves, with gilt acorns. That of the British Academy was of laurel, and every one presented by the academies was tied with broad silk streamers of the colours of the country which had presented it, with the name of the Academy in gold letters upon them.

At the commemoration in the hall of the Horatii and Curiatii, on the Capitol, in the afternoon, the King and Queen were present. The Commendatore Quirino Leoni's discourse in honour of Raphael was an admirable review of the great painter's life and works, and of the times which gave birth to his genius. The *cantata* composed by the Maestro Falchi for the occasion, and sung by the members of the Academy of Santa Cecilia, a chorus of two hundred voices, surpassed what was expected from this rising composer's high merits, and met with loud and long-continued applause.

The Hall of the Tapestries was set apart for the exhibition of the beautiful cabinet picture by Raphael, of *Apollo and Marsyas*, borrowed by the Municipality for the occasion. The King and Queen, on leaving, lingered a long time admiring the work, and congratulated its fortunate owner, Mr. Morris Moore. This gentleman's large donation towards the purchase of Raphael's house at Urbino, some years ago, was referred to with gratitude by Professor Leoni in his discourse.

The Trastevere witnessed a remarkable scene. The Duke Ripalda, considering himself ill-treated by the Government, has kept the Farnesina closed since the celebrated grove was cut down some years ago, but on Wednesday he withdrew his prohibition. A large crowd had assembled there long before the doors were opened at ten o'clock. The hall where the Cupid and Psyche frescoes are was literally crammed, and new comers streamed in all day long, delighted to see their old favourites again. Many thousands, among whom the Roman populace formed the majority, must have visited the Farnesina. At three o'clock in the afternoon the crowd waiting their turn to get into the hall extended out through the garden into the street. In the evening the Trastevere and the House of the Fornarina were illuminated.

ARCHÆOLOGICAL LECTURES.

A COURSE of lectures will be delivered by Professor C. T. Newton, at University College, London, during the ensuing term, on the useful and decorative arts of the Greeks and Romans, as follows:—(1) April 20, "Mines and Metals." (2) April 27, "Metallurgy." (3) May 4, "Writing and Writing Materials." (4) May 11, "Masonry, Carpentry, Materials used in Building." (5) May 18, "Fictile Art, Glass; Ivory as applied to Decoration." (6) May 25, "Materials of Clothing: Weaving, Spinning, Embroidery, Dyeing." (7) June 1, "Agriculture." (8) June 8, "Wine-making: Cultivation of Olive." The lectures will be given at 4 P.M. in the Botanical Theatre. The public will be admitted to the first lecture without payment or tickets.

By the statutes which the University Commission approved for Lincoln College, Oxford, a Professorship of Archæology and Art was to have been founded out of the revenues of that college. Through the opposition of the Bishop of Lincoln, visitor of the college, these statutes were opposed by the House of Lords, and did not receive the assent of the Queen in Council, so that the scheme for the Professorship consequently fell to the ground. Lincoln College, however, comes forward with a proposal to carry out the endowment of this chair, as originally intended, provided its contribution in this way is allowed in place of other contributions to the Fund for University Purposes. A statute will shortly be proposed for the creation of this Chair. The Professor is to lecture on the arts, manufactures, monuments, coins, and inscriptions of classical antiquity, and on Asiatic and Egyptian antiquities, or on some of these subjects. The electors are to be a representative of Lincoln College, the Regius Professor of Greek, the Corpus Professor of Latin, the Camden Professor of Ancient History, and the Principal Keeper of Antiquities in the British Museum.

AN AMERICAN STYLE OF ARCHITECTURE.

THE following circular has been addressed, by Mr. H. M. Congdon (the committee), to the members of the Institute respecting the competition for the proposed building for the American Institute of Architects, which is to be, if possible, American in style:—

Dear Sir,—You are invited to submit drawings for the above competition, upon the terms and in the spirit of the following report of committee to Board to Trustees upon a "National style." As a Committee of One to whom was assigned the duty of preparing a report for the action of the Board of Trustees of the American Institute of Architects, relating to the instructions given them at the last Convention, concerning the fostering of an "American Style of Architecture," by announcing various competitions to its members with a view to that end, I would report as follows:—

In my opinion the Board of Trustees cannot adopt in its entirety the results of the debate upon this subject, viz.: that a distinctively American style is probable, or even possible in the near future. Styles among civilised nations were born, not made to order; born, not new-fledged and complete, but gradually evolved from necessity and local circumstances, and the result is that which follows healthy growth and sound principles in construction and ornamentation. Such styles have endured, and are worthy of our admiration and respect to-day, and it is a perfectly natural sequence that in our new country, peopled as it is from the old world—all its nationalities being here represented—we follow precedent; and in the amazing hurry of our lives find time only to adapt, if we do not adopt the result of the lessons so learned. Moreover, the times are changed, and we change with them; travel, in its more comparative ease and safety, opens the world's highways and byways to us; steam, the telegraph, and illustrated books all tend to make the world's architectural history an open page for us to read and use to our own advantage. In this way, while we have gained in information, we have lost the concentrated energy that animated the builders of the olden time, and are apt to fall into the danger of ever seeking some new thing. Hampered by no traditions, we pick and choose here and there, and mould and adapt to our own uses, ideas of ornament and construction

that may or may not be suitable to the everyday needs of our intellectual life and our practical surroundings.

But out of this no distinctive ideal of any style that can be called national has yet been evolved. Our students have either been educated abroad, or instructed here by professors who are imbued with ideas so gained, and whose models and text-books refer rather to the past than to the future. Our colonial architecture was, of course, an adaptation of old-world ideas, often in a new form of construction, and was in so far a new departure. Gradually, the fact of timber construction being a necessity in extending the means of rapidly housing an increasing population has developed a vernacular style, which, having no artistic merit at first or, indeed, until recently, has at this present a decided charm in its best type—that of the country-house—both in its artistic effects, and its completeness in domestic comfort, without being a servile copy of anything known to us in books or illustrated magazines, and is owing to the best efforts of our architects having been put forth in that direction.

Ruskin defines architecture as a "political art," and therefore its highest development is to be found in cities, where wealth gives the means, and the highest type of intellect its impetus; and it is here that the greatest failures are apparent by their conspicuousness. The contrast between the cities of this new country and their prototypes is not one that causes any complacency on our part as far as their architecture is concerned; and yet we have the same starting-point, viz., that of sound construction and true principles of design, avoiding flimsiness on one hand and extravagance on the other. The question therefore arises, keeping these kinds in view, Can we graft upon the necessities required by local circumstance and honest truth in construction any new principles of design that may eventually be called "American"?

The attempt to answer this question has been decided for us, for the time being, in the instructions given the Board of Trustees as the result of the debate in the last annual Convention; the end will show whether those instructions were wise, and whether the consequence will be one of which American architects will be proud. With the above end in view, it is desired that the Board of Trustees present for open competition among its members a problem, or series of problems, to be worked out during the ensuing year, and the design submitted to be exhibited at the next annual Convention.

To remove the problem decided upon from the realm of the ideal, and to make it eminently practical, it may not be amiss here to announce that the nucleus of a building-fund has been started through the generosity of one of our Fellows, for a building in New York city, to be the official home of the American Institute of Architects, and for all its members. This building should contain a suite of rooms for that purpose, one of which should be sufficiently large to serve for lectures, conventions, meetings, exhibitions, &c. In addition, a parlour of moderate size, a library, and a reading-room. The rest of the building should be designed with such ample office accommodations for architects and other tenants, with stores and warehouses on the lower floor, that the rental would free the Institute from all such expense. The lot should be a corner one, say 50 feet by 100 feet, the longer side facing the south, the shorter one the west. Entrances may be on either street.

The competition will be hampered with no instructions as to material, design, or arrangement, other than the above, and is, of course, to include all necessary safety appliances and conveniences, sanitary heating, ventilation, and plumbing. Fireproof construction is to be desired. The fact that the records of the Institute have just been exposed to the great danger of fire in the building lately occupied by the secretary renders the question of fireproof qualities a very serious one. The Institute is now burned out, and the records, books, pamphlets, and photographs seriously injured, if not partly destroyed.

The rental of the proposed building must be based upon the average rates in this city, viz., from 1.25 dols. to 1.50 dols. per square foot of occupied floor space; and it is a necessity that this must cover the object named, viz., that of giving the Institute its accommodations free of the ordinary expense of rent, &c., where rooms are hired, and possibly render the Institute self-supporting in due time. Designs should at least show plans of floors and two elevations at a scale of one-eighth of an inch to the foot. The designs submitted to be forwarded to the Committee of Arrangements for the next annual Convention.

The Board of Trustees reserve the right to publish such designs as they see fit, without prejudice to the others. This, therefore, is the problem offered to those members who participated in the debate which resulted in the above instructions to the Board of Trustees, and all others who are interested in the subject, viz., the development of an "American Style" of architecture.

Mr. Chas. Forster Hayward, F.S.A., was lately called in to advise the Committee of the Colchester Corn Exchange Company in selecting the best out of three designs reserved by them under the distinctive letters A, B, and C. The one chosen was found to be the work of Mr. Edward P'Anson, jun., who has accordingly had the work put into his hands.

JOHN OF BOLOGNA.

A BOOK on Jean Bologne, which is based on manuscripts discovered by M. Foucques de Vagnonville, of Douai, has been lately published in Paris. In reviewing it the *Times* gives the following account of the sculptor's career:—

Jean Bologne was born in 1524 at Douai—a time and a place as favourable to the career of a great sculptor as could well be imagined. His youth coincided with the ripest and greatest period of Michael Angelo's glorious career; and although his home was far removed from the birth country of the Renaissance, the artistic relations between Italy and the Netherlands were, and had been for years, of the most intimate kind. Ever since the days of the Van Eycks Flemish artists had journeyed to Italy, and some of them had gained high honours there. Michel Coxie and Bernard van Orley had been admitted to the studio of Raphael, whose famous Cartoons were executed in tapestry under their superintendence at Brussels; and Jean Schoorel, of Alkmaer, was intrusted by his countryman Pope Adrian VI. with the direction of the works at the Belvedere. Jean Bologne served his apprenticeship under the famous Jean Dubroeuq, "gentilhomme de race, graveur et tailleur expert et sachant bien l'architecture" at Antwerp; and thence he set out in 1551 for Italy, to complete his artistic training in the city where Michael Angelo was still living and working. His personal relations to his master and model seem to have been slight. Jean Bologne used to tell his pupils many years afterwards how he went with his first independent study in clay to Michael Angelo's studio, and how the great sculptor remodelled it entirely with a few touches and, returning it to the astonished beginner, said: "Or va prima ad imparare e poi a finire" (Learn first and finish afterwards). Whether the young man was encouraged by this somewhat abrupt reception to repeat his visit we are not told; certain it is that, to use Cicognora's words, "he formed his taste and his style on the modern works of Buonarroti." After two years' stay at Rome, during which he copied many famous works of ancient and modern sculpture, the resources of the artist were exhausted, and he was compelled to cut short his Wanderjahre. But before recrossing the Alps he determined to see the city of the Medici. "Heaven," says Baldinucci, "which had predestined him to embellish our dear Italy with his works, no doubt inspired him with the idea." In Florence, at any rate, he remained for the rest of his days, leaving it only for occasional visits to Rome and other Italian cities. His own country he never saw again. His first protector was Bernardo Vecchiotti, a senator of noble origin, whose family is mentioned by Dante in the "Divina Commedia." He was famous as an enlightened lover of learning, and his patronage of artists was not limited to mere admiration or good advice. "Seeing," as Baldinucci naively says, "that the poverty of the young man stood in need of help rather than of counsel," he offered to receive him in his own palace and support him for three or four years so that he might finish his studies. Giovanni Bologna, as now he must be called, accepted the offer of a home; but rather than abuse the liberality of his friend he undertook decorative work for his maintenance. He, for instance, executed in *pietra serena* the altars and window-facings of the fraternity *del Ceppo*, and also worked under the architect Bernardo Buontalenti, at the ornamentation of the Griffoni palace. Very soon, however, a higher sphere was opened to the artist; Vecchiotti introduced him to Francesco de Medici, the eldest son and heir of Cosmo, who soon recognised Giovanni's merit and continued to employ him for the rest of his days, jealously watching over him, and only under extreme pressure allowing him to work for others. For soon the artist's fame began to spread, and princes and cities vied for the honour of possessing his statues and bas-reliefs. When Vasari in 1572 introduced him to the Pope he called him "the prince of Florentine sculptors," and he relates how the flying Mercury—molto ingegnosa cosa e certe tanto rarissima—excited the unbounded admiration of connoisseurs. Later on the Emperor Rudolph, the son of Maximilian, after having tried in vain to allure the sculptor to his court, conferred upon him the nobility of the Empire—an almost unprecedented honour for an artist in those days. In his later years Giovanni lived the simple and monotonous life of a man wholly wrapped up in his work. He was not rich, for he cared little for money, and his protector had not inherited the liberal instincts of his ancestors, the merchant princes of Florence. "He is by no means avaricious," a contemporary letter says of Giovanni, "and is indeed very poor; his thoughts are bent on glory, and his only ambition is to become a second Michael Angelo. He is in the habit of buying back the juvenile works, which he considers imperfect, for more money than he had ever received for them, in order to destroy them, and more than once he has asked the Grand Duke to let him remodel the *Venus* which His Highness has in his chamber, but he despairs of ever obtaining it." In another letter written by the artist himself he asks a friend to intercede with the Grand Duke for an increase of his pension, seeing the number of works he has executed for his patron and the splendid offers from the Emperor and the King of Spain he has refused on his account. "Plead for me with His Highness, and only say four words in my favour. These words," he adds with manly pride, "I could not utter myself. I have only learnt to act,

not to speak." One is glad to find that this modest demand was complied with, in a modified way, and at little expense to the Grand Duke it is true. For it seems that the estate granted to Giovanni, instead of the money he asked for, was the confiscated property of Giulio Landi. Little else is known of the artist's life. He was married, but left no children to inherit his name and his genius. His noble career came to a close on August 13, 1608, when the artist died at his house in Borgo a Pinti, aged 84. The next day he was buried in the Chapel del Soccorso, erected by himself.

The chief works of Giovanni Bologna are known to every student of art. Most of them appear heliotyped in this volume with the addition of historic and critical notes as to their date and value. His first important marble statue was a *Venus*—"una statua di marmo bellissima," Vasari calls it. It is among the few of Giovanni's works in which the female type of his Flemish home can be discovered. Generally his women show little of the substantial charms in which Rubens delighted. Grace and lightness, almost airiness, of composition are the qualities he most generally strives for. The female figure in the *Ratto della Sabina* is placed in the arms of her captor with masterly ease, and still more marvellous, even from a mechanical point of view, is the famous *Flying Mercury*, poised with one foot on the head of Boreas, or rather on the breath which issues from that head. In such powerful compositions as *Samson and the Philistines* and *Hercules killing the Centaur* the influence of Michael Angelo is most plainly shown. But perhaps the versatility of Giovanni's genius appears to greatest advantage in the elaborate bas-reliefs executed for the gates of the Duomo of Pisa, known to every art student. The models for this vast design were completed in a few years by the all but octogenarian master, with the assistance of his three favourite pupils, Franqueville, Tacca, and Susini.

DEFECTIVE BEDDING OF COLUMNS.

ON the 16th inst. the roof of the Kingston Mills, at Stockport, belonging to Micholls, Lucas & Co., Limited, fell, and five men were killed. An inquest was held which, after adjournment, was resumed on Wednesday for the hearing of technical evidence.

Mr. E. Micholls said that he and Mr. Salomons had the general superintendence of the Kingston Mill. It had been necessary to make alterations in the internal construction of the mill, and in the course of those alterations the engine had to be removed from the old engine-house. The engine-house extended right across the mill, with the exception of a staircase, and was four storeys high. The walls of the engine-house had to be removed, and in order to support the new floors and roof, columns and beams were inserted in place of the old walls. The work was carried on under the general superintendence of the architects, Messrs. Potts, Pickup & Dixon, of Manchester and Oldham. The iron work was supplied by Messrs. W. Milburn & Sons, of Stalybridge, and the builder was Mr. S. Robinson, of Hyde. When the accident happened the sixth or top floor was very nearly finished, and the fifth floor was being proceeded with. On the day of the accident the fixing of the ironwork was nearly completed, and some of the men were engaged in taking down the walls. On that day—the 16th instant—he (Mr. Micholl), arrived at the mill about half-past nine o'clock in the morning, and remained until noon. About ten o'clock there was a noise heard in the mill, and he was informed of it by the manager (Mr. Hart), who said, "There has been a noise, and I am just going to tell the men working in the engine-house to go away and not to commence work again until the cause of the noise is discovered." The clerk of the works (Mr. Todd) was then sent for, and told to go round and try to find out the cause of the noise. In about half an hour Mr. Todd came back into the office and said he had discovered that one of the columns had "bedded" itself in its socket, and a bit had been broken off it. He (Mr. Micholls) then asked Mr. Todd whether the work was safe, and Mr. Todd replied that he had been clerk of works for about thirty years, and he had never seen any safer building. Witness then went to Mr. Hart to inspect the column, and he also inspected the other parts of the works. He made an examination of the whole of the ironwork, and Mr. Hart pointed out to him that one of the brick arches on the top storey of the mill, which had been put in by Mr. Robinson, the contractor, had settled a little. Witness got up on a ladder and saw that it had done so. He shortly afterwards left the mill and came to Manchester. Shortly before two o'clock he received telephonic information of the accident, and at once returned to Stockport. When he arrived at the mill he found that the whole of the ironwork had given way, and the roof of the mill had fallen. Several people had been taken to the infirmary. Mr. Clegg, architect, of Manchester, was called in the next day in order that an independent witness might see the ruins, exercise his judgment, and ascertain for himself the cause of the accident. Witness himself never interfered with the fixing of the ironwork, nor did anyone on his behalf.

Mr. J. A. Hart, the manager of the mill, then stated that since

the alterations were commenced he had never heard any workman complain of the dangerous character of the work. He had heard the architect tell the men to use every possible care; and on one occasion when Messrs. Milburn & Sons' foreman was away, the men were told to stop work, and a telegram was sent for the foreman to return. On the day of the accident, about eleven o'clock in the morning, he (witness) was standing in the room on the fifth floor, directly over the engine-house, and he saw the men running away from the place where they were then working. He heard no noise, and did not feel any shaking motion. He asked the men why they were leaving their work, and they replied that they had heard a noise as if somebody had been moving a heavy weight, apparently in the room above them. He then went upstairs to the sixth floor and asked the men there if they knew anything about the noise. They told him that they had felt the place shake, and had heard a noise as if someone had been moving a heavy weight, and it sounded to them as if it was on the roof. Witness then returned downstairs and told the men that all work must be stopped until the origin of the noise had been discovered. About twenty minutes afterwards Mr. Todd, the clerk of the works, entered the office, where witness then was, and brought a piece of iron off the bottom of a column, and said that one of the columns had "bedded" itself and that piece had been broken off. Mr. Micholls, who was present at the time, asked Mr. Todd if he considered the building safe, and Mr. Todd replied that he did. Mr. Micholls and witness afterwards inspected the column, and everything appeared to them to be safe. When the accident happened he (witness) was at dinner, but on hearing of it he at once went back to the mill. The piece of the column which was broken off was about two and a half inches wide and from three to four inches long.

Mr. E. Potts, of the firm of Potts, Pickup & Dixon, architects, Manchester and Oldham, said that he had had twenty-three years' experience as an architect, and during that time he had taken part in the erection of a large number of mills. He had also carried out many alterations like those at the Kingston Mills. Mr. Todd was the clerk of the works appointed by the proprietors of the mill. The first contract for the entire work, with the exception of the old engine-house, was with Mr. Robinson, of Hyde. Subsequently a separate contract was made with Messrs. Milburn & Sons, for the whole of the ironwork required in connection with the removal of the walls of the engine-house. Messrs. Milburn & Sons executed the whole of the fixing of the ironwork. He himself was not aware that any of the beams or columns were tested in any way before being placed in position. A man named Bateman was placed in charge of the fixing of the ironwork by Messrs. Milburn & Sons, and he was told that he was not to leave until the work was completed. On February 8, however, witness went to the mill and found that Bateman was away from the works. Witness thereupon telegraphed and wrote to Milburns, and Bateman returned on the following day. Witness visited the mill once a week, and made a careful examination of the whole of the works. He never had any fault to find with any of the workmen except the man above referred to. As the work proceeded he suggested alterations for attaining greater strength and security. One of those alterations was that a tie rod should be placed from one column to the other, but this had not been done before the accident occurred. The strength of the beams was also increased at his suggestion. The last time he was at the mill prior to the accident was on Thursday the 8th inst., and then the columns in the old engine-house as well as all the beams, had been placed in position, and the wall of one storey had been removed. He at that time made a very careful examination of the pillars and beams of the top storey when the supporting wall had been taken away, and he was of opinion that everything was perfectly safe. On Friday the 16th inst. he received information of what had happened, and he came to Stockport at once. He saw that the place had collapsed, and was informed by Mr. Hart of what had happened to one of the columns. He observed that one of the pillars left standing in the walls had an exactly similar fracture to the one spoken of by Mr. Hart. He then made a careful examination of the ironwork so far as could be seen, and he found that the swell of the boss where the tie rod went through the pillar had been too high, and this faulty construction, in his opinion, was the cause of the accident. In his opinion the sudden shock of the bursting of the pillar bottom withdrew the support suddenly from the wall-plate or skew-back, thus throwing the whole of the weight on the arching of the roof upon the old skew-backs, a weight which it was never intended they should carry. In reply to the Coroner, Mr. Potts said that the cause of the accident was the pillars not being properly bedded. The man in charge of the fixing ought to have found that out. No outside person could have told that anything was wrong. Care should have been taken that the columns were properly fixed in their sockets. It was possible that the man in charge of the fixing might have been deceived by the pillar bottom only happening to rest on the projection on one side of the pillar, not on the other. This might have been avoided by the socket and rod being fixed previously. If a careful examination had been made of every one of the pillars, the accident would never have happened.

The inquiry was then adjourned.

MANCHESTER ACADEMY OF FINE ARTS.

AT the quarterly meeting of the Council of the Manchester Academy, held on Tuesday evening at the Royal Institution, a communication was read from Mr. Joseph Knight expressive of a desire to rejoin the Society. Mr. Knight was unanimously re-elected a member. Mr. J. Yates Carrington was elected a member, and the following gentlemen were elected Associates of the Academy:—Z. Pritchard, J. B. Lethem, H. Hardy Simpson, and Alfred Goodfellow. After the elections, the important subject of the anomalous position of the lady exhibitors was discussed, and a feeling was expressed in favour of abolishing the title of "Lady Exhibitor" by putting the ladies on an equal footing with the gentlemen, and making them eligible for both associatship and membership. The consideration of this alteration in the constitution of the Academy, as well as some minor alterations of the rules, was adjourned to a future meeting. The question will have to be finally decided at a general meeting of members.

MANCHESTER CATHEDRAL.

A MEETING was held in Manchester on Wednesday to consider the proposed restoration of the Cathedral. The mayor presided. An abstract of the report of Mr. J. S. Crowther, architect, was read, and it referred to the dangerous condition of certain portions of the Cathedral, and the consequent necessity for undertaking the restoration.

The Bishop of Manchester moved—"That this meeting of citizens and parishioners of Manchester, having heard the report of Mr. J. S. Crowther, architect, as to the structural condition of the nave and such other portions of the Cathedral and Parish Church of Manchester, for the maintenance of which the Chapter revenues are not available, is of opinion that measures should be immediately taken to carry into effect the recommendation of the said report." He said the resolution presupposed a certain amount of acquaintance on the part of the meeting with the arrangements of the present church, which was now known as the Cathedral Church of Manchester and the diocese, which were very special in this particular case. He did not know, in fact, that there was any other cathedral in England occupying exactly the same position as the Manchester Cathedral. It was still a parish church; it had still its churchwardens and vestry meetings; there was a certain portion of the fabric for which the churchwardens, as representatives of the parishioners, were supposed to be liable, and there was only a very limited portion of the fabric of the choir which was maintainable out of the caputular revenues. And these, as they knew, had been dealt with in a very special way. There was an Act called the Manchester Parish Division Act, which was passed in 1850, and which laid down the principles upon which those revenues were administered, and the purpose for which they were applied. The particular part of the Cathedral which was described in the report, written by a most competent architect, a man perfectly qualified to judge of the matter upon which he reported, was represented to be in a critical and dangerous state; and when they realised the fact that there were sometimes at Sunday evening service as many as 2,000 people present, and when this statement was made that the building was in a critical and dangerous state, he thought they would agree with him that the time had come when it was necessary to take some decided steps to remove the danger. It was astonishing, no doubt, what was done and permitted in the name of restoration seventy or eighty years ago. What their grandfathers could have been thinking of when they laid all those coats of Roman cement, having first chipped the masonry basis until, as the architect said, in some places the bearing stones, less than five inches, carried the whole weight of the roof, it was almost impossible at the present time to conceive. He did not mean to say that all modern restorations were satisfactory, but it was a matter to be rejoiced over that they were seeking not to improve the original design of the fabric, but to restore it as nearly as possible to the condition in which it stood when it came from its designer's hands at first. It was hoped, therefore, that no one would suppose they were going to turn out a brand new thing and call it restoration. They were going to place the Cathedral as it stood there some centuries ago. He did not know whether Manchester people regarded it more as Cathedral or Old Church, but he confessed the old title had an attraction for him which the new title did not possess. The building did not quite represent to him a cathedral, but something very much better. The cost of the restoration was estimated at 30,000*l.*, and he did not think that was at all an extravagant sum to expect to raise. He believed the general volume of wealth in the district was larger than ever before, and he wanted to see all their institutions rest not merely on the liberality and wealth of a few but upon the generous support and sympathy of the many.

Lord Egerton of Tatton, who seconded the resolution, said the Old Church of Manchester was one of the most ancient and one of the few links which connected Manchester with the mediæval past. If Sir John Lubbock and others who thought with him could be enthusiastic about the preservation of Stone-

henge and other ancient temples, he thought the citizens of Manchester would desire to preserve a building which was so closely associated with the past history of this country. With regard to the spirit in which the work was to be done, he was glad to hear it was to be done in a conservative spirit. He understood that it was the intention to follow upon the ancient lines of the old parish church. Against any restoration not carried out upon that principle he had always entered his protest. It was resolved "That a public appeal be made in the ancient parish of Manchester and the diocese generally for the purpose of raising a fund of not less than 30,000*l.*" The sum of 13,224*l.* was announced as having been promised.

THE PALACE OF THE POPES AT AVIGNON.

A CORRESPONDENT of the *Daily News*, writing from Avignon, says:—"Many of your readers will, I feel sure, be glad to hear that the French Committee for the Preservation of Historical Monuments has at length succeeded in making an arrangement by which the Palace of the Popes in this interesting old city will shortly cease to be used as barracks for the garrison. This act of vandalism dates from the first year of the reign of Louis XVIII., and since that time much irreparable damage has been done to the frescoes, while many of the rooms have been disfigured by whitewash. Party-walls have been knocked down in some places, and wooden partitions run up in another, and despite all that has been done the palace has not, as may readily be imagined, been at all comfortable as military quarters. Remonstrances against the barbarous use to which this historical building was being put have been made from time to time for the last fifty years, and just before the fall of the Empire it seemed as if the scandal would shortly cease, for some new barracks were built for the garrison close to the station. But just as they were ready for occupation the war with Germany broke out, and after it was over the French pontoon corps, whose headquarters were formed at Strasburg, was sent to Avignon to do their exercises upon the Rhône, now that the Rhine was no longer available. So the ordinary garrison perforce remained in the Papal Palace, and some fresh arrangement had to be made. M. Viollet le Duc, the eminent architect who restored the ramparts of Avignon with so much ability, did his best to obtain the consent of the Minister of War to the erection of fresh barracks, but he died before anything was settled, and the Committee for the Preservation of Historical Monuments has experienced great difficulty in extracting a definite promise. This promise has, however, been given, but the palace will not be evacuated until the new barracks are finished."



The Street Memorial.

SIR,—May I appeal to all who love and honour Street's memory to help towards completing his memorial by Mr. Armstead in the Great Hall of Justice. The complete design includes a statue, with an appropriate and symbolical pedestal. But for the latter our means are still deficient. At the recent committee meeting, however, we resolved, on the motion of the Prince of Wales, not to acquiesce in a half success, but to make a vigorous push to fulfil our work in its completeness by raising the still needful 600*l.* Our friends' contributions should be sent to the treasurer, A. Waterhouse, Esq., 20 New Cavendish Street, W.

Very faithfully yours,

A. J. B. BERESFORD HOPE.

The Ipswich Competition.

SIR,—As a young man who is obliged to go in for competitions, both as a means of showing what he is capable of doing and also as a wise precaution against getting rusty, I should like to add to Mr. Christian's letter. Mr. Christian says that the response to the invitation for the above is appalling. Might I suggest that for all men who, like Mr. Christian, love Gothic architecture, this great response, even for so poor a church, is a matter of sincere congratulation, for is not church building to the Gothic architect the very height of his ambition? And certainly to build a cheap church that is to be a beautiful building is a difficult task, requiring much thought, for effect can only be produced by plans, proportions, and the form and arrangement of window and door openings.

As regards competitions, I think two rules are generally acknowledged. First, if the competition is to be decided by the committee alone, then it is a waste of time going in for it unless you have great influence among a considerable number of the committee; and also that any means to gain over a sufficient number of the committee to vote for your design is allowable, all being fair in love, war, and competitions of this class.

Secondly, if a professional referee is to be appointed, make

every inquiry as to who he is, and whether his award is likely to be adhered to; and if you are satisfied then do your best. In this Ipswich instance the clergyman's name almost was sufficient guarantee he was backed up by names on the committee whom everyone could trust. Hence the result.

Would that more often a cheap church was put up to competition; we should not have so many vile, ugly erections, worse in their hideous forms and detail than the vilest of jerry-builders' concoctions.

Might I add another word; that is, when a certain surveyor who has talked and written much about competitions conducted under a professional referee is known to be the judge, I would advise men to think twice before going in for that competition.

I remain, yours truly,

9 Argyll Street, W.

SYDNEY VACHER.

SIR,—Mr. Christian's letter in your last is very straightforward and so far satisfactory, but the impression it leaves on the mind of a general reader is that there is something that ought to be looked into as regards the origin of the competition. It cannot be disputed that the introduction of a highly-respectable name like Mr. Christian's into such a transaction confers upon it a sort of substantial respectability which it might not otherwise possess; and I cannot help asking whether this ought to be allowed by Mr. Christian himself except upon proper inquiries. Suppose the case of a competition instituted upon false pretences altogether, but bolstered up by the appointment of a first-class architect as "assessor." Is such a gentleman to rest satisfied with performing his task, for no matter whom, for the mere sake of his fee? After all, he might, perhaps, never get it; and would it not serve him right in such circumstances if he never did? On the other hand, if Mr. Christian, before entering upon his work of adjudication, were to ask for full explanations of the motives and means of the promoters, and, failing to find these satisfactory, were to refuse to lend his name to the business, I am inclined to think no one else would take it up, and the cause of fair dealing might be not considerably well served, even if the temper of the parties were a little ruffled.

In the present case we have a local paper describing the competition as one for a church *in nubibus*; and if this is really true, and the promoters have represented it otherwise, are they not liable for the trouble they have given, and would it not be better to let the competitors at once withdraw from such a contest and claim compensation *pour encourager les autres*?

I am happy to be able to sign myself,

NOT A COMPETITOR.

ARCHÆOLOGY.

American Explorations at Assos.—The Bulletin of the Archæological Institute of America for January 1883, according to the *American Architect*, gives evidence of great activity on the part of its agents, as well as of the increasing public interest in the matters with which the Institute deals. The explorations at Assos, under Messrs. Clarke and Bacon, have progressed steadily; and although the Bulletin only mentions results very briefly, the editors preferring to leave detailed descriptions for the special report, it is evident that many interesting discoveries have been made. The platform of the Stoa, that picturesque and stately promenade above the town, overlooking the bay, has been excavated with great care, and the remains of the Agora, or market-place, the council-hall, a bath-house, and an adjoining temple have been exposed, measured, drawn, and photographed with such success that, in the words of the Bulletin, "it seems probable that when the work is completed the remains at Assos will not only present the most perfect idea of a Greek city that is anywhere to be obtained, but will afford a better insight into the life of an antique city than is to be gained even from the streets and houses of Pompeii." The Street of Tombs has also been the subject of special investigation, and many fragments of sculpture, with minor works in terra-cotta and metal, have been found, together with several interesting inscriptions, one of which records the burial of the Archon Basileus and of the Basilinna, his wife, showing that the institution of the archons, established in Athens after the downfall of the tyrants, was closely imitated in the colonial city across the Ægean. Although not, perhaps, the most interesting, the most important discovery in some respects is that of works of fortification belonging to at least six different epochs, all in a state of preservation which permits their complete restoration. Like the stone bridge below the city, the only example of such a structure of Grecian workmanship which has ever been discovered, the fortifications at Assos are in many respects unique; and Mr. Clarke is probably right in believing that, as showing the consecutive development of masonry during the whole classical period, they will be henceforth the standard by which the date of all Hellenic walling of historical times will be determined.

A Design by Mr. Mountford has been adopted for the new infirmary at Stratford-on-Avon.

GENERAL.

Mr. McBrair, of Oxford, has been appointed city surveyor of Lincoln.

Mr. J. Young, of Devon Street, Glasgow, has obtained the contract for the western section of the Glasgow City and District Railway.

Mr. J. W. Tonks will read a paper on "Architectural Revivals" at the meeting of the Birmingham Architectural Association on Tuesday next.

Tidal Baths are about to be erected at Ramsgate, from the designs of Mr. A. R. Pite. The semi-circular roofs, gallery, and other ironwork will be constructed by Mr. A. D. Dawney.

Mr. W. Leiper delivered the first of a course of lectures to the members of the Glasgow Architectural Association on Tuesday, the subject being "Architectural Rambles."

Mr. James Smart, of Brechin, has given 500*l.* towards the foundation of a scholarship in connection with the Engineering Chair in the University College, Dundee. The scholarship is to be open to general competition.

The Marquis of Bute has presented the Cardiff Free Library with a complete set of the books, maps, memoirs, drawings, and other publications issued by the Palestine Exploration Fund.

The New Courts of Justice have cost 1,846,683*l.* The original estimate was about 1,500,000*l.*, but the revised estimate was 1,933,000*l.*

A Chancel, which was constructed from the designs of Mr. Norman Shaw, R.A., at a cost of about 2,500*l.*, has been added to the church of St. Michael's, Bournemouth.

A Stained Glass Window, which was designed by Mr. Westlake, F.S.A., has been placed in the Roman Catholic Cathedral, Newcastle-on-Tyne.

The Dundee Gas Commissioners have, subject to certain conditions, given the lighting of the town for a series of years to the Brush Electric Lighting Company.

Society of British Artists.—At the general assembly of the Society of British Artists the following gentlemen were elected members:—J. Adams-Acton, Leslie Thomson, and A. W. Weedon.

Royal Society of Painters in Water-Colours.—At the general meeting held on Monday, Messrs. John Burr, H. G. Glindoni, Frank Holl, A.R.A., Edward J. Poynter, R.A., and W. J. Wainwright were elected associates.

The South Kensington Museum was on Monday visited by 34,603 people. Last year the number was 32,818. At the Bethnal Green Museum the number was 6,930, an increase of 270.

A Convention between the Municipality of Rome and Messrs. Baring & Hambro, of London, for 15,000,000 frs. towards the loan being raised for city improvements, has been signed.

Mr. G. E. Wright, F.S.A., announced at last week's meeting of the British Archæological Association that the course of the intended railway from Portsea to Bristol, designed to pass through the Avenue and the Cursus of Stonehenge, had been modified to avoid those interesting objects of antiquity. It was also reported at the same meeting that Earl Granville had been elected president of the Association.

The Sheffield Town Council on Wednesday adopted the report presented by Mr. Gatt, of Bradford, the borough surveyor, providing for the complete sewerage of the roads with outfalls. At Blackburn, about three miles below the town, twenty-three acres of land have been obtained, and on the site it is proposed to erect works for dealing with the sewage on the precipitation system, the effluent to pass into the river Dan. The cost of the scheme is estimated at 150,000*l.*

Ventilation of Public Buildings.—Messrs. Robert Boyle & Son, of 64 Holborn Viaduct, are at present applying their system of ventilation to Westminster School and Ashburnham House, Westminster; Boys' Home, Regent's Park; new Public Offices, Kimberley (Cape Colony); new Somerset Hospital, Cape Town; Wesleyan Garrison Chapel and School, Malta; and "Fairhill," Tonbridge (Kent), the seat of the Earl of Derby.

Eugène Delacroix's picture, *The Shipwreck of Don Juan*, for which the sum of 12,000*l.* was offered some years ago, has been presented to the Louvre by Madame Moreau, the widow of a well-known connoisseur, on condition that her husband's name be retained on the frame, and that the picture be not hung among the modern works upstairs. The picture was first exhibited in the Salon of 1841, and later on at the Exhibition of 1855.

Mr. Alfred Clint, late president of the Society of British Artists, died on the 22nd inst. at the age of 76, after having ceased for about five years to exercise his profession owing to failure of sight. He acquired his technical knowledge of painting from his father, George Clint, then A.R.A., and he studied the living figure along with other members of a society of students in the Savoy. After trying portrait and landscape he fixed on marine painting. He was one of the original members of the Society of British Artists, which was formed in consequence of a belief that the Royal Academy did not give sufficient space on its walls to landscape painters. After exhibiting in the Suffolk Street Gallery from its first opening, he succeeded Mr. Hurlstone as president, and on retiring was made honorary president.

SUPPLEMENT

TO THE

ARCHITECT

CONTRACTS, COMPETITIONS, AND TENDERS.

LONDON, MARCH 31, 1883.

COMPETITIONS OPEN.

ELGIN.—May 31.—Plans and Designs are wanted for Town Hall proposed to be erected. Mr. David Forsyth, Town Clerk, Elgin.

ETON.—April 2.—Designs are required for the Erection of an Ornamental Iron Bridge over the Barnes Pool. Mr. Edwin Aborn, Bridge Master, Eton, Windsor.

MOLD.—May 8.—Plans and Specifications are required for adapting Upper Rooms of Market Hall as Assembly Rooms. Mr. G. E. Trevor Roper, Clerk to the Local Board, Mold.

SPITALFIELDS.—April 7.—Designs, &c., for Iron Roof for Market are required. Mr. R. Rayner, Elder Street, Norton Folgate, E.

CONTRACTS OPEN.

ARNSIDE.—April 3.—For Additions and Alterations to Woodclose. Mr. Stephen Shaw, Architect, Kendal.

AYR.—Mar. 31.—For Additions to Farm Buildings. Mr. Allan Stevenson, Architect, 42 Newmarket Street, Ayr.

AYR.—April 30.—For Building Station Buildings and Hotel. Plans, &c., at the Engineer's Office, St. Enoch's Station, Glasgow.

BATLEY.—April 4.—For Enlargement of Post Office. Mr. Walter Hanstock, Architect, Branch Road, Batley.

BREASTON.—For Additions to Villa. Mr. W. A. Heazell, Architect, Bank Chambers, Nottingham.

BIRKENHEAD.—April 16.—For Building Town Hall, Hamilton Square. Messrs. Ellison & Son, Architects, 62 Dale Street, Liverpool.

BLACKBURN.—April 3.—For Construction of Stone Conduit (549 yards) and Stone Wall (309 yards). The Town Clerk, Town Hall, Blackburn.

CARDIFF.—Mar. 31.—For Building Farmhouse and Out-buildings, Maindy Farm, Ton. Mr. H. J. Hollier, Bailey's Estate Offices, 76 St. Mary Street, Cardiff.

CARLISLE.—April 4.—For Repairs and Additions to Ormeside Church. Mr. C. J. Ferguson, F.S.A., 30 English Street, Carlisle.

CARLISLE.—April 4.—For Additional Buildings and Alterations to Wards and Boundary Walls to Hospital at Workhouse. Mr. G. D. Oliver, Architect, Bank Chambers, Carlisle.

CHATHAM.—For School for St. Mary's. Mr. Gordon M. Hills, Architect, 4 Adam Street, Adelphi, W.C.

CLECKHEATON.—Mar. 31.—For Building Carrier's Shop and Warehouse, Moorland Mills. Mr. W. H. Howorth, Architect, Northgate, Cleckheaton.

COPFORD.—April 19.—For Repairs and Additions to Parish Church. Rev. B. Ruck Keene, Rectory, Copford, near Colchester.

COVENTRY.—April 4.—For Additional Class-room to Girls' School, South Street. Mr. Herbert W. Chattaway, Architect, Trinity Churchyard, Coventry.

COVENTRY.—April 11.—For Building Warehouses, Smith's Shop, &c., West Orchard. Mr. Herbert W. Chattaway, Architect, Trinity Churchyard, Coventry.

DDOOR.—April 3.—For Construction of new Station. Plans, &c., at the Office of the Engineer, Paddington Station.

DIDDLEBURY.—April 6.—For Reseating Church, and other Works. Mr. Thomas Nicholson, Architect, Hereford.

DUMFRIES.—April 2.—For Building Chimney Stalk and Taking Down existing one. Mr. John Morton, St. Enoch Station, Glasgow.

FECKENHAM.—April 2.—For Additions to Board Schools, Astwood Bank. Mr. Ernest Day, Architect, 5 Foregate Street, Worcester.

FRASERBURGH.—April 6.—For Erection of Buildings, Kirk Brae. Mr. W. J. Lawrence, 10 Broad Street, Fraserburgh.

GARTH.—April 6.—For Rebuilding Olewydd Chapel. Rev. D. A. Griffiths, Garth, *vid* Knighton.

GUERNSEY.—April 12.—For Construction of Gasholder Tank. Mr. T. C. Crossley, Gas Works, Guernsey.

HALIFAX.—April 3.—For Building Villa Residence. Mr. F. W. Petty, Architect, Waterhouse Street, Halifax.

HEREFORD.—April 3.—For Removing Buildings and Erecting other Buildings, Barrs Court Station. Plans at the Engineer's Office, Woodside Station, Birkenhead.

HEXHAM.—Mar. 31.—For Building Retort House, &c., at Gasworks. Mr. J. R. Ellison, Gas Office, Hexham.

LANARK.—April 2.—For Building School Teacher's House and Offices. Mr. John L. Murray, Architect, Biggar, N.B.

LANCASTER.—April 9.—For Building Residence in Meeting House Lane. Mr. Joseph Parkinson, Architect, Market Street, Lancaster.

LEEDS.—For Free Library Fittings and Office Furniture in Municipal Offices. Mr. George Corson, Architect, 25 Cookridge Street, Leeds.

LEEDS.—For Fitting-up Fire Apparatus, Municipal Offices. Mr. George Corson, Architect, 25 Cookridge Street, Leeds.

LEYLAND.—April 4.—For Building Coal Office and Dwelling-house. Mr. David Grant, Architect, 7 Guildhall Street, Preston.

LITTLEBOROUGH.—Mar. 31.—For Building Three Houses. Mr. Thomas Wild, Railway Hotel, Littleborough.

LLANGADOCK.—April 4.—For Rebuilding and Enlarging Chapel, Vestry, and Dwelling-house. Mr. John Evans, Highgate Cottage, Llangadock.

LONDON.—April 5.—For Construction of Brick and Pipe Sewers, &c., Whitecross Street. Mr. J. E. Wakefield, Spring Gardens, S.W.

LONDON.—April 12.—For Construction of Brick and Concrete Sewers (17,860 feet), Chelsea, Kensington, and Westminster. Mr. J. E. Wakefield, Spring Gardens, S.W.

LONDON.—May 20.—For Construction of Brick Sewer Lonsdale Road. Mr. William Weaver, Surveyor, Town Hall, Kensington High Street.

LONGFLEET.—April 25.—For Additions to St. Mary's Church. Messrs. Wheatley & Cridland, High Street, Poole.

LUTON.—April 9.—For Building Residences for Ashton's Charity. Mr. Alfred Williams, Architect, 22 Southampton Buildings, W.C.

MIDDLESBROUGH.—April 5.—For Building Town Hall and Public Buildings for the Corporation. Mr. G. G. Hoskins, Architect, Darlington.

MIDLAND RAILWAY.—April 5.—For Cleaning and Painting Station, Buildings, &c., Normanton, Sheffield, and Ingleton Branch. Specifications at the Engineer's Office, Derby Station.

MIDLAND RAILWAY.—April 6.—For Additional Buildings and Formation of Gasholder Tank at Gasworks, Brent. Drawings, &c., at the Clerk of Works Office, 109 St. Pancras Old Road, N.W.

MIDLAND RAILWAY.—April 6.—For Construction and Erection of Ironwork for Footbridge, Basford Station, and Trafalgar Street Bridge, Bradford. Plans, &c., at the Engineer's Office, Derby Station.

MIDLAND RAILWAY.—April 19.—For Supply and Erection of Ironwork for the Belgrave Viaduct. Plans, &c., at the Engineer's Office, Southern Division, Derby.

MONAGHAN.—April 2.—For Building Manse. Mr. R. J. Blakely, Monaghan.

NEW ELTHAM.—April 5.—For Building Semi-detached Villas, Sidecup Road. Mr. Davis, Belmont Estate, Cross Lane, New Eltham.

NORWICH.—April 14.—For Class-room and Offices at New Catton Schools. Mr. John H. Brown, Architect, Lower Close, Norwich.

PENARTH.—April 16.—For Construction of Public Baths near the Beach. Mr. Henry C. Harris, Architect, Herbert Chambers, Great Western Approach, Cardiff.

PENGE.—April 4.—For Enlargement of Alexandra District Schools. Mr. J. Ladds, Architect, 4 Chapel Street, Bedford Row, W.C.

PICCADILLY.—April 2.—For Repairs and Alterations to Vestry Hall and Offices. Mr. H. Wilkins, Vestry Hall, Piccadilly.

ROLLESBY.—April 2.—For Restoration of Rollesby Church. Mr. Arthur S. Hewitt, Architect, 8 Regent Street, Yarmouth.

SHREWSBURY.—April 9.—For Building Pair of Cottages, Stables, &c., and Additions to Offices, Clive Hall. Mr. S. Pountney Smith, Architect, Coleham, Shrewsbury.

STAINLAND.—April 13.—For Erection of Building for Mechanics' Institute, Local and School Board and Public Purposes. Messrs. Leeming & Leeming, Architects, Northgate Chambers, Halifax.

STALYBRIDGE.—April 10.—For Building School at Hob Hill. Mr. John Jackson, Grosvenor Street Mills, Stalybridge.

STEEPLE BUMPSTEAD.—For Building Congregational Church and Lecture Hall. Mr. Charles Bell, Architect, Dashwood House, 9 New Broad Street, E.C.

SWANSEA.—April 21.—For Construction of Swimming and Turkish Baths, and Laundry, St. Helen's Road. Mr. A. Bucknall, Architect, Worcester Place, Swansea.

URQUHART.—April 4.—For Additions to Public School. Mr. Hugh J. Mackenzie, Architect, Elgin.

WANSTEAD.—April 19.—For Execution of Main Drainage and Sewage Disposal Works. Mr. J. T. Bressey, Surveyor, Local Board Offices, Wanstead.

WATER HOUSES.—Mar. 31.—For Enlargement of Church. Mr. C. Hodgson Fowler, Architect, The College, Durham.

WEST BROMWICH.—April 12.—For Construction of Main Outfall Sewer, Main Outfall Conduits, or with Manholes, Overflow Weirs, and other Works. Mr. John T. Eayrs, Engineer, Town Hall, West Bromwich.

WEST VALE.—April 5.—For Rebuilding Fireproof Mill. Mr. W. H. D. Horsfall, Architect, 29 Northgate, Halifax.

WHITEHAVEN.—April 16.—For Public Baths and Wash-houses. Mr. T. Lewis Banks, Architect, 22 Lowther Street, Whitehaven.

WILSDEN.—April 3.—For Building Teacher's House and Covered Playgrounds. Mr. Wilson Bailey, Architect, 9 Market Street, Bradford.

WINDSOR.—Mar. 31.—For Building Two Villas, Francis Road. Mr. T. V. H. Davison, Architect, Datchet Road Windsor.

WORCESTER.—May 4.—For Erection of an additional Block of Buildings, for 210 Patients, at the County Lunatic Asylum. Mr. Henry Rowe, Architect, 17 Foregate Street, Worcester.

YORK.—Mar. 31.—For Builders' and Ironwork for Water Tower, Clifton Asylum. Mr. Walker Stead, North Riding County Surveyor, Northallerton.

YORK.—April 13.—For Building Double House and Two Single Houses, St. Paul's Square. Mr. C. Anderson, Architect, 12 Lendal, York.

TENDERS.

ABERDEEN.

For two Houses in George Street, Aberdeen. Messrs. ELLIS & WILSON, Architects. Quantities by the Architects.

Grant, mason
Le-lie, carpenter and joiner.
McKay & Son, slater.
Simpson & Rae, plasterer.
Mellis & Cruden, plumber and gasfitter.
Murray, painter and glazier.

ACTON.

For Finishing two Detached Villa Residences, Myrtle Crescent, Myrtle Road, Acton, for Mr. C. F. Allison. Mr. ALFRED WRIGHT, Architect, Belgrave House, 190A Brompton Road.

Adamson & Son	£1,550 0 0
Burman & Son	1,499 0 0
Tarrant & Son	1,486 0 0
Marsland	1,415 0 0
Rice	1,364 0 0
Higgs	1,280 0 0
Holliday & Greenwood	1,277 0 0
Bray	1,275 0 0
Johnson	1,222 0 0

ARUNDEL.

For Interior Renovation of Trinity Church, Arundel, Sussex. Mr. E. J. HAMILTON, Architect, Brighton. No quantities.

	Benches, pulpit, entrance screen, and gallery front in pitch pine.	Reglazing windows with cathedral glass and decoration of walls.
Lockyer, Brighton	£587 6 9	£109 14 6
Smith, Bognor	370 0 0	110 0 0
Norman, Burgess Hill	364 15 0	68 0 0
SNEWIN, Littlehampton (accepted)	301 0 0	67 10 0
Wright, Arundel	—	67 15 0
Architect's estimate	286 10 0	70 10 0

BRIGHTON.

For Alterations and Additions to Northern District Boys' School, St. John's Common, Sussex, for the Clayton and Keymer School Board. Mr. E. J. HAMILTON, Architect, Brighton. No quantities.

Kent, Hayward's Heath	£335 0 0
Parsons, Brighton	320 0 0
Woolgar & Sons, Horsham	256 15 0
Downer, Burgess Hill	240 0 0
NORMAN, Burgess Hill (accepted)	225 0 0
Scutt, Brighton (withdrawn)	177 10 0
Architect's Estimate	230 0 0

BURTON-ON-TRENT.

For Building Minister's House, Burton-on-Trent.	
Hodges	£374 0 0
Farrall	365 0 0
Bradbury	335 0 0
Wileman	320 0 0
Henson & Bates	299 15 0
Stone	190 0 0
Maddocks	280 0 0
Little & May	266 1 4

BROMLEY.

For Alterations at Bromley Park House, Bromley, Kent, for Mr. Samuel Cawston. Mr. RICHARD CREED, F.R.I.B.A., Architect.

CROSSLEY (accepted).

For the Erection of Cottage Residence at Bromley Hill, Bromley, Kent, for Mr. Howard Scott. Mr. RICHARD CREED, F.R.I.B.A., Architect.

Satchell, Bromley	£1,196 0 0
Barnett, Shortlands	1,190 0 0
Crossley, Bromley	1,169 0 0
Arnaud, Bromley	1,163 0 0

CARLISLE.

For Building St. James's Mission Hall and Caretaker's House, Carlisle. Mr. JAMES MURCHIE, Architect.

Latimer	£937 17 0
Black	930 0 0
J. & W. Laing	927 16 0
LITTLE (accepted)	837 5 0

COWLAM.

For Building Parsonage House on Rive Estate, Cowlam. Mr. WILLIAM H. TODD, Architect, Hull.

Guthrie, Kilham	£1,125 0 0
Dickinson, Duffield	1,092 0 0
Morris, Duffield	1,080 0 0
BROADLEY & SON, Hull (accepted)	982 15 0

DUNDEE.

For Additions to Villa at Downfield, Dundee, for Mr. David Brown. Messrs. JAMES MACLAREN & SON, Architects.

Accepted Tenders.
Brenner, mason.
Brenner, joiner.
Laburn & Lindsay, slater.
Brown, plumber.
Adam & Sons, plasterer.
Total cost, £180.

DUNTON GREEN.

For Alterations to National Schools, Dunton Green. Mr. JOHN M. HOOKER, Architect.

Wood	£300 0 0
Durtnall	244 0 0
Wiltshire	215 0 0
King	196 0 0

CUPAR, FIFE.

For Improvements on Workmen's Houses, Cupar Spinning Mills, Cupar, Fife, N.B., for Mr. D. A. Rhind. Messrs. JAMES MACLAREN & SON, Dundee, Architects.

Accepted Tenders.
Gourlay, mason.
Black, joiner.
Fyfe, slater.
Robertson & Co., plumber.
Nicol, plasterer.
Total cost, £300.

GREAT YARMOUTH.

For Wood-paving, Great Yarmouth. Mr. J. W. COCKRILL, Borough Surveyor.

	Per Yard Super.	With auger holes.	Without auger holes.
	s. d.	s. d.	s. d.
Bell, London	17 5	—	—
Bray, Yarmouth	15 0	—	—
Beech & Cork, Yarmouth	12 9	12 1	—
Carey, London	12 6	—	—
Rudd, Yarmouth	12 1	11 9	—
Younge, Norwich	12 0	11 6	—
Batch, Norwich	11 10	11 5	—
Hayward, Eastbourne	11 3	10 6	—
GRiffin & WILSON, Norwich (accepted)	10 10	9 6	—
For Drainage Works, Great Yarmouth. Mr. J. W. COCKRILL, Borough Surveyor.			
Bell, London	£2,532 0 0		
Cook, Bennett, & Thew, Lowestoft	2,065 0 0		
Bray, Yarmouth	1,700 0 0		
Younge, Norwich	1,495 0 0		
Cowdary & Son, Wilts	1,348 0 0		
Flaxman, Yarmouth	1,300 0 0		
Beech & Cork, Yarmouth	1,299 0 0		
T. Howes, Yarmouth	1,275 0 0		
E. Howes, Yarmouth	1,225 0 0		
Hayward, Eastbourne (accepted)	1,032 0 0		

HALIFAX.

For Building Two Houses and Shops, Hope Hall Estate, Halifax. Mr. JOSEPH WILSON, Architect.

Accepted Tenders.

Greenwood, mason	£342 10 0
Sutcliffe, joiner	162 0 0
Slater and plasterer not settled on	84 7 0
Batho, plumber & glazier	24 16 0

KESWICK.

For Residence, Greta Street, Keswick, for Mr. Wm. Adair, of Maryport. Mr. T. HARTAS, Architect, 26 King Street, Manchester. Quantities by Mr. L. Campbell, 1 St. Peter's Square, Manchester.

Excavating, Bricklaying, Masonry, Slating, and Plastering.	
T. & J. Hodgson	£711 13 0
T. Hodgson	627 0 7
Lawson	567 2 0

Carpentry and Joinery.

Lancaster	283 0 0
Scott	270 17 7
Milburn	242 15 0

Plumbing, Gasfitting, and Bellhanging.

Mandle	128 4 6
Banks	124 10 0
Dunbobbins	113 16 1

Painting and Glazing.

Wood	65 6 8
Tondale	52 2 6
Hall	38 17 2

* Accepted, subject to revision.

KEW.

For Erection of Boat-house at the Oxford and Cambridge Inn, Kew Bridge, for the Royal Brewery, Brentford. Messrs. SMITHIES & GLADMAN, Architects.

DOREY, Brentford (accepted) £680 0 0

KIRKWALL.

For the Completion of the Harbour Works, Kirkwall. Malcolm, Wick

Drever & Robertson, Stromness	£6,739 0 0
FIRTH, Kirkwall (accepted)	5,866 0 0
	4,899 0 0

LEICESTER.

For Building Three Houses, Mountsorrel, Leicester.

Johnson, Leicester	£329 10 0
Bunney & Morris, Mountsorrel	282 10 0
Smith, Mountsorrel	280 0 0
DILES & CHAPMAN (accepted)	236 13 0

LITTLEBOROUGH.

For Building Premises for the Littleborough Reform Club. Mr. F. H. SHUTTLEWORTH, Architect. Quantities by the Architect.

Accepted Tenders.

Hartley, excavating, mason, and brickwork	£630 0 0
Taylor, carpenter and joiner	420 0 0
Mills, plumbing, glazing, and gas.	85 10 0
Ruston, slating	72 0 0
Blacka, plastering	83 0 0
Allston, painting	23 0 0
Total	£1,313 10 3

MANSFIELD.

For Erection of Stone Villa, Crow Hill, Mansfield. Mr. ARTHUR MARSHALL, A.R.I.B.A., Architect. Quantities by the Architect.

Bulling, Otterton	£2,190 0 0
Vickers, Nottingham	2,180 0 0
Hewitt, Leicester	1,899 0 0
Dudson & Parrish, Nottingham	1,851 0 0
Alsop, Mansfield	1,800 0 0
EASTWOOD, Warsop (accepted)	1,670 0 0

LONDON.

For Repairs at No. 9 Sanford Place, Stoke Newington, for the Incorporated Society of Licensed Victuallers. Mr. H. I. NEWTON, Architect, 27 Great George Street, Westminster.

Pickersgill Bros.	£257 0 0
Cook	53 0 0
CRABTREE (accepted)	45 0 0

For Building a House in the Usher Road, Old Ford, for Mr. W. R. Dodson. Mr. EDWARD BROWN, Architect, 18 Hanbury Street, Spitalfields, E.

Marr	£548 0 0
Salt	478 0 0
LEWIN (accepted)	375 0 0
Harper	372 0 0

For Alterations at the Duke of Wellington, Three Colts Lane, Bethnal Green, for Mr. R. Clarke. Mr. EDWARD BROWN, Architect, 18 Hanbury Street, Spitalfields, E.

Shurmer	£540 0 0
Jackson & Todd	590 0 0
Hawkins	514 0 0
MARR (accepted)	500 0 0

For Pewterers' Work.

Paddon	82 10 0
ROGERS (accepted)	81 17 0

For Building Residence at Ennismore Gardens, Princes' Gate, S.W., for Mr. A. Hush. Mr. R. NORMAN SHAW, R.A., Architect. Messrs. Franklin & Andrews, Surveyors.

Dove Bros.	£13,195 0 0
Brass	12,572 0 0
Asby & Horner	12,530 0 0
Corder	12,193 0 0
Asby Bros.	12,050 0 0
Holland & Hannen	11,916 0 0
Perry & Co.	11,767 0 0

For Various Works required in Erecting Premises, 19 Coleman Street. Mr. T. C. CLARKE, Architect. Mr. H. H. Leonard, Surveyor.

Lucas	£11,696 0 0
Chappell	11,467 0 0
Kiniment	11,400 0 0
Holland & Hannen	11,372 0 0
Patrick & Son	11,275 0 0
Greenwood	11,256 0 0
Corder	11,150 0 0
Hall, Beddall & Co.	11,100 0 0
Colls & Son	10,968 0 0
Clarke & Bracey	10,965 0 0
Lawrance	10,777 0 0
Asby & Horner	10,628 0 0
Asby Bros.	10,342 0 0
Brass	9,987 0 0

For Proposed Artisans' Dwellings, George Yard, White-chapel. Messrs. WILLIAMS & GRITTER, Architects. Messrs. Arding, Bond & Buzzard, Surveyors.

Higgs & Hill	£6,340 0 0
Manley	6,297 0 0
Corder	6,221 0 0
Brass	6,059 0 0
Lawrance	6,025 0 0
Morter	5,943 0 0

For Erecting and Completing 19 Dwelling-houses in Smalley Road, Stoke Newington; and also for Erecting a Block of Stables in Sanford Mews, Stoke Newington, for the Incorporated Society of Licensed Victuallers. Quantities supplied. Mr. H. I. NEWTON, Architect, 27 Great George Street, Westminster, S.W.

	Dwelling-houses.	Stables.
Oldrey	£11,900 0 0	£300 0 0
Patman & Fotheringham	11,373 0 0	275 0 0
Gibbs & Flew	11,250 0 0	290 0 0
Maton	11,000 0 0	260 0 0
Nightingale	10,980 0 0	279 0 0
Chamberlain	10,635 0 0	300 0 0
Langmead & Way	10,450 0 0	260 0 0
Godden	10,368 0 0	285 0 0
Cook	10,331 0 0	253 0 0
Lamble	10,215 0 0	277 0 0
Bryant & Stapleton	9,450 0 0	250 0 0
Shurmer	9,448 0 0	245 0 0
Pickersgill Bros.	8,682 0 0	250 0 0
Walker	8,200 0 0	260 0 0
ROYAL (accepted)	8,122 0 0	210 0 0
Wood	8,079 0 0	249 0 0

For Detached House and Studio, Chalcot Gardens, South Hampstead, for Mr. H. Ludlow. Messrs. BATTERBURY & HUXLEY, Architects.

Nightingale	£2,898 0 0
Holliday & Greenwood	2,799 0 0
Lathey Bros.	2,791 0 0
J. & J. Drew	2,779 0 0
Manley	2,629 0 0
DIXON (accepted)	2,500 0 0

For Alterations to Warehouse, for the City of London Brewery Company, Limited. Messrs. SCAMMELL & COLLYEA, Architects.

Building.

WONTNER SMITH & SON, Isledon Works, Islington (accepted).

Ironwork.

THORNEWILL & WAREHAM, Burton-on-Trent (accepted).

For Rebuilding the Crown Public House, Old Cavendish Street, W., for Mr. Thomas Cannon. Mr. WILLIAM THOS. LAWS, A.R.I.B.A., Architect. Quantities supplied by Messrs. I. & A. E. Bull.

Martin, Wells & Co.	£3,600 0 0	£35 0 0
Hall, Beddall & Co.	3,494 0 0	90 0 0
Patman & Fotheringham	3,395 0 0	147 0 0
Gregory	3,320 0 0	185 0 0
Masey & Sons	3,275 0 0	200 0 0
Hook	3,240 0 0	180 0 0
Anley	3,230 0 0	220 0 0
Langmead & Way	3,170 0 0	170 0 0
Toms	3,046 0 0	194 0 0

Add if pilasters are in Aberdeen granite in lieu of Corshill stone.

MILLOM.

For Enlarging Wesleyan Chapel, Milloom. Messrs. SETTLE & FARMER, Architects. Quantities by Architects.

Gradwell	£680 12 0
Wilson & Dawson	615 0 0
Macgregor	567 5 3
Bradley & Son	557 0 0
Richardson	554 0 0
Balderston	531 0 0

NOTTINGHAM.

For Business Premises, Popham Street, Nottingham, for Mr. S. F. Armitage. Mr. T. HARTAS, Architect, 26 King Street, Manchester. Quantities by Mr. J. G. Petherick, B.A., Pendleton.

Fisher Bros.	£2,583 10 0
Jelley & Co.	2,422 10 0
Dennett & Ingle	2,420 0 0
Ireson, Wade & Gray	2,407 0 0
Shaw	2,397 0 0
Bell & Son	2,386 13 0
Vickers	2,309 5 6
Price	2,281 6 0
LYNAM & KIDD (accepted)	2,262 0 0
Greenwood	2,260 0 0

SEVENOAKS.

For Alterations and Additions to House, "Oak Bank," Seal, near Sevenoaks, for James Alexander, Esq. Mr. JOHN M. HOOKER, Architect. Quantities by Mr. Thomas Ladds.

Mansfield	£3,035 0 0
Rider & Son	2,918 0 0
Grover	2,942 0 0
Wallis & Clements	2,864 0 0
Vaughan	2,747 0 0
Wiltshire	2,698 0 0
Avard	2,678 0 0

STOCKWELL.

For the Conversion of Premises, Stockwell Road, S.W., into Shops, Mr. R. CRUWYS, Architect, Bank Chambers, 451 Brixton Road, S.W.

TAYLOR (accepted).

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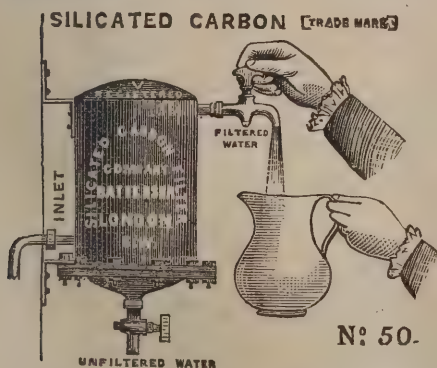
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Freight	£380 0 0
Canning & Mullins	369 0 0
Dodds & Robb	311 0 0
Le Gassick & Co.	280 0 0

Fittings and Pewterers' Work.

WARNE (accepted).

Gas Fittings.

BIGGS (accepted).

For the Erection of a New Branch Bank for the London and South-Western Banking Company, Limited, Streatham. Mr. R. CRUWYS, Architect, Bank Chambers, 451 Brixton Road, S.W.

Peto Bros.	£3,597 0 0
Walker	3,314 0 0
J. Macey	3,275 0 0
Maxwell Bros.	3,180 0 0
Candler	3,150 0 0
Downs	3,137 0 0
J. Macey & Sons	2,996 0 0
Smith & Sons	2,896 0 0
Tyerman	2,810 0 0
JOHNSON (accepted)	2,789 0 0

WINDSOR.

For Residence at Priest Hill, Old Windsor. Messrs. J. & C. HERBERT SHOPPEE, 61 Doughty Street and 22 John Street, Bedford Row, London, Architects.

Smith & Co.	£10,037 0 0
Colls & Sons	9,945 0 0
Brass	9,940 0 0
Burman & Sons	9,831 0 0
Langmead & Way	9,817 0 0
Watson	9,646 0 0
Lawrance	9,583 0 0
Ashby Bros.	9,339 0 0
Goddard & Son	9,280 0 0
Stephens & Baston	9,229 0 0
Hann & Co.	8,590 0 0

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TAUNTON.

For Works at Crown and Mitre Inn, Batt's Court, Taunton, for Mr. J. Brutton, The Brewery, Yeovil, Somerset. Mr. W. H. CREASE, Architect, 2 Hammet Street, Taunton.

Rowell & Macey	£447 0 0
Potter	385 0 0
Fox	366 0 0
Ware	358 0 0
Handford	329 0 0
Morse & Woolfrey	307 0 0
CURR (accepted)	290 0 0
Jane	288 0 0

TUNBRIDGE.

For Pulling Down and Rebuilding Entrance Lodge, Hamptons, near Tunbridge, for Mr. H. Dalison. Mr. JOHN M. HOOKER, Architect.

ALLCORN (accepted) £300 0 0

WESTBOURNE.

For Works of Sewerage, Westbourne, Bournemouth. Mr. JAMES H. MOORE, C.E., Engineer.

Ambrose & Co.	£5,230 0 0
Crook & Co.	4,150 0 0
Hoare & Walden	4,142 12 0
James	4,100 0 0
Engineer's estimate	4,040 0 0
Young	3,933 9 0
Whettam	3,543 0 0

WETHERAL.

For Taking Down and Re-erecting Cairn Cottage, near Wetheral. Mr. JAMES MURCHIE, Architect, Carlisle.

J. Irving, builder, Carlisle	£180 0 0
Heslop, joiner, Cunnwhitton	100 0 0
Ferguson, plasterer, Carlisle	88 0 0
Nanson, slater, Carlisle	25 10 0
Thomson & Sons, plumbers, Carlisle	11 19 0
R. Irving, painter and glazier, Warwick Bridge	6 3 0

Total £361 12 0

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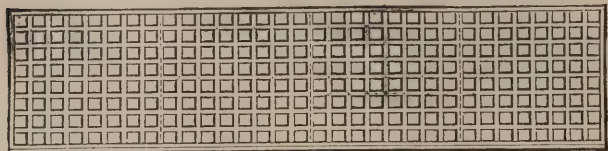
LINDSAY'S

IMPROVED PATENT

REVERSIBLE TREADS AND LANDINGS

FOR EVERY DESCRIPTION OF STAIRCASE.

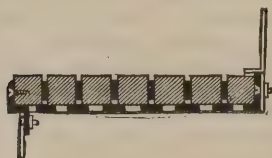
THIS Patent is an improvement on the well-known wooden block construction, and its speciality is that the wooden blocks in each Tread can be removed and transposed so many times that it is almost indestructible besides being noiseless.



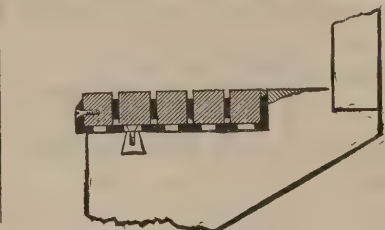
No. 1.—Plan of Tread showing Cube Pattern.

Each Tread is so constructed that the wooden blocks of which it is composed can be removed by taking off the brass or iron nosing of the tray, so that when the outer edge of the wood is worn, the blocks can be taken from the front and those next the riser (which will be quite intact) substituted. The worn blocks, after being reversed, are slid into the position next the riser. This at once gives the tread the appearance of being quite new, and ready for prolonged wear. When in their turn the nosing blocks again become worn, the same operation can be effected by transposing the unused blocks from the sides of the tread to the front, and so on until all are in turn utilised. Finally, when in the course of years the wood is worn out, the trays can be refilled at a very small cost; and if they should not require entire re-filling, can be re-nosed with new blocks for a few pence. Skilled labour is not required in removing or transposing the blocks. These advantages are so obvious that remark is superfluous, and the many years the Wooden-block Treads have proved their efficiency, places the durability of this construction beyond doubt. It has already been adopted by some of the leading Architects and Engineers. The Patentee generally uses Oak, Elm, or Teak, in these Treads, but, if an exceptionally durable Staircase is required, employs "Jarrah" (an Australian mahogany of extreme hardness), samples of which will be sent on application.

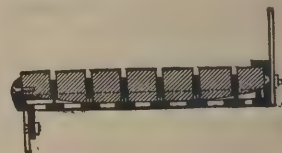
No. 3.—Section of Tread showing Iron Risers.



No. 6.—Sect. of Worn Stone Step nosed with Patent Tread.

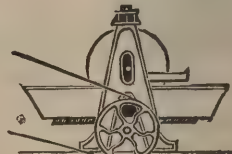
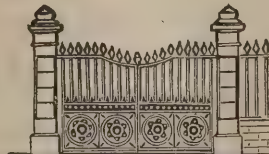
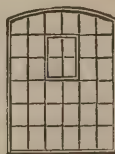
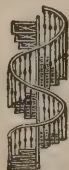
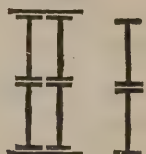
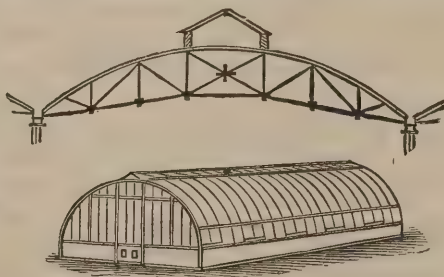


No. 8.—Section of Tread reversed, the worn portion underneath, and the new face presented for traffic. In this case the original level is maintained by iron grids that fit into the channels on the underside.



These Treads can be fixed to Stringers of Wood or Iron, can be used for Spiral or Winding Staircases, and can be entirely removed without disturbing the Risers. The Trays which contain the wooden blocks can be made of either wood or cast iron, the latter being, of course, superior. In either case they are in themselves complete, and only require wood or iron stringers to make a finished staircase. If necessary they can be constructed with strong lugs to build into wall, and fix like ordinary stone steps, only being less than one quarter the weight. In this case the balusters are fixed in sockets cast on the outer edge of trays. Particulars to be obtained from the Patentee, at the Works.

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The Architect.

THE ARCHITECTS' BENEVOLENT SOCIETY.



CHARITY ORGANISATION is said to fulfil its purpose fairly well; but it is to be hoped it will never supersede that exceedingly genial, because so peculiarly fraternal, kind of almsgiving which our trade and professional "Benevolent Societies" represent. Political economy, that is to say, social philosophy and the rest of their category of advanced

scientific mysteries made plain, must not be allowed, however admirable they are in themselves, to sweep away entirely that more emotional philanthropy of "the tribe," in its form of "the craft," which is the nearest approach in the world of affairs to the love of the family.

Amongst other institutions of this description there has existed in London for the last three-and-thirty years one which bears the name of the architectural profession—*The Architects' Benevolent Society*—of whose operations we last week gave a few brief financial notes, as our readers will remember, in announcing the intention of Mr. WHICHCORD, who holds the office of President of the Society, to bring before the Institute of Architects next Monday some information on the subject, and, as we understand, some further proposals for its encouragement.

That the architectural profession of Great Britain and Ireland ought to possess such an institution at the present day is, on the face of the thing, scarcely necessary to be proved; and it is a somewhat remarkable fact that the initiation and growth of the Society before us can be shown to correspond, in point of date, so closely with the growth of the need for it, that this of itself seems to afford as good evidence as could be desired in favour of the substantial and serviceable character of the enterprise. Thirty years ago, as our senior men will readily remember, the architects of England, although much more numerous than they used to be, were beginning to advance in numbers rapidly. The impetus which was given to all kinds of artistic and scientific business by the great International Exhibition of 1851 was beginning to tell at once upon business architectural. The good taste of the public had been started on a new career in building, as in all else; provincial architects, as they were then called in a more distinctive way than now, were establishing themselves, in smaller towns as artists of pretension; minor practitioners, as a rule, were acquiring greater professional weight; the Royal Institute of Architects was beginning to aim at embracing the whole profession in its lists; the Architectural Association had been some years established, essentially as an educational venture; young men were entering the offices of all sorts of architects, nominal and real, as enthusiastic pupils; and in every way the foundation was being laid for a large British confraternity of well-equipped architectural men of business, which should extend its influence in good earnest, as it is now so conspicuously doing, throughout every corner of the country, wherever church or chapel, school, mansion-house, parsonage, or even wayside inn or street-front, has to be designed with care as a matter of local interest. It was at that very time, accordingly, that the Architects' Benevolent Society was established, as if in immediate anticipation of the need for it (for with increase of prosperity there must come in this world increase of misfortune—the more the success the more the failure), the capital stock at the end of its first year of existence being equal to 30*l.*, and the total of distributed benefactions at the end of its second year, the year 1851, just 10*l.* and no more. The growth of the undertaking since then has been slow but steady, until the returns for the year 1882 show capital stock 5,336*l.*, and the year's pensions and grants 527*l.*, of which latter amount 370*l.* is contributed in the form of annual subscriptions, and the remainder derived from dividends. The expenses of management charged to the fund are at the same time entered at so moderate a figure that the total is only 14*l.*; and this satisfactory circumstance leads us to notice, lastly, that the Institute has recently assumed the place of chief contributory, in a most commendable and indeed graceful manner, by taking

in hand the whole of the secretarial work free of expense, including, in effect, even the cost of printing and stationery. Taking these figures, then, as a whole, and being able as we are to intimate that the work of the charity is done with almost too scrupulous delicacy and privacy, we need scarcely suggest that the amount of benevolence effected is very considerable, although still unequal to cope with the growing necessities of the occasion.

It may interest the reader to be informed how far he is quite correct if he supposes that the principal supporters of a professional Benevolent Society will not be found to be always identical with the great leaders in artistic fame. The names to be applauded as donors to this thoroughly practical institution are often those of very practical men. First comes the late Mr. JOHN JOHNSON, the estimable and able designer of the Alexandra Palace, who bequeathed 1,000*l.* to the fund in 1879. Another architect, of less celebrity, Mr. PALGRAVE, having more recently appropriated an equal sum to the cause by a codicil to his will which he did not live to sign, it was left to his two nephews as residuary legatees to fulfil his wish on their coming of age, and one of those gentlemen having accordingly done so within the last few months, takes the second place on the list, to his own great credit and the due honour of his ancestor's memory. Following these, although at a very considerable interval, come in order Mr. T. H. WYATT and a Miss RATRAY; then the well-remembered names are seen of Messrs. MOCATTA, C. C. NELSON, DECIMUS BURTON, and SALVIN—these being good friends deceased; whilst at the head of those still living we have Messrs. CHRISTIAN, GEORGE GODWIN, GOOD, BOULNOIS, MAIR, and WATERHOUSE. If without invidiousness we may quote with honour a few of the next succeeding names, they will be those of Dr. PHENÉ, Messrs. H. JONES, T. H. LEWIS, C. BARRY, ANDERSON, TURNER (the excellent honorary secretary for twenty-five years or more, now deceased), PORTER, SCAMELL, BARLOW, CATES, BRANDON, DEVEY, and WHICHCORD, with the late Sir G. G. SCOTT, Sir DIGBY WYATT, Sir W. TITE, Mr. SYDNEY SMIRKE, and Mr. R. L. ROUMIEU. This short list is at least long enough to warrant us in congratulating the Society upon the breadth of its basis as regards individual support; and although, when it is often remarked that architects are not so free as many other people with their money, no doubt there is some good reason for it if it were worth seeking out, we may also, perhaps, be permitted to congratulate these individual supporters whose names we have presumed to mention, upon the honourable position which their liberality confers upon them in a cause so generous and kindly.

Amongst those whose personal exertions have been most warmly devoted to the establishment and advancement of the charity, we ought to place foremost Mr. JOHN TURNER, as having so long done the duty of the secretaryship and general management; Mr. SYDNEY SMIRKE, the president for more than twenty years; Mr. GEORGE MAIR, the present treasurer; and Mr. T. H. WYATT, who was the means of a well-directed appeal being made to the profession some four or five years ago, which resulted in a very considerable augmentation of the amount of invested capital. We hope Mr. WHICHCORD, in now taking up the work of Mr. WYATT, may meet with even greater success.

The ground upon which the professional brotherhood at large is especially urged to take into consideration the claims of this charity is stated to be the fact—which surely requires explanation—that out of the 1,100 architects in more or less comfortable circumstances (we trust we may say with not too many exceptions) who constitute the Royal Institute of British Architects, the annual subscribers (distinguished from compounders or "donors") number no more than 226. According to COCKER, so to speak, there ought surely to be, say, at least 500 more; and that the guineas of so many additional friends would form a most welcome increase to an income which is now, as we have said, only a little over 500*l.* *per annum*, is of course sufficiently plain.

We do not pretend to be able to advise the directors of the Society how to improve upon their system, but all the world knows how such work is *quasi*-scientifically done, and we may be permitted to mention two or three well-known means of obtaining funds which may possibly be worth trying here.

First, it is always advisable to circulate such statements of the actual work that is done from year to year as shall show a good reason for the support of the cause. Names and addresses are, of course, not to be published; but general

particulars of cases, with the amounts of benefactions granted, can be given in such a way as to excite approbation and sympathy, without transgressing in the slightest degree the limits of delicacy. We do not remember having seen such details of the current beneficence of this charity, and there can be no doubt that the publication of them would of itself be worth a considerable addition to the subscription list.

Half-guinea subscriptions have been of late years more encouraged than they used to be; and few facts are more remarkable in the science of collecting money than the increased readiness of the English public to contribute small sums. Almost anyone could subscribe half a guinea to this Society.

There is only one other proposal we have to make, and it is simply the establishment of the customary annual dinner. It is no secret that this is the very sheet anchor of scores of our public charities. Why should not the festival of the Architects' Benevolent Society be the annual convivial assembly of the architectural profession—the great dinner of the Institute, of the Association, of the Conference, of the Picts, Scots, Nomads, Fabs, and what not besides in the way of brotherly nobnobs? With a prince, a cabinet minister, a great building noble, a poet occasionally, even a bishop or a cardinal in the chair, and a fair glass of wine on the table, to say nothing of a cigar and a song, why should not the cash come rolling in as pleasantly to this as it does to so many other benevolent societies?

M. J. BASTIEN LEPAGE.

[BY A CORRESPONDENT.]

THE residence of M. BASTIEN LEPAGE in the Rue Legendre is devoid of pretension. The *atelier* is plain and workmanlike, with a single embellishment, which is, however, replete with historic interest. In a poor *bottega* on one of the smaller canals of Venice, M. BASTIEN LEPAGE discovered the sculptured woodwork, in Byzantine style, of a small chapel. Its possessors informed him that it had been in St. Mark's till some 250 years back, when a family inscribed on the *libro d'oro* purchased the privilege of erecting a costly private chapel within the *duomo*, now in the course of rebuilding. M. LEPAGE acquired the relic and sent it home. Some months later, while searching among ancient Italian engravings in the Galerie des Estamps at the Bibliothèque Nationale, M. BASTIEN LEPAGE found the prints of the sixteenth century in which this identical chapel is accurately represented. The carving on the small altar and on the spiral columns is uninjured.

On easels in the middle of the studio, at the time of our visit, were two large-sized water-colour drawings, which were a revelation of the skill of the artist as a landscapist. It might almost be said they are the creation of a poet as well as of a painter. In *Sunset* we have a scene of extraordinary effect. Before us is a vast expanse of firmament. Clouds like the waves of a wild sea heave and roll in dark masses, while an indescribable light of pure rose breaks from between the barred clouds, intensified to a scarlet halo, which streaks the central heavens in keen flashes brighter than lightning. This blaze of gorgeous colour is produced by the setting sun. Below stretches a grass-covered plain; over its level surface the shades of night are fast gathering. Two labourers, shadowy in the half light, hastily collect their implements and hurry homewards, for the clouds are laden with rain, which will fall as soon as the sun sinks below the horizon. The sense of immeasurable depth of skyscape is given by imperceptible gradation of grey-blue tones. M. BASTIEN LEPAGE has in fact depicted a momentary action of nature which he observed one evening as he was returning to his country home in Lorraine.

In *Le Colporteur* we have another expression of this artist's careful study of the varying aspects of the heavens, to him more fascinating even than the ocean surface. This drawing expresses somewhat fiercer manifestations of elemental energy than *Sunset*. Tossing clouds, rushing wind, waving curtains of rain, foretell the coming tempest. Small wonder is it that the thinly-clad colporteur huddles his grey coat closer round his lank form, and hurries along the wet and slippery road, while skirts a common overgrown by poor, stunted grass, broken here and there by ragged shreds of rock. The pitiless storm drives him onward. It is indeed "chill October."

Scattered mists, floating towards the North, will presently gather in masses as dark and dense as are depicted in the companion picture. But it is midday, and, desperate as is the weather, light fills the landscape. The salient feature of both these works is the rendering of moving mist, flying clouds and coming storm.

A carefully-executed small likeness of M. *Emile Lepage* recalls, in tone, finish, and correctness, the portraits of *Sarah Bernhardt*, of *M. Albert Wolff*, and of *H.R.H. the Prince of Wales*. In the treatment of the head there is the same patient research and the same minuteness of detail; in the drawing of the hands, which rest on a map, spread on an oak table, the same finish and precision. The attitude of the figure, simply clad in grey, is easy and natural; the fidelity of portraiture striking. The background is partially hung with grey-green plush. The woodwork of the table is remarkably rendered; a refracted light falls on it with curious effect. Next to this small picture hangs an admirable likeness, in *repoussé* bronze, of M. *Bastien Lepage*, by SAINT GAUDENS, an American artist of great talent. Fair, slight, of middle size, M. BASTIEN LEPAGE is almost boyish in appearance. An intense student of nature, his home and working *atelier*, at Domvilliers, in Lorraine, have more attraction for him than his house in Paris, which he merely considers as a *pied à terre*. In his native Lorraine, where his family reside, he secures absolute seclusion, and there he works safe from interruption. With a laudable pride he pointed to a landscape, by his brother, of their home, on a rising ground, partly surrounded by an ancient orchard. The church, with its square clock tower, crowns the heights; beyond is a distant view of the town. Domvilliers is not far from the Argonne district, inhabited by a race of glass-blowers, on whose ancestors PHILIPPE LE BEL, in 1448, conferred a charter, conveying to them the right to blow glass, and granting them exemption from taxes, *gîte et chevauchée*. HENRY IV. confirmed and renewed this charter. The inhabitants supply France with bottles to this day. It was in the studio at Domvilliers that the picture was painted which M. BASTIEN LEPAGE has sent to the Salon. The title is *L'amour au Village*, defined by a couple of lovers who inhabit contiguous cottages. Their gardens are separated by a paling. They watch each other through openings in the trees, each too shy to allow the other to perceive the ruse.

The attention of the public was first attracted to M. BASTIEN LEPAGE at the Salon of 1874 by a life-size portrait of his grandfather, which now hangs in his dining-room. The old gentleman has a Socratic cast of head; the expression of his countenance is rendered by that untranslatable term, "narquois"; the blue eyes sparkle with a kindly malice, the nose is broad, the lips are ready to utter a humorous repartee. The beard of silvery whiteness falls on a vest of the tone of dead leaves; a handkerchief of grey-blue is spread on his knees. Thoroughly he enjoys the cool of evening beneath the old tree which overshadows him. Although in half-light, the shadows are projected with uncommon skill, without altering the subdued tone which pervades the whole work. The out-of-door atmosphere and faithful rendering of country life in the picture took the Parisian public by surprise. "I wish," said BASTIEN LEPAGE, "to represent genuine country life in all its phases. The public in Paris are accustomed to an opera comique representation of it."

In his own apartment the artist has hung the portraits of his father and mother. He has painted Madame LEPAGE as he is accustomed to see her—clad in soft grey, her summer hat by her side, and seated in her garden. The likeness must be good, as it bears a striking resemblance to her son. An earnest, searching glance, an indefinable expression of goodness in the mouth, and, if one might commit an anachronism, an attitude expressive of cordial greeting, are given with distinct individuality. There is in all these portraits the same subdued tone, observable in the *Mendicant receiving Alms*, exhibited two years back, and in the *Boy in the Wood*, as also in the *Girl with Flowers*. We fain would crave a higher note of colour, but M. LEPAGE has his own theory of art, which would in that case be radically altered.

The country, with life in the woods, is his ideal. He neither exaggerates nor poetises nature's aspect under whatever phase he delineates it, but he renders the scene he undertakes to put on canvas with earnest and scrupulous fidelity. The peasant child, who holds the primrose she has gathered in the wood shyly behind her, gazes at you with the nervous inquiring glance of a country child unaccustomed to strangers.

The forehead is low, but does not lack intelligence; the hazel eyes, with overhanging lids, have a somewhat *farouche* expression; the square chin indicates the hard-working race whence she sprang; the wide mouth is half open, the poor frayed garments are dull in colour and coarse in texture, yet, spite the lack of beauty in a plastic sense, an underlying sentiment is expressed in the child's figure, and even by the depth of forest behind her, which has a strange interest. "We have too much painting," remarked the artist, "of a merely amusing type. It makes no impression on the mind, because executed without conviction. It is our duty to strive to render 'Cet intime rayonnement des êtres et des choses, qui est le vrai beau'; in a word, he added, "we must return to the principles of the old masters, and paint with sincerity and faith."

Born in 1850, at Domvilliers, M. BASTIEN LEPAGE has remained true to his native province. His compatriots are proud of his success, as they may well be. It is the dream of his life to do credit to their enthusiasm. Love for his family is as marked a feature in his character as his attachment to his native place. The happiest event of his life was the reception of his *Portrait du Grandpère* at the Salon. The following year he exhibited with equal success those of his mother and father. Strange, is it not, to note that BASTIEN LEPAGE, essentially the delineator of peasant life, made his *début* at the Salon by a pastoral scene in the style of WATTEAU?

La Petite Communicante and *The Portrait of M. Hagem* were exhibited at the Salon of 1875. The former represents a young girl of some fourteen summers, enveloped in veils and draperies of snowy whiteness. One might compare her to a peach, half-ripened by the sun, on which there still remains the *duvet*. The child's faith is evidenced by her earnest gaze, which, however, has none of the soft ecstasy of a saint. Here is the unquestioning faith of a child; transparent muslin falls around her, every fold finished with searching care. The background is a faint grey-blue. This little gem created a sensation, and M. LEPAGE refused to part with it. The following year he competed for the Prix de Rome. M. CABANEL, whose pupil he was, considered his success as a foregone conclusion. The Academy, however, reserves surprises for its victims, and *Les Bergers* did not carry the day. Disappointed, but not discouraged, BASTIEN threw himself with redoubled energy into the study of nature. He sympathises with peasant life, with its toil, its hardship, its privation, and conceived the idea he expressed to us of illustrating its various phases. He wishes to trace the peasant child of Lorraine, from its birth to its burial. As yet the pages he has given the world of these pictures of rural employments are *Les Foins*, *La Saison d'Octobre*, and *Le Mendiant*. There is something in the attitude of the reapers, in that of the sower in the act of casting the seed, reminiscent of biblical scenes; but we have no authority for attributing their peculiar character to have been derived from the sacred volume.

The artist has painted some portraits of Englishmen, and he descants with pleasure on the English character, and is grateful for the hospitality and friendliness he found in England.

SOME SPRING EXHIBITIONS.

CERTAIN pictures of very various schools now in the French Gallery, Pall Mall, would alone repay a visit to one of the best exhibitions held there for some time past. A brilliant example of the most brilliant manner of MADRAZO occupies a chief place. The subject—*Une Matinée Musicale*—shows the parti-coloured boudoir of some Spanish *artiste*, full of objects, stuffs, and furniture, gay as a flower-garden, wherein an easily-attired lady twangs a guitar accompaniment to her own song, while two *caballeros*, in full national costume, gaze and listen and forget to smoke the everlasting cigarette; a lady in a lace mantilla pauses at the piano; and an old *abbate*, half hid by a Japanese screen, drinks, in the scene with open-mouthed satisfaction. The *chic* of the dainty drawing and cunningly-cast situation is amazing as the dexterous harmony in audacity of the motley colour. The whole thing is a kind of artistic apotheosis of frivolity, and unsurpassable in its way. In utter contrast of subject and style is the pastoral by M. BILLET, *The Harvest of the Poor*. Once again a poem of rustic life is made out of a group of gleaners bending over the scanty leavings of the reaped corn. BILLET has cast upon the scene a lurid light from a sky of warm grey-blue and piled-up electric cloud. The figures stoop

this way and that in a radiated circle, with attitudes of hurried motion very skilfully suggested. The artist seems to have fallen, like so many, under the influence of M. LEPAGE, and to be leaving the tradition of BRETON, under which he started; but fortunately he has not yet lost the charm and tenderness which lifts his rustic themes out of merely realistic truth. The same cannot be said of M. LAUGÉE's *Les Choux*, the power of which is quite as indisputable as its unflinching ugliness. The projection from out the canvas of the head of the peasant-woman watering her cabbages reminds one yet again of the feats of M. LEPAGE. The emphasis fixed on the clumsy feet in sabots, the enormous strong hands, and the big watering-pot, are so many marks of the gospel of a certain French school, which will not allow us to pass through the outer husk of homely labour to its higher suggestion and meaning, but insists on the husk, which indeed it renders with an artistic verity that is startling.

The pictures of M. MIGNAN belong to another category; the study of a female figure called *Un Reliquaire* is a magnificent piece of colour—heavy greens and blues shot through with gold, gold ribbon in the dark chestnut hair, and Oriental blue on the background. The large picture, *La Repudée*, an exiled queen, with an old crone for companion, cast out upon a dreary landscape with her infant in her arms, has a fine poetic thought, the reflex of some sad old tale of long ago; but the artist mistakes slovenly work for grandeur, and has marred a fine conception by execution that leaves the picture inchoate. Below hangs the result of study that has shirked none of the laborious degrees that lead to completion, namely, the *Arab School*, by Professor MÜLLER, a capital example of his work. Mr. WALLIS has been fortunate in securing a number of sketches from nature, heads, landscape, and building, the material out of which this skilful Orientalist among painters constructs his vivid pictures of the land and people that "lie beneath the sun." The sureness of both hand and observation in these clever sketches is very notable. Another "feature" of the exhibition is the well known *Ferry Boat*, by TROYON, about which much has been heretofore written at various times. The beautiful luminosity of the picture has been marred by a coat of dirty varnish, which will of course have to be removed. This work, which is composed under the influence of the Dutch school of CUIJP, BERGHEM, and BOTH, but has qualities of refinement quite its own, is an example of the shifting favour of the public. The *Ferry Boat* now commands as many thousands in the market as some eight or ten years ago it fetched hundreds. The German school, if not so numerous present as of late, is well represented by the *Zither Player* of the famous Tyrolean DEFREGGER; the *Horse Fair* of VON BOCHMANN, the ladies in tasteful toilettes suitably surrounded, and painted in a supremely artistic way by C. KIEREL, and many good landscapes by HEFFNER, and others. A charming, if somewhat artificial landscape, with figures *Une Promenade sur l'Eau*, by the Parisian-Prussian M. HEILBUTH, takes the head of the room. Italy finds clever representatives in sparkling work by PASINI, PRADILLA, CORRODI, &c. The impressive manner of the Dutch painter, M. ISRAËLS, is lightened by humour in a study of *The Church-warden taken chez lui* with his worthy dame opposite him, as he smokes the domestic pipe over his official books. Altogether we are glad to congratulate Mr. WALLIS on an exhibition as full of interest as it is cosmopolitan in nationality.

In the same week which reopened the French Gallery in Bond Street, the Fine Art Society has inaugurated a little picture show, set forth with dainty surroundings of china, blue cretonne, and other devices, judged suitable for the subject matter, "pictures of children." This will doubtless prove a popular exhibition, for the names which stand in the catalogue are those of popular favourites. We must confess to have found very little that is most characteristic or fairest in childhood within the room; but, this important consideration apart, the gathering is sufficiently striking. Mr. MILLAIS sends a romantic young lady in fantastic costume, handsome and golden-haired, styled *The Captive*. The execution is closer and—must we say it?—heavier than we have seen before from Mr. MILLAIS. The picture is showy, and will make a popular engraving. Also destined for engraving, or already published, are Mr. LESLIE's delightful and thoroughly childlike little girl on *The First and The Last Day of the Holidays*; Mr. CALDERON's handsome boy, *The Captain of the Eleven*, standing radiant with frolic and health against a background of laurel; Mr. HERKOMER's *Grandfather's Pet*,

which retains its attraction; and Mr. ALLINGHAM's pretty water-colours, *In the Hayloft*, *The Children's Tea-Party*, and *The Little Customers*, which, when exhibited in the Water-Colour Society's gallery, drew down the approbation of Mr. RUSKIN and made sure the artist's repute. Mr. LONG, R.A., has put good work and some delicate flesh-painting into a portrait of a rather plain little fair girl in a black frock, *Little Maud*. Mr. JOHN COLLIER makes a clever full-length portrait of another little girl, also no beauty, but brightly intelligent, as she draws *A Sonatina* from her violin. Sir F. LEIGHTON's *Gasmunch* has the exquisite pearl and roses of his later flesh painting, and the graceful touch in the white draperies, though these are rather overmuch crumpled and twisted. About the *Babes in the Wood* of Mr. MORRIS, A.R.A., and the veiled baby called *Hilda*, by Mr. SANT, R.A., we would rather say nothing. Mr. ARCHER's sketch profile of a child holding wallflowers is one of the sweetest and most artistically painted things in the room, and Mr. MARCUS STONE's dark-eyed little girl grieving, with a *First Sorrow*, over her empty bird-cage, though a little over-smooth and artificial in tone, is refreshingly pretty and pathetic. Mrs. KATE PERUGINI and Mrs. ALICE MORGAN have done well in rather large pictures; Mrs. MORGAN's especially is somewhat ambitious in elaboration of brilliantly-coloured stuffs. Mr. ALMA TADEMA shows character and the dry solid execution of the Dutch school in a little interior with children.

We regret to learn that illness has prevented Mr. TADEMA from finishing to his satisfaction the children who, as *Mars and Venus*, were to have been his contribution to the exhibition. The remaining pictures have been shown elsewhere too recently to need comment.

Some correspondence has been called forth in the pages of a weekly contemporary by the comments passed on the shortcomings of the works in the exhibition of the painter-etchers, held this year at the Windsor Gallery in Savile Row. The president, Mr. SEYMOUR HADEN, has endeavoured to convince the public that the absence or slight appearance of more than half of the most distinguished members of the Society, including nearly all the Americans, is a fact that has only served to show what a genuine enterprise and artistic success the exhibition is. It is a dangerous thing to contradict Mr. HADEN, so we will not venture to do so; at the same time, he may allow us to deplore that his not very remarkable, if vigorous, sketch-plate of *Cowdray Castle*, and another equally unremarkable version of the same, with a change of living objects from cows to geese, is all that represents him, and that nearly all the French members, including in the list our Slade Professor, M. LEGROS, and M. TISSOT, and the English etchers, Messrs. HESELTINE, HODGSON, HOLL, HOOK, HAIG, HAMERTON, HEYWOOD HARDY (H is a distinguished letter in the etching dictionary), HELMICK, and Mr. HERKOMER, are absentees, together with others "too numerous to mention." However, some good achievement and some interesting tentative effort rewards the visitor to the gallery, and maintains the status of the Society. As examples we cite Mr. COLIN HUNTER's vigorous, broadly-etched sea-piece, *Lobster Fishers*; the grave, solid, a little heavy, work of Mr. WALTER BURGESS, in a view of Romanesque *Limburg Cathedral*, seen from the meadows below; the admirable woodland studies of the two Messrs. SLOCOMBE, the hasty little bits by WILFRID BALL, clever plates by C. HOLLOWAY and C. W. PLATT, reminiscences of Old London by NED SWAIN, the effective mezzotint landscapes of JOSEPH KNIGHT, and a study of a lioness *On Guard* while the lion sleeps by T. G. COOPER. In figures the work of Mr. STRONG, imitative of early schools in a simple broad mode of work, firm and deep in outline that ignores detail or texture, and generalises with a view to trenchant character and impressive sentiment, is very notable. In the vignettes likewise of rustic figures, complete drawing of excessive delicacy and a line that is seductive in playful ease could hardly go further. Mr. JACOMB HOOD sends only one clever sketch, Mr. R. MACBETH two, and the heads by G. RHEAD and by Mrs. MERRITT are worthy to be looked at; so are perhaps two tricky but clever subject plates by young students — *A Stormy Way* and *Shepherds*, respectively by Miss E. FORD and Miss E. HALLÉ. It is not one of the best signs for the school of original English etching that the use of all kinds of "dodges" in the treatment of background, and the mixture of methods without discrimination, should prevail among beginners in the art, and this sign is unhappily apparent in the exhibition before us. It is one thing for Mr. HADEN or Mr. HERKOMER, or any other proficient, to play with methods;

quite another for students who have not even mastered the sure draughtsmanship which should be the basis of all good line-work.

THE BUILDING EXHIBITION AT THE AGRICULTURAL HALL.

(Continued from page 207.)

CONTRARY to the usual custom with exhibitions on such a gigantic scale as the building exhibition at the Agricultural Hall, on Monday the last touches were given to the various exhibits, and it could be discreetly said "the house was in order"; and, considering the extent of the exhibition, the management may be congratulated upon the success of their labours. Mr. SHRAPNELL, the energetic secretary to the exhibition committee, has been indefatigable in his exertions, and we trust he will meet with a fitting reward for his labours. There are about fifty exhibitors in excess of the numbers of last year, which have helped to swell the numbers in the galleries, of which nearly three sides are now occupied with exhibits of the most artistic and interesting description. A large number of architectural drawings and proofs of art plates are to be seen exhibited on screens; and the walls are well covered with samples of decorative work. Looking down from the galleries upon the serried mass of exhibits on the ground floor, we believe there is a decided increase in the number of those firms exhibiting purely building materials, and although we notice one or two absentees of the artistic class, the exhibition does not appear to have suffered on this head, as their place has been filled by others, who exhibit goods, if different in their ensemble, are not the less interesting to the architect or builder. Artificial stone appears more conspicuously than on any previous occasion, and some of the makers of terra-cotta ware appear determined that it shall take a more prominent position in the future. Wood-working machinery figures more largely than it has heretofore done; and, as if to "point a moral" to the British carpenter, the display of foreign joinery clearly indicates the extent to which his labours may be dispensed with. The arcade is well filled with features in consonance with the exhibition, the absence of the "bazaar" element being noteworthy. We may add that a small room has been provided for the convenience of members of the press, an accommodation the absence of which has hitherto been much felt, and which will no doubt be fully appreciated by those for whom it has been erected.

MESSRS. JAMES STIFF & SONS, of the London Potteries, Lambeth, make an extensive display of architectural terra-cotta, combined with sanitary stone ware, through it is clearly evident that they rely in the main at this exhibition on the former production as their *pièce de résistance*, and we may honestly compliment them on their collection. Crowning the structure on which the bulk of their goods are, so to speak, built up for inspection, and forming the most conspicuous feature of the whole, is a life-sized figure in terra-cotta, standing with its plinth 6 feet high, of an "indigo planter," which is to form one of a group intended for the adornment of a "public building abroad," and there is also a specimen of a large enriched cornice standing 3 feet high on the face, which has been supplied (we presume) for the same building as the figure is destined for. Probably our friends have alighted upon some "happy hunting-grounds" unknown at present to their competitors, in which case we may account for their reticence. The figure is well portrayed, the folds in the habiliments natural and effective, showing not only the capabilities of the material for this work, but the skill of the artist also. The cornice, which is very handsome in design, the detail standing out sharp and clear, also appears very hard. Another commanding feature is a lion 5 feet 2 inches long and 22 inches wide, and like the other articles named, a meritorious production, the object sought to be attained being that works of large size may be "fired" very hard, yet be drawn from the kiln perfectly straight and true. There is also a red terra-cotta panel 4 feet 6 inches long and 2 feet 6 inches high, enriched with griffin vase and foliage, designed by Mr. A. CROFTS, as used in the new buildings erected in St. Mary Axe under the professional supervision of Mr. P. DASHWOOD. The colour, although called red, approaches somewhat of a purple, which is said to be the natural colour of the clay, and the tint we are informed can only be brought out by intensely hard firing, that many red clays will not sustain without injury; and it is

claimed that the heavy firing to which it has been subjected makes it practically imperishable. The work is decidedly effective, and we imagine the colour will become a favourite one. The other architectural features comprise a number of caps and capitals, window heads, medallions, panels, balconies, terminals, &c. There is, in addition, a bold keystone with fruits and flowers, and a collection of ornamental arch-filling from 4 to 20 inches on face; nor must we omit to mention some attractive specimens of garden vases. Chimney-cowls in terra-cotta also figure amongst the collection, the "scientific" being perhaps the most notable, and the usual accessories connected with this industry, such as ventilating bricks in different colours and sizes, and Crown stoneware help to swell the exhibits. In addition to the above noted, is their patent ventilating damp-proof course. The firm also exhibit a collection of embossed wall-tiles for dados, &c., in various colours and effective patterns; and amongst their sanitary stoneware we would call attention to the WEAVER and Interceptor sewer air-traps, and the WEATHERBY sink and waste water-trap. Their "Adamant" terra-cotta steps, suitable for the roughest wear on account of their hard firing, are also worthy the attention of the profession.

Messrs. DOULTON & Co., of Lambeth, are, to use a hackneyed expression, almost conspicuous by their absence. We understand it was not the intention of the firm to have been present on this occasion at all, but to have reserved their efforts for the furniture exhibition to be held here next month, when we believe it is their intention to remove their late display at the rooms of the Society of Architects, in Conduit Street, *en masse* to the Agricultural Hall. They have, however, furnished one of the bays in the gallery with three of their elaborately furnished open fire-clay grate suites, and one or two close stoves, supplemented by a few specimens of majestic hand-painted vases, and selections of their "DOULTON" ware as enrichments, but the *monstre* display we have been accustomed to look for from this eminent firm is this year denied us.

The Hartshill Brick & Tile Company are as usual well represented, and exhibit amongst their well-known productions several new and well-designed finials, panels, and string courses. A new sheet, forming page 14 of their illustrated designs, has recently been issued by the Company, and may be obtained at their stand. It is almost unnecessary for us to indulge in any lengthened eulogiums on the goods manufactured by this firm, which compare most favourably with any brought into the market; we may, however, remind our readers that the Hartshill tiles are non-porous and considered to be capable of standing any kind of weather, and that their "finials" are adapted to any angle of roof, keeping it perfectly water-tight without the aid of lead or any other material. Any colour in which these appliances are usually manufactured can be supplied, the "shade" being regulated by the firing. Paving tiles are also exhibited, on the quality of which the firm lay great stress, and claim that they will compare favourably with encaustic for quality, and especially for endurance. Garden tiles, stable, paving, and other blue vitrified bricks are shown on this stand; and we doubt if the variety of patterns of their various productions, or the quality of their goods, are surpassed by any house in the trade.

The demand for non-poisonous wall-papers is fortunately on the increase, and the visitor to the building exhibition will be enabled to view a commendable assortment shown by Messrs. JEFFREY & Co., Essex Road, Islington. The speciality of this firm, if we may select one where several are claimed, is that of being enabled to produce machine-printed papers either with or without gold embellishments, and in designs that may be classed as "artistic," at prices that compete with those of the most commonplace character; and we may mention in particular a staircase decoration of terra-cotta character in light-red and buff, with a Pompeian red dado and border, that may be obtained at a cost cheaper than any ordinary marble papers, and that may be varnished in the same manner if desired. Turning to the higher class of papers manufactured by this firm, we find dado decorations, friezes, &c., at correspondingly low prices; and there are designs executed by Mr. J. D. SEDDING and other artists of known repute. The firm also show a few specimens of embossed leather papers, hand-painted, of rich character; and we may fairly recommend a careful examination of the patterns shown by Messrs. JEFFREY & Co. by those interested in paper decoration.

The Bracknell Pottery, Brick and Tile Company, Bracknell, Berks, show a varied selection of the articles after which their

firm is named, comprising several new patterns in moulded, facing, and other hand and machine-made bricks, rubbers, chimney-pots, garden edging tiles, ornamental glazed tiles, and last, but by no means least, every description of roofing tiles, ridges, and finials. These latter are a specialty of this firm, and the exhibit, as regards quality, holds its own with anything in the hall, while less cannot be said of the erection they have put up to display them. It consists of a few courses of brick-work, above which is a specimen of weather-tiling, and covered with an ordinary roof with a gable end; and as the height at the eaves is under 5 feet, one has a fair chance of thoroughly examining them. The hips, valleys, and angles, especially the latter, are exceptionally clean and true, and we understand the firm always have in hand a considerable stock of these at various inclinations. Though all the tiles, including the weathering, are merely tacked to battens, they have every appearance of being set in cement, thus demonstrating what we have already said of them. The ridges and finials are of excellent design, and both for shape and finish leave nothing to be desired; in fact, many of them look more like samples of woodwork than what they really are.

MESSRS. ARCHIBALD SMITH & STEVENS, 48 Leicester Square, show samples of their various lifts, including a working model of STEVENS and MAJOR'S patent hydraulic balance-lift and full-size "complete" self-sustaining single and double dinner-lifts. The former is now pretty well known, being in use in many of our large public buildings, and among the advantages it possesses are safety, rapidity, and the ease with which it is controlled. The "complete" lifts possess many advantages, and are quite self-sustaining, no matter how great the difference may be in the weight of the loads (in the double one), or how much heavier the load may be than the balance weight (in the single one). The endless hand-rope is all that is required to work them, and immediately this is let go the break comes into play automatically by means of an ingenious action fitted to the shaft overhead. A patent self-sustaining sack hoist with hook, and a patent self-sustaining bracket hoist, constructed on similar automatic principles, are also shown.

The stand of Messrs. GEORGE FARMILOE & SONS, 34 St. John Street, West Smithfield, the old and well-known glass, oil, colour, and plumbers' merchants, possesses several attractive features. They have of late become manufacturers of many articles, no doubt feeling the truth of the adage that what you want done well you must do yourself; and, judging from the specimens of valve closets exhibited by them (that being the most particular form their ideas have assumed), their efforts have been very satisfactory. They are well made and offered at a price, we believe, lower than any other at present in the market. Ornamental leaded-glass panels, too, is a *spécialité*, and samples are shown from the very simplest to the most *recherché*. Another salient feature in their display is the collection of American drawn-lead traps and bends, and American gun-metal valves. The former are made by hydraulic machinery in the same manner as lead pipe, and having no seam, and being of uniform thickness, are much superior to cast-lead traps, and as evidence of the favour in which they were held, the supply, when first introduced, was not equal to the demand that at once accrued for them. Messrs. FARMILOE are, however, now prepared to supply any quantity. The valves are highly finished, and fitted with seatings made of a patent fibre that is warranted to stand either hot or cold water. Amongst their pumps the "GIBSON" Patent Cistern Pump is new this season, and is an admirable invention. It consists of a brass pump enclosed in an iron casing, the lower part forming a vacuum chamber, and when made as a lift and force pump the upper part forms an air chamber. It is so constructed that it is claimed it will work easier with a 1-inch suction pipe than ordinary pumps with 1½-inch, and that it is the simplest, most complete, and cheapest first-class brass pump yet introduced.

In noticing the various inventions that the requirements of the times have called into requisition, a large number of hands are now constantly employed in the manufacture of "lifts." From the most simple appliance for conveying goods from one floor to another they have developed into scientific apparatus worked by gas, steam, or hydraulic power, as well as by hand labour. We need scarcely call attention to the varied uses to which they are now applied, the handsomely-furnished little rooms for carrying the inmates of an hotel to their various landings being amongst the most notable. In this industry Messrs. R. WAYGOOD & Co., Falmouth Road, S.E., have always played a conspicuous part. At this exhibition they

show several worked by manual labour for various uses, the facilities of the hall precluding the introduction of the power machines. One of these—a patent hand-power lift of their Class B character—is made self-sustaining or otherwise, suitable for warehouse purposes, and made to carry any amount of weight, according to the requirements of the firm using them. The self-sustaining gear is of course recommended, and the makers give the preference to ropes over chains—first, because they are noiseless; and secondly, that the wearing away of a few strands are at once detected, whereas a breakage of a link from any untoward circumstance may not so easily become known, and an accident may be more likely to occur. There are also a single and double self-sustaining dinner-lift, adapted for either public or private buildings. These are excellent specimens of workmanship, and the makers claim for them several advantages over other apparatus professing to effect the same purposes. A neat little hand dinner-lift for a private residence forms another example in the collection. This is worked from the kitchen, and is so arranged that no overhead gearing is necessary, and is one of the simplest and most inexpensive kind manufactured. Messrs. WYGOOD's illustrated pattern-book shows drawings of every description of lift or hoist manufactured by them, including a sumptuously upholstered one for a large hotel, the arrangements in one or two instances being of a unique character. Everything shown bears the impress of sound workmanship and careful manipulation in the various details of the appliances.

The Thames Bank Iron Company, Upper Ground Street, Blackfriars, make an imposing display of warming and heating apparatus as well as of ornamental ironwork, such as lamp-posts, brackets, &c., and pipes and tubing for different uses. The specimens of boilers shown, both wrought and cast, are numerous, and comprise such as are suitable for any sized building, and for horticultural use. One of the most noteworthy features in this exhibit is the improved base-burner gill stove manufactured by the firm, one of the earliest of this class of heating appliances introduced, and which has formed the basis for some imitations. A peculiar feature in this stove is that it is built up in segments, that is to say a series of rings several inches in depth, having deep gills cast upon them, are fitted one upon the other, each fitting into an air-tight joint having no bolts, and being free to expand or contract without injury to the stove. The top portion is made of conical form, and contains the flue pipe and feeding aperture, and from the arrangement before-mentioned it will be seen that the top section can be placed to allow the flue-pipe to stand out in any position required. Another great advantage is that the gills are cast in a vertical position, causing them to give off the heat more rapidly, and to intercept and more readily diffuse the current of heated air rising through them. They are made to be fed from the top as well as the front, and when once filled require no further attention beyond an occasional removal of ashes, and have no fire-bars or dead-plate, the fire burning on a plain base, the draught being regulated by a sliding door in front, and by a damper in the smoke-flue. The heating power of this stove is probably greater than that of any other of the same dimensions in the market, the one of 12 inches diameter and 3 feet 6 inches high, containing 50 superficial feet of heating surface. Its third commendable feature is that when properly set there is little fear of burning the air should the stove be neglected, as the greater the heat of the surface of the gills, the more rapidly is the air impelled through it, and the area of the gills exceeding that of the stove in the proportion of 9 to 1, it must be clearly seen that the temperature of the burning fuel is rapidly reduced and given off into the building. The firm also exhibit several ornamental skirtings for covering hot-water pipes, amongst them a facsimile of that fitted up by them at the rooms of the United Arts Gallery in Bond Street.

Mr. R. ADAMS, of Great Dover Street, Borough, who generally manages to introduce some novelty at this exhibition, is not found wanting on this occasion. The new feature is a very simple arrangement of a compensating character, to enable any householder where the contrivance is fixed to take up or obviate any warping or expansion of a door, and it is applicable to any class, not even excluding railway or other carriage doors. It consists in affixing a slip of wood the entire length of the door between it and the framework to which it is fixed by set-screws, and the door in its turn is hung to the slip. The set-screws are three or four in number, placed equidistant along its surface, and in the event of the door binding at any particular point a turn or two of the set-screw will generally

obviate the nuisance, and set it in working order. Another invention of Mr. ADAMS that we think has not been yet mentioned in these columns is a "panic" door for a theatre or other place of public entertainment. These doors may be of iron or wood, and several may be arranged around the building or at the most convenient points of egress. At the side, and covered by a small glass disc similar to that of the fire-alarm posts erected in the streets of London, is a handle, and, on breaking the glass and giving a turn to the handle, the door, which is counterpoised by balance-weights heavier than itself, rapidly ascends into the recess prepared for it, and offers free egress to the occupants. This idea is certainly worthy of attention. It is quite within the range of probability that a large number of buildings at present in existence may be rendered comparatively safe in the case of panic by the adoption of such means, which may be added at an expense that would be but trifling when compared with the amount of safety they would provide. The remains of Mr. ADAMS' exhibit is made up of the several appliances with which his name has become associated, all of which have been mentioned in the columns of *The Architect*. The most notable of these is his patent secure "fanlight-opener"; the "anti-accident window," which provides a ready and simple means of inverting the sashes for cleaning from the inside; the "spring-sash bolt," to secure the windows when open a few inches for ventilation; his patent sash-fasteners; "converging and regulating spring-hinge and adjustable shoe"; not forgetting the effective little cord-holder for Venetian blinds, the "Toby."

Messrs. SHANKS & Co., Sanitary Engineers, Barrhead, near Glasgow, are occupying the same position as last year with, it is needless to say, an equally admirable assortment as they exhibited upon that occasion, and with the addition of one or two important improvements. The handsome bath combining plunge, spray, shower, and douche, with fittings for hot and cold water and waste arrangement, which all visitors will doubtless remember, has undergone a complete transformation. It is termed the "Eureka" bath, and in its present form may be called the acme of luxurious bathing. The canopy and that end of the bath is made more circular than before; so that the spray jets all converge to the centre, and also gives the bather more room. A no less important feature in this bath is the arrangement of the fittings; hitherto it has been found necessary to have as many as sixteen pipes for the hot and cold supply and waste, but by Messrs. SHANKS' patent only six pipes are required, thus saving a considerable amount of labour in fitting and fixing, and consequently reducing the expense, thereby putting it within the reach of a greater number. Their new Patent Citizen Bath is another specimen of combination, in which the waste and overflow are cast on; but by arranging them differently the cost is modified, and a bath produced at about the same price as an ordinary one with loose fittings. Another speciality worthy of note is the branch-valve closet, with a new patent waste-preventer under seat, and by means of regulators of larger size than usual is rendered very efficient and is easily kept in order. Lavatories, including some of very elegant design, BUTLER's sinks, fittings, and other sanitary appliances, make up this firm's exhibit.

Another firm of sanitary engineers have taken up their stand at Bay 1. We refer to Messrs. R. F. DALE & Co., Bear Lane, Southwark. Their exhibit comprises DALE's patent "European" side-outlet and other closets; baths and bath fittings; lavatories of various kinds, from the cheapest to some very elegantly-fitted ones; pumps for house, factory, and other purposes; and a first-rate assortment of plumbers' and other brass-fittings. On looking over the goods here brought together, one cannot fail to notice the solid and substantial appearance of each and all of them—a fact not to be lightly passed over nowadays, when the tendency is to turn out things of a lighter and more showy character. Amongst the closets their new patent "European" side-outlet valve closet possesses many important features, particularly the combination in one apparatus (as its name implies) of the advantages of the "flush-out" and "valve" closets, at the same time avoiding the individual defects of each, the result being a thoroughly sound closet with double seal. Another point is that the overflow is so arranged and of such dimensions that for it to become blocked is practically an impossibility, and as the outlet is central with the basin it can be fitted in the place of an old-fashioned closet with very little trouble.

Mr. C. D. PHILLIPS, Emlyn Works, Newport, Mon., again occupies Stand 53 with his patent "Lock-jaw" tiles, that

caused so much attention last year, and which are now coming into very general use, being highly appreciated as soon as their advantages become known. The name is a very appropriate one, and has been given on account of the manner in which the tiles lock into each other at each side and top and bottom, making a perfect roof, at once wind-proof, snow-proof, and rain-proof. So great has been the demand for these tiles that at one time the patentee simply had to refuse many large orders for them; he has, however, established works at Bridgewater, Burnham, Cardiff, Ipswich, and other places, and is now able to turn out any quantity. Mr. PHILLIPS has introduced another pattern which he terms the "Double Grip Lock-jaw" tile, the difference being that it has a double joint, and is more ornamental in appearance. Several very good designs of finials, crests, and other terra-cotta work are also shown at this stand, manufactured for the exhibition by the Pencoed Brick and Tile Co.

The Sneyd Colliery and Brickworks Co., Limited, Burslem, have of late been turning their attention to white and other glazed bricks, and, judging from the samples on show, what they are turning out are not second to anything that is in the market. In saying this we refer principally to their durability and quality, for the firm admit there are bricks of a more perfect whiteness being made at several manufactories. It is claimed that the glazing will, under no circumstances, chip or peel, and will not come off without bringing a piece of the brick away with it—a thing impossible to take place with fair usage, the clay of which they are made being exceptionally dense and tenacious; and, as we had an opportunity of witnessing an erection of these bricks at the stand, can so far testify to this, and this special feature is attained by putting the glazing on the brick in its green state, and so insuring a thorough amalgamation; and the firm have doubtless acted wisely in preferring to sacrifice the production of a perfect whiteness of surface to the total immunity from risk of peeling or cracking. The Sneyd Company are also manufacturers of general fireclay good, drain-pipes, &c., and are represented in town by Mr. E. HOLWILL, Walbrook House, E.C.

MESSRS. ARCHIBALD KENRICK & SONS, West Bromwich, the eminent firm of hollow-ware manufacturers and builder's ironmongery in cast-iron, contribute a rather unique exhibit. Inside a solid square erection of considerable dimensions, approached by two entrances facing each other, are arranged a considerable assortment of the numerous small wares made by the firm for the carpenter's and builder's use. Great taste and tact has been evinced in the ornamentation of the stand, both in and outside, and has shown what good effects can be obtained from the most commonplace materials when in the hands of an intelligent manipulator, the ornamentation in question being made the medium of showing a variety of the firm's productions. Around the interior, on cloth-covered panels, are artistically set-out patterns of the numerous hinges made in cast-iron, many of these being of ornamental character, and in various styles of finish and colour, including nickel-plating, *verd antique*, and other colour bronzes, Berlin black, &c. The collection of door-handles, from the common "hotbed" to the highly ornamental and massive outer-door handle, are so numerous, both in size and pattern, that it is impossible to say more about them than that the designs are quite equal to the best in the market made of the richer metals, while the price is but a fraction of what the latter would cost. The common drop and stable latches are shown in designs that a few years since were not procurable; in fact, the Messrs. KENRICK have thrown an amount of *verve* into these little *bric-à-bracs* of the building trade that is worthy the highest commendation. A panel of patterns of letter-box plates are also on view, and the foregoing remarks may equally apply to them. Nor must we overlook a new collection of door-knockers, shown for the first time, balanced most perfectly for the "fall," excellent in design, and very narrow, fitting them for the most narrow-framed door. A few patterns of fire-dogs help to vary the display of ornamental work; and there are articles of domestic use to which for the first time, that we remember, an artistic character has been given to the designs. The many examples of pullies, amongst which are several of their patent action (some being shown that have been worked twenty thousand times), are worth notice; and an assortment of HATFIELD'S patent rollers, of which the firm are the manufacturers, complete this portion of the exhibits. There is also a commendable collection of cast-iron enamelled sanitary ware; and a striking feature in

the exhibit, as they form two of the largest articles shown, is a nickel-plated and a bronzed flower-stand, each having fifteen plates, and decidedly American in character as regards design and casting, the firm having essayed the style of our Transatlantic friends in many of their productions with much success.

MESSRS. ASHTON & GREEN, Bury Street, St. Mary Axe, and other addresses, occupy their usual position in the hall, and have a somewhat similar display to what they annually bring together for inspection. Mantel-pieces in marble and enamelled slate, of which the firm are extensive manufacturers, stove grates, and their accessories form by far the largest portion of the exhibit. There are six superb suites of *entourage de cheminée*, two of the mantel-pieces being of the finest statuary marble, and containing some rich and delicate carving. A black and griotte marble forms a splendid dining-room appanage, and all have either dog-grates with rich hand-painted tile slabs, or register-grates with similarly decorated tile cheeks. Most of the tile hearths are now made in only three pieces, a "picture," so to speak, forming an attractive feature in the centre; and, where a dog-grate is used, the side slabs should be in keeping with the design of the hearth. The grates exhibited are so numerous and so varied in style and quality, that the buyer must indeed be fastidious who cannot make a selection from Messrs. ASHTON & GREEN'S stock. Our attention was drawn to an enamelled slate mantel-piece, with hand-painted flowers on a gold ground, which the firm consider a *chef-d'œuvre*; but we consider a design more in consonance with the present style of decoration would have been preferable to the pattern selected by the artist. Turning to kitchen ranges, we find the assortment as varied (considering the more prescribed limits) as in the grates, and could not but admire a fine specimen of a combined gas and coal range, about 7 feet long, with all the modern improvements. In this range the gas is kept thoroughly distinct from the coal section, has its own oven or roaster, and hot-plate or boiling arrangements, and the mountings are all nickel-plated. Messrs. ASHTON & GREEN, who, it will be remembered, are extensive slate-quarry owners, exhibit a complete set of samples of slates, including the "permanent green" as supplied by them for the New Law Courts; and they have brought together a most complete set of samples of building appliances made of clay, from the "quarry" to the crest-tile and finial, in many patterns and qualities. We may remark, in conclusion, that the ramifications of the firm are of the most extensive character, and include the supply of every appliance and material for both indoor and outdoor use required by the builder.

MR. THADDEUS HYATT, of Farringdon Road, is present with his patent lens and prism lights of various patterns and descriptions, suitable for pavements, roofs, &c. One very satisfactory arrangement in which the lens lights are shown is in connection with silvered glass reflectors, which, fixed beneath the range of lights, can be raised or lowered to any required angle to throw the light in a basement to any required spot. Another example shows them fitted in connection with an encaustic-tile pavement, and a completely flat surface called a "safe-walking surface." In this arrangement the iron framework is completely hidden from sight, and forms an agreeable walking surface. An extra strong and new roadway light is in addition exhibited, which is capable of admitting horse-and-cart traffic passing over it with safety. Mr. HYATT also exhibits several illuminated coal-plates, besides vertical and other lights, the arrangement in each case being of a perfectly satisfactory character.

Stand D 134 is quite an attraction, and justly so, to all who are in any way interested with wall decorations. In the centre of the exhibit, which is that of Messrs. WOOLLAMS & CO., manufacturing paper stainers, of 110 High Street, Manchester Square, W., is a tapestry pattern, their No. 14,996 in Venetian style, and of very handsome design, consisting of a bold zigzag strap ornament, with overlying pattern of rich flowers and foliage, and an underprint of gold. The design itself is 21 inches by 42 inches, but the colour being varied no actual repeat occurs in 42 by 42 inches, thus giving unusual variety, and though no written statement could convey to one anything like an idea of a thing of this magnificence, we may mention that it contains thirty-eight different tints, which, multiplied by variation in position in the various sections, are equal to ninety-four ordinary printings. To the right of this is a Jacobean decoration, "Lyre Bird," designed by Mr. OWEN DAVIS, in a new colouring; to the left a dado decoration in ADAM'S style,

in shades of terra-cotta, red and gold, the work of Mr. A. F. BROPHY. Amongst the other specimens is a fine chintz "magnolia" and an Italian tapestry pattern in soft velvety tints, both on milk grounds, with imitations of Genoese and Venetian tapestries in "Cheviot" flock. The patterns of raised flocks finished without paint on plain, coloured, and mica grounds, as well as some of the patent embossed ones with and without gold, are very richly modelled. Dados in real embossed leather and embossed leather paper are also shown, as well as a variety of smaller patterns too numerous to describe.

Messrs. CLARK, BUNNETT & Co., Rathbone Place, W., occupy Stand E 168, and show a variety of their well-known manufactures. Each side of the stand faces an avenue, and is fitted with pilasters and facias, as used for shop fronts, &c., respectively complete with their patent, revolving, noiseless steel and wood shutters, and in addition specimens of revolving shutters recently fitted by them to forty openings in the new landing stage of the Transatlantic Steamship Company at New York. Lifts, for the manufacture of every description of which it is needless to remark this firm are especially noted, are represented in the shape of an average-sized warehouse lift in working order, showing the patent safety-gear that they fit to every apparatus, and which grips the cage to the chase should an accident occur to the centre rope. A windlass, with patent gearing, recently introduced, is well worthy of attention, its salient feature being that it occupies less than half the width of the ordinary ones, and so is of exceptional advantage for use in city warehouses, and in fact in any place where every inch of ground is an object. A working model of a patent hydraulic railway truck hoist gives an idea, albeit but an idea, of the heavy engineering department of Messrs. CLARK, BUNNETT & Co., while an assortment of sections of metallic shop-fronts, fancy castings, metallic Venetian blinds, and numerous other sundries completes this collection.

The hygeian rock building composition, that was the object of keen astonishment to all visitors to last year's exhibition, under the supervision of the patentee, Mr. W. WHITE, Abergavenny, and 3 Westminster Chambers, Victoria Street, is here again in the same position, and, judging from the number who constantly congregate around the stand, the interest in it is unabated. This is not to be wondered at when we mention that, upon approaching the exhibit, a block of brickwork 9 inches thick, 4 courses deep, resting on supports with bearings of only $5\frac{1}{2}$ inches, and a span of 5 feet 6 inches, with a massive chain fastened round the centre, suspending a tray and a number of 56-lb. weights amounting to upwards of half a ton, is the sight that presents itself. Upon closer examination, however, it will be seen that a flitch about half an inch thick of the composition binds the two ($4\frac{1}{2}$ inches) walls together, they being built up separately with mortar; and it is in this flitch of composition alone that the secret of the strength lays. At a test made in the hall on the 4th inst. with this same block—which, by the way, has been built but a short time—in our presence, 56-lb. weights were placed on the tray until the total weight reached 1 ton 9 cwt. 3 qrs. 3 lbs., which failed to make even any deflection, much less to break the mass; and at a test made some time ago in Birmingham, bricks of the best quality were completely crushed, but the flitch of the hygeian rock composition was not fractured. It will be readily understood, then, that walls built with this material must be considerably stronger than without it, and will, we believe, take something like double the strain of an ordinary wall; and plans are shown of buildings—notably a chapel of a considerable roof span, of which the architect was Mr. A. W. BLOMFIELD—where 9-inch walls built with this composition have been used that in ordinary work it would have been necessary to use 18-inch walls. The hygienic rock composition is also an excellent material both for horizontal damp-proof courses and for vertical impervious lining, especially the latter, for which it is admirably adapted.

At Stands B 59 and C 88 Messrs. ESDAILE & Co., of Wenlock Basin, City Road, have brought together a good assortment of machine-made English and foreign joinery, comprising various descriptions of outside, front, and back doors, inside doors, balusters, trellis-work, &c., all of which appear to be made of well-seasoned stuff and equal in finish to the work usually turned out by this firm, which is now of such reputation that any more remarks we could make to demonstrate this fact would be quite superfluous. Besides the above, a large assortment is shown of ships' blocks and fittings, and a

variety of other pulley-blocks for building and other purposes, which leave nothing to be desired.

Another system of glazing without putty is that patented by the Pennycook Glazing and Engineering Co., Limited, of Glasgow, and 57 Chancery Lane, W.C., which combines the advantages of separate lead and zinc systems without their individual defects. It consists of a series of sash-bars, constructed of sheet zinc, copper, or other metal, in such a form as to give the maximum of strength with the minimum of metal, and at the same time to form a double gutter in each sash-bar for carrying off moisture condensed on the inner surface of the glass. The glass is kept in its place by the simple folding down of narrow flanges of sheet lead, which are rolled in with the zinc or other metal of the bars, while broken panes can be replaced with as little trouble. It has been adopted by many public and Government bodies, for roofing railway stations, docks, &c., and, we should think, has an excellent future before it.

Messrs. HOWARD & SONS, of Berners Street, Oxford Street, whose name has become so associated with the manufacture of parquet flooring, have made an excellent display of their speciality, their stand having a double frontage, the ground of each space being covered with many specimens of different pattern parquet, all of which evince good taste; while the bay or recess is furnished with a few examples of wood mantel-pieces and articles of furniture. There is an unique mantel and overmantel painted in pure white, the fire-place holding a quaint wrought-iron dog-grate that is certainly a "feature" in the entire exhibition, the sides of the fire-place containing a pair of handsome tile slabs. A door and overdoor, designed as a companion to the mantel-piece, is also shown, and the overdoor is arranged to hold small pieces of pottery ware. On the opposite bay is a handsome mantel and overmantel in rosewood, having a "classic" touch about it, though the artist has not trammelled his fancy by following any decided style; it is, however, a very meritorious work, and in some points different to any other in the hall. In this is set a last-century bright open grate, a "frame" of Sienna marble encasing this. The fender and irons are quite in keeping with the grate. A few good wood dados are also exhibited, and the specimens of furniture in this bay, though "severe" in style, evince considerable taste in their outlines. A collection of LOUIS SEIZE chairs, upholstered in cretonne, are very commendable; and another "pronounced" feature here is an old mahogany door, in a frame, and overdoor coloured in one of the neutral tints—a dull pink. Messrs. HOWARD also occupy two bays in the gallery, these being devoted exclusively to drawing-room furniture. Here the chairs are also upholstered in cretonne; but the most interesting items in these bays are in our opinion a three and four-panel fire-screen. The smaller of the two is, beyond the wood frame, filled in with silk panels, with floral hand-paintings artistically executed; and the larger contains small panels of silk at the top, also hand-painted, the pencilling in this case being of course very small, on account of the reduced size of the squares; but both are veritable art-works, and deserve much praise.

It is sometimes almost impossible to select distinctive features, in speaking of parqueterie, to call the attention of the reader to, each manufacturer's production, if placed side by side, oftentimes showing but little difference; but we must not pass by the work of Mr. HENRY BASSANT, of the West London Parquet-flooring Manufactory, Wells Mews, Wells Street, Oxford Street, who appears well able to hold his own against his many competitors. He has a large selection of patterns on view suitable for dados as well as floorings, many of his designs being decidedly original, and great care has evidently been taken in the selection of the woods, the grain of most of them being well marked and rich. This is very much the case with those patterns that are partly made up of polished oak, and it is but justice to say that Mr. BASSANT's designs will compare favourably with anything of the kind in the exhibition.

What can we say more than we have on previous occasions of the Albissima Paint Company, 34 Lime Street, E.C., whose small, artistically-built stand has lost none of its attractions, though somewhat dwarfed here by the larger erections around it? But few of our readers require to be told that "Albissima," as its name implies, is one of the few pure or non-poisonous paints of reliable worth of which we can boast; and the Company have recently, at the wish of many of their customers, introduced it in various colours, in small tins, for domestic use, which will bestow a great boon, for the advantage of being

enabled to obtain a paint for any little purposes paterfamilias may think proper to undertake in his own household, that he can use without evolving the sickening and injurious odours arising from white-lead paints, cannot be over-estimated. Until a comparative recent date it was argued, as an objection to this class of paint, that the bright and rich colours could not be obtained; but this has been proved to be quite erroneous, and even emerald greens can be supplied perfectly innocuous in their composition. The neutral tints and low-toned colours now so popular suit the "Albissima" admirably; but it is to its great virtues as a non-poisonous pigment, its body, and consequently great covering power, its free working under the brush, its qualities for resisting the powers of the sun, that has made it such a favourite at watering-places, and its attributes for withstanding the sulphurous compounds of the atmosphere in manufacturing towns, on which the Company rely for their success. Some of the most notable royal and public buildings bear testimony to its worth, while numerous hospitals and kindred institutions constantly patronise it; and it is not too much to say of it that a family may remain in their home while it is being repainted without suffering in health from it.

A well-known firm, from the East Riding of Yorkshire, Messrs. VERITY BROTHERS, of Leeds, contribute specimens of their patent window and frame, designed for swinging the sashes for the convenience of cleaning from the inside, and an easy arrangement for opening for ventilation, combining security at the same time, and is of a most simple construction. By the mode in which the swinging sashes are arranged, it is impossible for them to fall bodily into the street, a misfortune that has before now befallen some of the "sûre" windows, and the construction of the sashes can be altered to meet the fancies of those requiring them, or according to the conditions of the place where they are to be fixed. The action of opening or closing the top sash when required to swing, is accomplished by means of a small chain, and may be worked by a child. It is almost needless to add that the action can be applied to any class of window, fan light, &c. Messrs. VERITY also exhibit several frames, showing patent window openers, casement stays, bolts, and weather bars, window security having evidently been well studied by them. They, in addition, have sent a small collection of good wood-working machinery.

Mr. GEORGE PORTER, 23 Cullum Street, E.C., exhibits an interesting collection of his patent pneumatic bells, by which he dispenses with the perishable indiarubber bags. The system of pneumatic signalling, when well laid down, is undoubtedly one of the most reliable, and it has this recommendation over the electric principle, that no recharging of batteries or any attention is required, and should last as long as the material employed, unless wantonly tampered with. By Mr. PORTER'S arrangement perfect reliability appears to be secured, and as regards the "pushes" for driving the air, they are made either to push in, to act as a quadrant, or as a pull out. Mr. PORTER in addition introduces us to a patent metallic diaphragm gas governor, that appears to answer its purpose admirably. Broadly speaking, it is based upon the principle of all other gas governors, viz., regulating the admission of the supply from the meter and to the burner, but it differs from most others in the fact that the diaphragm that works the valve or regulator is composed of a metal which it is claimed is utterly impervious to the action of gas, steam, or water, and so renders repairing or replenishing as regards the diaphragm unnecessary. The saving of gas, besides obviating the singing, the sudden raising of the lights, &c., when part in a house are turned off, are all recommendations to these economic appliances, which when once fixed require no further attention.

Since the exhibition has become fully developed, additions have been made to some few of those displays we noticed last week that deserve further remark. Thus Messrs. WELLS & Co.'s, Limited, exhibit has assumed more extensive proportions than we had anticipated, and contains some choice *morceaux*. The display of ironwork is decidedly good, and comprises articles covering a wide range, from a tomb railing to a weather-cock and crestings. A section of a noble verandah is a conspicuous object; there is a handsome spiral staircase, and numerous examples of gates, railings, &c., both in cast and wrought iron. The gas-fittings form quite an exhibit of themselves, and, being arranged in a single row, each one is clearly seen, a great improvement on their former mode of arranging them. Hall lanterns form a conspicuous feature in these, and there

are some tasteful brackets and gaseliers in plain-polished brass, in which a floral decoration has been introduced with excellent effect; others, again, favouring the æsthetic outline. There are some elegant china vase and dish gaseliers, and a pair of double brackets, gilt and electro-plated, that carry a *distingué* air with them. A massive eight-light gaselier, suitable for a large public room, is suspended from the ceiling of the hall. This is in steel bronze, relieved with a group of figures in the centre around the down rod in real colour bronze. It is a very striking feature, and a fine bold conception. A collection of electric bells and alarms, fitted to doors, windows, &c., forms another department in this extensive exhibit, and we can but compliment the firm on the spirited manner in which they have carried it out.

Messrs. HODKINSON & CLARKE are another of the firms we mentioned last week who have introduced some entirely new features. These consist of some charming festoon spring blinds, the body being composed of Madras muslin, the festoons towards the bottom being formed of different coloured cloths, and fringed with lace. They are attracting a great deal of attention, and have quite a *recherché* look with them. The Madras muslin, while retarding the rays of the sun from entering the room, does not obscure the light, and give to the apartment that dismal and funereal appearance inseparable from a solid cloth or Venetian blind, and the pretty patterns and colours of the Madras muslin are more interesting to the eye to rest upon than a self-coloured material.

The attendance up to the time we write has been fair, but by no means large; as a rule the great bulk of the visitors do not attend the building exhibition until the second week, and it is a matter for consideration whether a fortnight is sufficiently long for an exhibition of this character, particularly when we consider the great expense many firms incur in the sending of their exhibits and their erection in the hall.

PARIS NOTES.

THE competition for the Prix de Rome in painting has now opened. The following categories of students are exempt from the first stage: (1) those who have previously gained a second prize or mention in a Prix de Rome competition; (2) those who have already been admitted to *loges*; (3) those who have gained a first medal in one of the chief competitions of the Ecole des Beaux-Arts. This first stage consists in the execution of a painted sketch in oils on canvas 16 inches by 13 inches within a space of twelve hours, and the number of competitors is limited to twenty, without, of course, counting the exempted. In the second stage candidates have to execute (1) a sketch in oils, and (2) the painting of a figure from nature, the model for which is placed in position by a member of the Académie des Beaux-Arts. Finally, from this ordeal, only ten students can issue to take part in the great competition, for which they enter *loges* and have to paint a canvas 58 inches by 46 inches.

The members of the French Senate and the Department of Fine Arts continue to be at loggerheads over the Luxembourg Palace. The former have for some time past been attempting to take possession of the galleries on the first floor, devoted to paintings of contemporary artists, and offer in return the Palace Orangery, for which they have no use. The Administration des Beaux-Arts is doing its utmost to resist these encroachments, and affairs seem now to have come to a crisis. On the one hand the Questors of the Senate bring forward in support of their pretensions a decree of the Consuls of the First Republic, issued at the very beginning of the century, whereby the palace was set apart for the deliberations and service of the Upper Chamber; while on their side the Conservators of the Museum produce another decree, devoting the Luxembourg rooms and galleries to the reception of works of living artists. Neither side appears willing to give way, and the matter will have to be referred to the Conseil d'Etat for settlement.

Statistics have just been published showing the number of applications for authority to build received by the City authorities, and of private buildings commenced in the French capital, during the first eleven weeks of the last four years. These figures are interesting in view of the crisis now threatening the Paris building trade. As regards applications, in 1880 they numbered 270; in 1881, 467; in 1882, 580; and this year only 324. In

1882, 190 out of the 580 buildings for the erection of which permission was demanded, belonged to speculating syndicates, whereas this year applications of this sort have fallen to 324. From these figures it will be seen that the applications have decreased by about 45 per cent.; but when we come to look at those relating to buildings absolutely commenced during the same periods, the decline is found to be only 12 per cent.—from 366 to 323. It is evident, therefore, that the crisis, if such there is to be, has not yet reached an acute stage, the decrease in the actual building going on in Paris now as compared with April of last year being very small; and the outcry already set up by the workmen, or rather by their officious friends, would appear to partake somewhat of the nature of crying out before they are hurt. The falling off in the number of applications will, however, towards autumn, bring about a serious decline in actual building operations.

In order to guard against the danger of inequality or patchiness in the interior decoration of the new Hôtel de Ville, M. Vauthier, a member of the Paris Municipal Council, will move at the next meeting of that body a resolution to the effect that, seeing the importance of this interior decoration being conceived and carried out in a homogeneous manner and by artists of distinction, the administration be invited to study the question as a whole, and lay proposals before the Council for approval. The resolution will probably be voted, and must have a good effect upon the conduct of the work, which it is now seen cannot possibly be finished, as hoped, for July 14. A sum of no less than 2,000,000 frs. is standing in the estimate for artistic and decorative work still remaining to be done within the building. The decoration of the larger rooms is not yet commenced, and the plans for that of the Grand Salons and Salle des Fêtes are not even made out. The latter, the walls and ceiling of which are entirely bare, is being used as a workshop, wherein fifty stone-carvers are engaged upon the ornamental sculptures for the tribunes of the Salle du Conseil Municipal. In the Hall of St. John, where the drawings of the City of Paris Lotteries and Bonds will take place, men have just commenced laying down the marble floor, and Messrs. Gauthier and Gauthier, the sculptors, are working upon the caryatides. On the other hand, the outside of the building is almost entirely completed. All the statues, with the exception of three not yet delivered by the artists, have been raised to their places; on the side facing the Place Lobau the finishing touches are being put to the mosaic work of the top storey, and in a few days the exterior ailings will be erected, and the eighteen bronze doors hung. It is stated that several artists, natives of Alsace and Lorraine, propose to demand permission to decorate one of the large rooms of the building, which would serve as a perpetual souvenir of the lost provinces. The design would include escutcheons of the various towns of Alsace and Lorraine arranged in a frieze round the ceiling, portraits of French celebrities born in the two provinces, and landscapes of the local scenery. The artists in question offer to execute the work purely as a labour of love, and would not accept any payment whatever.

Three more of the newly-painted decorative panels at the Panthéon, or Church of Ste. Geneviève, have been uncovered during the past week. They are situated to the left of the altar dedicated to Sainte Geneviève, and represent further incidents in the life of the shepherdess of Nanterre, and patroness of Paris. The progress effected in the decoration of the edifice makes it probable that before August 15 all the frescoes of the Sainte Geneviève chapel will be finished. There will then only remain to be completed the paintings in the chapel of the Virgin, the two large panels to right of the chief entrance, and the mosaic work on the demi-vault surrounding the grand altar, the whole of which are expected to be finished before the end of next year.

The Institute, the classic home of the Academies, is being put into a thorough state of repair, both within and without. The restoration of the central dome is now completed, and the next work to be taken in hand will be the redecoration of the hall, in which are held the grand receptions of the French Academy. The cost of this portion of the repairs is estimated at 150,000 frs.

The experiments in the electric lighting of the Salle des Séances of the Municipal Council are being continued. The Swan lamps now in use will shortly be replaced by the Edison system, in order that a decisive opinion may be arrived at as to the respective merits of the two methods before the Council moves into its new quarters at the Hôtel de Ville.

ILLUSTRATIONS.

ST. MARY'S CHURCH, FULFORD.

THIS church, which is now being erected at the sole cost of His Grace the Duke of WESTMINSTER, is situated about five miles from Chester, on the Wrexham road, the site being just outside of the boundary of Eaton Park. The plan of the church consists of a nave, porch under the tower (which is placed at the north-west angle); chancel, and north and south transepts. The north transept is fitted up with the children's seats, and in the south one are the organ-chamber and vestry. The total accommodation provided is 277. The walls of the building inside and out are of local red stone, the outside scutch-faced and the inside chiselled. The roof, which externally is covered with brown Ruabon tiles, is composed of principals, purlins, and rafters, the whole of which, together with the rest of the woodwork, is of oak. The spire is of timber framing covered with oak shingles.

The east and west windows are to be filled in with painted glass by Messrs. HEATON, BUTLER & BAYNE, and the organ is being made by Messrs. WHITELEY, of Chester.

Provision has been made for heating the church by means of hot water.

The masonry has been executed in an admirable manner by Mr. GEORGE PARKER, builder, of Eccleston, and the woodwork is being carried out by the estate workmen, under the superintendence of Mr. POWIS. The architect is Mr. JOHN DOUGLAS, of Chester.

ORGAN CASE FOR MRS. O. BURKE, GORTMORE DUNDRUM, CO. DUBLIN.

THE case shown in the illustration is to be made of oak, and is to be executed by a Dublin cabinet-maker (Mr. SCOTT, of Abbey Street), his estimate of 288*l.* being the lowest of eight; the highest was 520*l.* The design is by Mr. THOMAS MANLY DEANE, architect, Dublin. The style is Italian Renaissance, treated rather freely and of a late type. The organ itself was built by Mr. TELFORD, of St. Stephen's Green, Dublin.

STUDIES FROM THE LIFE, BY M. LECHEVALIER CHEVIGNARD.

EDINBURGH ARCHITECTURAL ASSOCIATION

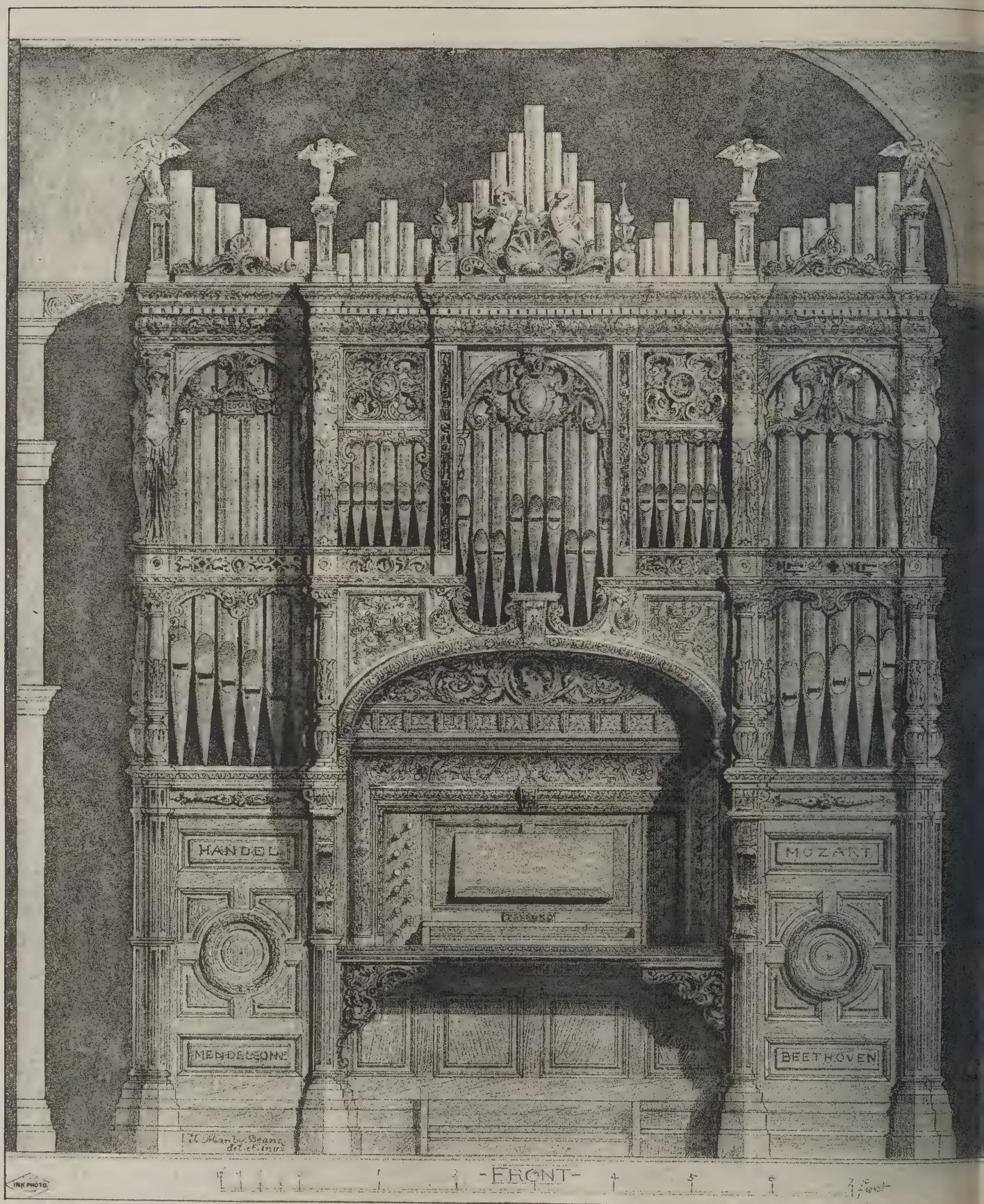
THE usual fortnightly meeting of the Association was held on Wednesday evening, the president, Mr. David MacGibbon, in the chair. After the preliminary business was disposed of, Mr. John Kinross, architect, Edinburgh, read a paper entitled "Some Notes on Italian Buildings." He prefaced his remarks by stating that the first feeling experienced after seeing several Italian towns was regret of the want of unity in design and in completeness of structure which so many of their best churches exhibited; and also that these incongruities put the different styles in strong contrast, and enabled one to judge their merits clearly. The lecturer pointed out that the salient internal features of the basilican churches of Central Italy are the great width of nave (so desirable in order that all may have an uninterrupted view of altar or pulpit); the rich effect gained by the close spacing of columns; the broad decorated surfaces and the apse conchas, with their figures of Christ or Madonna, might with advantage be adopted in our own churches, in order to make them "more attractive everyday resorts and resting-places"; and that the prominent external feature of the churches of Lombardy and Venetia, their great breadth of wall surface decoration with different coloured materials in course or geometrical pattern, would give something brighter and much needed in our cold streets. He then compared the Roman, Florentine, and Venetian palaces, showing that those of Florence have a grandeur suited more for civic buildings than residences, but that the Venetian ones have a grace and elegance desirable in residential buildings, and quoted the opinions of different authorities on the much disputed subject of the Ducal Palace at Venice. Reference was then made to the small houses found in the mediæval towns, more particularly in San Gimignano, near Siena, remarkable for their simplicity and fitness; and lastly, the tenements now being built for the middle classes in Rome, and their very solid construction was pointed out, external and partition walls being much thicker than usual here, and that the fireproof nature of their floors and roofs are of a sufficiently inexpensive character to warrant their adoption in this country.

At the conclusion a cordial vote of thanks was accorded to Mr. Kinross.



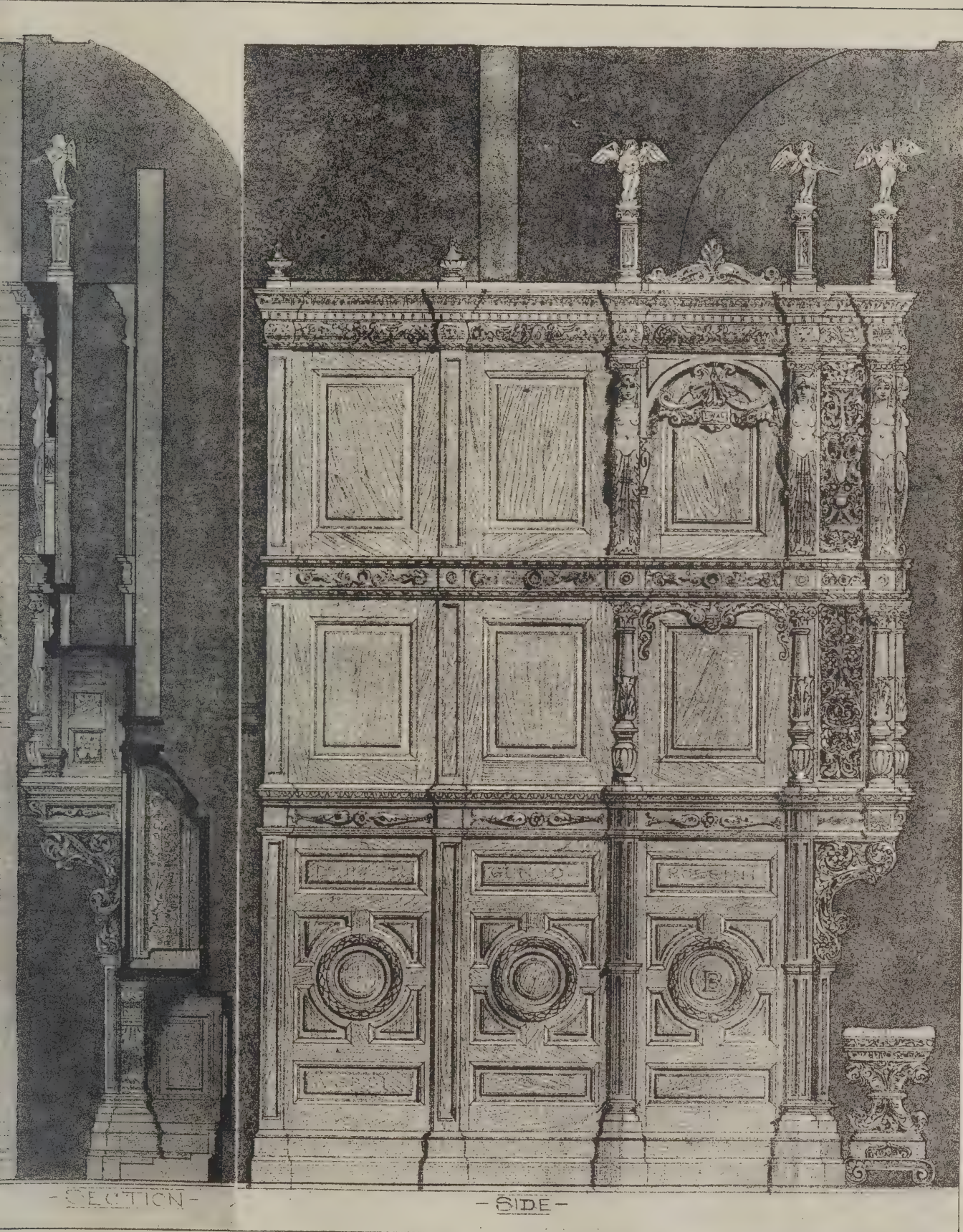
STUDY FROM LIFE.

By M. LECHEVALIER CHEVIGNARD.



ORGAN CASE FOR M
GORTMORE, DUND

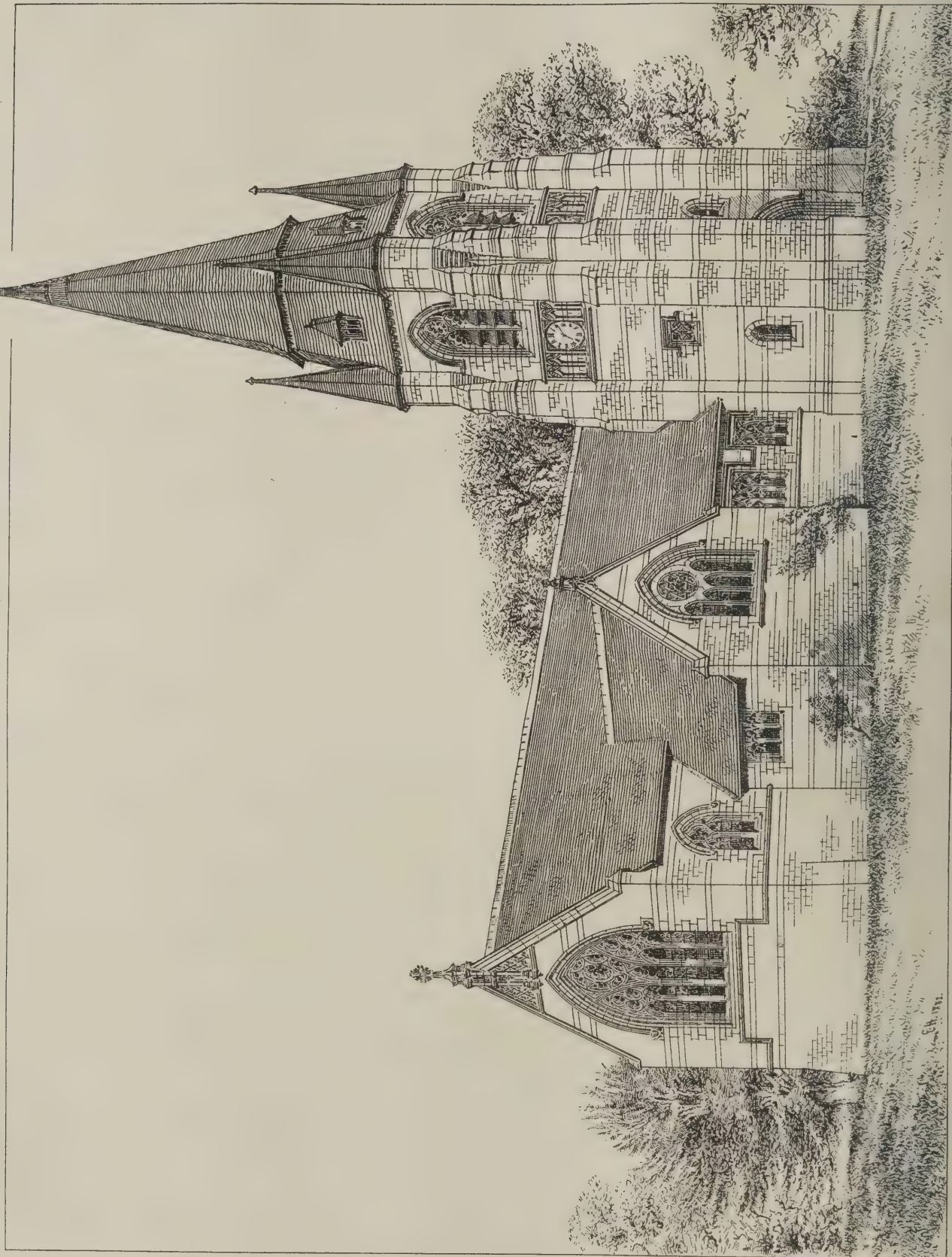
April 7th 1883.

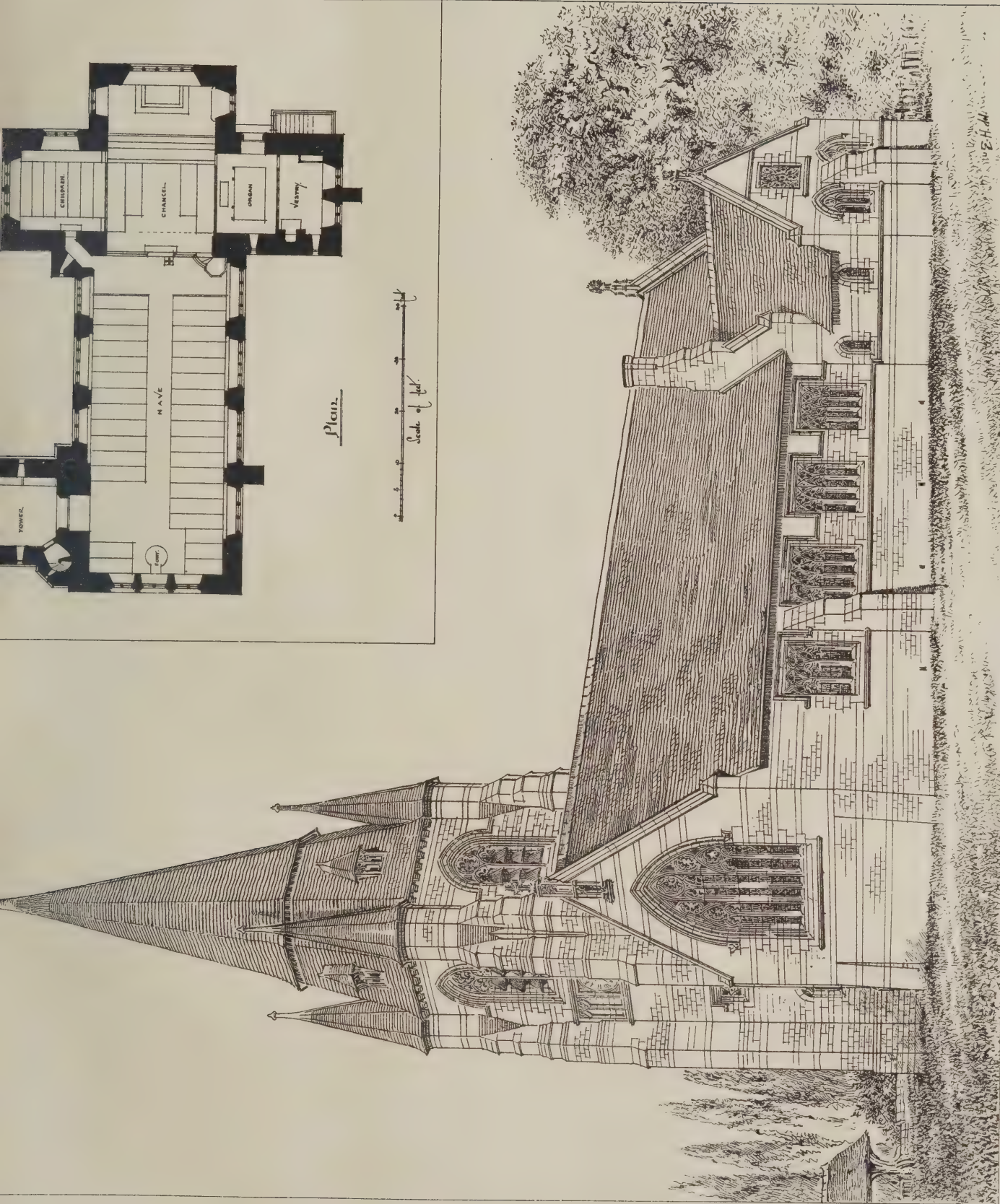


EDWARD BURKE,
C^O DUBLIN.

DESIGNED & DRAWN BY
T. MANLY DEANE, ARCHITECT,
DUBLIN

The Architect, April 7th 1883.





ST. MARY'S CHURCH, PULFORD, CHESHIRE.
 FOR HIS GRACE THE DUKE OF WESTMINSTER, K.G.
 JOHN DOUGLAS, ARCHITECT



Sprague & Co. 22, Marins Lane. Canaan St. EC

STUDY FROM LIFE.
By M. LECHEVALIER CHEVIGNARD.

NOTES AND COMMENTS.

THE judges on Wednesday wisely upheld the award of the arbitrator in the case between the Countess OSSALINSKY and the Manchester Corporation. The Countess claimed 95,000*l.* for the purchase of her interest in land at Thirlemere, which was required in connection with the new water supply of Manchester. The highest valuation of the property which was made on behalf of the Corporation was 25,451*l.* exclusive of timber, while the lowest was 21,000*l.* Mr. HUSKISSON, of Everston, who was appointed sole arbitrator, assessed the value at 64,000*l.*, with contingents amounting to 4,000*l.* or 6,000*l.* The Corporation endeavoured to set aside the award on the ground mainly that the arbitrator had, "in estimating the value of the land, improperly taken into consideration the enhanced value, or the alleged enhanced value, by reason of the water that should be collected, diverted, and impounded upon the said land, and also by reason of its natural and peculiar adaptation for the construction of a reservoir." It was contended that the arbitrator was not to consider the capability of the land for the purposes for which it was required. If this theory were accepted it would revolutionise the existing principles of valuation in regard to both land and houses. The judges, however, opposed it, and approved of the dictum of the arbitrator when he said: "If land from natural circumstances is suited for particular purposes, that is an element of value and a fit matter for consideration." Besides, as their lordships said, the great advantage of arbitration was its finality, and lightly to set aside an award would be seriously to impair the value of arbitration.

As might have been expected, the Standing Orders Committee have refused to dispense with the Standing Orders to enable the Metropolitan Board of Works and Commissioners of Sewers to introduce Bills to amend or repeal the provisions of the Act of 1881, giving power to the Metropolitan District Railway Company to make openings in the Thames Embankment and other open spaces for the ventilation of the railway. It would be a novel precedent in Parliamentary practice if Acts could be so readily set aside, and the application was hardly made in earnest. The authorities were remiss at the right time, otherwise so absurd an enactment could not have passed through the two Houses. It should therefore be known that the responsibility for the hideous openings by which some of the best parts of London will be injured rests not with Parliament, but with the two bodies who are supposed to be the guardians of the amenity of the metropolis.

NEARLY twenty years ago a Free Church was erected in Kenning Park, Glasgow; but, as is not unusual, the tower was not completed. Lately, the tower was carried out, but not from the plans of the original architects, Messrs. BOUCHER & COUSLAND. The surviving partner took an action, in which the sum of 40*l.* was claimed as professional fees in connection with the work, on the ground that the firm was entitled to be employed to complete the original design. But one Sheriff decided against the plaintiff, and, on an appeal, a Sheriff Principal, on Saturday, took the same view. It was laid down that the facts did not support the pleadings, in which allegations were made throwing doubt on the *bonâ fides* of the defendants. The architect was accordingly mulcted in full costs. The allusion to the allegations would suggest that there was more in the case than the natural desire of an architect to see his work accomplished as he intended it to be. But it would also appear that *esprit de corps* is not stronger in Scotland than in England, or else why did another architect accept the commission for the tower?

THE Financial Secretary of the Treasury lately stated in the House of Commons that although one of the five designs for the Dublin Museum might be selected, the Government were not bound to select the author of it as architect of the building. The remarkable thing about this statement is that it reverses the terms of the original condition. According to the twentieth clause, "the committee of selection shall report to the Treasury upon the five selected designs, and the Treasury will

select the author of one of them to execute the new building;" or, in other words, it is incumbent on the Government to select an architect out of the five competitors, but it could be contended that he was to prepare a fresh design. Mr. COURTNEY's reply was so startling a discovery that it became necessary to investigate its conditions, and on Tuesday night he was asked whether, on a review of the case, he was still prepared to maintain "that no guarantee was given that one of the selected five should be the architect of the building." Mr. COURTNEY said, in reply, "that, under the tenth paragraph of the memorandum of the terms of appointment of architect, provision is expressly made as to what should be done supposing no one of the select five was appointed architect; and I, therefore, adhere to the conclusion that no such guarantee was given." It is plain from this that the Government have outwitted the competitors. They did not anticipate that there would be any variance between the spirit of the first and second set of conditions, or that the original guarantee was to be evaded. Under the circumstances, the prospect of those who may enter into the new competition is not assuring.

It is proposed to compile a history of the county of Worcester on a new plan. NASH's work on the subject does not come down later than the end of the eighteenth century. But it might be utilised for a great deal of the past history. The project now is to ask as many residents as are competent to co-operate in the preparation of a history which is to contain not only an abstract of the discoveries which have been made by investigation of old records, but what to many will be of more importance, information concerning the condition of the manufactures and people of Worcestershire. If the experiment is successful it is likely to be imitated, for there is a great want of trustworthy books upon English counties. It may be remembered that in Ireland the publication of works of the kind was commenced by the Government, as a corollary to the Ordnance Survey; but, owing to causes which have never been revealed, no more than one volume appeared.

THE conditions of the new competition for the design of the national monument to be raised by the Italian nation to the memory of VICTOR EMMANUEL are now published. They are too long for reproduction as a whole, but the following are the most important:—Art. 1. Artists of all nations may compete. Art. 3. The monument is to be erected on the north side of the Capitoline Hill, in perspective with the Corso, and on a line with the axis or central line of that building. Art. 4. The monument is to include—(a) An equestrian statue in bronze of the King, situate in an exact line with the axis or central line of the Corso. (b) An architectural background, which, as it has to shut out the view of the buildings behind, must have an elevation of at least 23 mètres over a width of 30 mètres in the centre, and of at least 24 mètres over the remainder of the edifice. The design and form of this construction is left entirely to the discretion of the artist, who must, however, take into account the perspective effect of the sides. (c) Flights of steps, giving access to the esplanade upon which the monument is to be erected. Art. 6. Competitors must submit—(a) A model, measuring 32 inches in height without counting the pedestal, of the statue. (b) Sketches of their designs as a whole, on a scale of $\frac{1}{200}$ th for the ground plan, and $\frac{1}{100}$ th for the elevation. (c) Detailed plans of the monument in $\frac{1}{40}$ th scale, including the statue and the central part of the architectural background. (d) A description of the work and a detailed specification, drawn up, as far as regards the buildings, from the list of prices attached to the contract for the works rendered necessary by the removal of the seat of Government to Rome. No estimate is, however, required for the foundations, to which a total sum of 1,000,000 francs is devoted. Art. 7. The cost of executing the work must not exceed 9,000,000 francs; this sum to include the construction of the buildings, foundations, &c., as well as all sculpture, painting, and other decorative work. Art. 8. The designs must either bear the name and address of the competitor, or a device, a duplicate of which is to be enclosed in a sealed envelope together with the name and address. Those envelopes will alone be opened that belong to prize-winners in the competition. Art. 9. All designs must be sent in at latest on or before December 15, 1883.

THE EDINBURGH ASSOCIATION SKETCH-BOOK.*

THE architecture of his own country should never cease to have interest for a student. There is much to be said in favour of the study of foreign work, and it may have a close connection with the style that happens to be popular; but however fashions vary the admiration of the old buildings which we have in Great Britain should not be left altogether to archæologists and amateurs. We are, therefore, glad to find the members of the Edinburgh Architectural Association persevering in the publication in their sketch-book of drawings of old buildings which are found in Scotland. The third volume is larger than usual, and consists of fifty plates. The sketches vary in merit, and while there are none which can be compared with the plates in Mr. Kinross's Italian sketches, or with Mr. Hutton's sketch of the crown of St. Giles's Cathedral, Edinburgh, lately published in *The Architect*, there are several which are so roughly drawn that it is difficult to believe they are accurate. Scotland has as good draughtsmen as England, but probably they are not members of the Edinburgh Association, or they have been overlooked by the committee when materials were sought for the last volume of the sketch-book. Whatever may be the reason, the plates before us do not represent the average draughtsmanship of the North.

The subjects belong to many periods, from the early Romanesque churches to eighteenth-century mansions. But it would have been an advantage if some particulars had been supplied respecting the history of the buildings. In Scotland there may be little or no need of the information, but it is different in England. Gazetteers are not always trustworthy, and many of the buildings are in out of the way places, which are not even mentioned in works of the kind.

The first building we find in the book is Dalmeny Church, a small but typical twelfth-century building, which is adequately shown in full detail on six plates by Mr. J. T. Hetherington. The corbel heads are curious, and there is a bold chancel arch. The two most perfect Romanesque churches in Scotland are, we believe, Dalmeny—which was a manor of the Anglo-Norman family of Avenel—and Leuchars. Both have the semicircular apses by which they are differentiated from English churches of a corresponding period, and it may be mentioned that a view of Dalmeny church appears in "Chambers's Encyclopædia" as an example of an apse. Mr. F. W. Lyon, who seems to possess a rich collection of sketches of Scottish mansions, contributes views of Roslin Castle, Leckie House, Grandtully, Scotts Tarvet, and Fawside. The Montgomerie Monument in the parish church of Larges is a fine Italian work, but the drawing by Mr. J. W. Parsons seems like some others in the sketch-book to have been done in a hurry. In another drawing by him we find two old-fashioned high-backed chairs, one of which is supposed to have been made from the wood of Admiral de Witt's ship. Mr. J. W. Small's two drawings of a part of Linlithgow Palace are geometrical, and are to be preferred to rough sketches which are supposed to be picturesque. Mr. Anderson's two plates represent St. Ninian's, Whithorn, and, whatever may be the value of the remains, the site is one of the most hallowed in all Scotland. Ninian or Nynius rescued the North British tribes from idolatry, and, after a visit to Rome, he built a church of stone at Whithorn in a way that was said to be unusual among the Britons. It was dedicated to St. Martin of Tours, and for centuries was a shrine which attracted people of all ranks from abroad. The interest of the remains was not recognised by Scottish archæologists until one of the Tractarian writers identified the site and explained its historic importance. The doorways shown in the plates have remarkable symbols on the voussoirs, but the meaning of them is a puzzle. The two Fife steeples drawn by Mr. Lyon have also an historic interest, but it is of a different kind. One belongs to the church of Dairsie, and displays some unusual corbelling. This building was erected by Primate Spottiswood, in order to manifest to his countrymen what a church after the English form should be; but it must be owned that it was not a good model to be set up for a pattern. The name Restalrig excites some associations, but the building sketched by Mr. Dewar has evidently been neglected, as if it were useless. It is filled with rubbish of unknown depth. Mr. Dewar is, we believe, a clever man, but his style of sketching will be always a

bar to his success. This building, as well as those at Newark, Balgonie, and Lundin, exemplifies his mannerism. He puts down a line here and there, and leaves the spectator to form a whole out of the chaos. Everything is sacrificed to attempts at producing shadows by coarsely-ruled lines. If Mr. Dewar would restrict himself to outline drawing, he might do justice to himself. The old wrought-iron work drawn by Mr. Schultz, from examples that are to be found near Edinburgh, is without the broken-backed curves that are common in English work, and for which the only explanation that can be offered is that they were supposed to form the letter G, and thus to express loyalty to the throne. A more elaborate specimen is the gate at Gongar House, in which the rose and thistle are introduced, the latter being a rather difficult thing to forge. Mr. A. W. Anderson sketches the iron railings around the tomb in the collegiate church at Bothwell. The bars are bent so as to form vase-shaped openings. The subject of another sketch is an iron bracket for the support of the baptismal basin in Lyne church—from which a pulpit, dated 1644, is also taken. A Renaissance doorway from the Auld College, Maybole, is sketched by Mr. J. Wallace. Mr. R. Watson gives one from Dundrennan of a different character, and Mr. P. N. Scott selects a third from Inchmahone Priory, which is accompanied by a description. A house in the Lawnmarket, Edinburgh, furnishes a fine seventeenth-century fireplace and mantel, with fluted pilasters and panels. The drawing, and one of Queen Mary's sundial at Holyrood, are by Mr. R. W. Dick. There are some "bits" by Mr. Menzies from an Italian cabinet in Gala House, as well as a curious old Dutch cabinet. Mr. Small contributes sketches of a massive oak press in Rowallen Castle, and an entrance door and door-heads from Hamilton Palace. There are some curious examples among the sketches of woodwork by Mr. R. R. Anderson, A.R.S.A. The carving on the door from Amesfield Castle represents, among other things, a man in sixteenth-century costume, wrenching apart the jaws of a nondescript, that is a compound of hog, poodle, and bird. The subject may be Samson and the lion. There is also a good drawing of the ruins of Lincluden church, near Dumfries, which must have been a good example of the Scottish Decorated. The remains of northern military defences are not numerous, and Mr. T. Ross does well in putting on record details of the fortified castle of Borthwick and of a fortified grange at Haddington, which is over half an acre in area. Modern improvements are supplanting the little that is left of Old Glasgow, and there may be many inhabitants of the city who are not aware of the existence of the old houses in Nightingale Close, which are drawn by Mr. J. C. T. Murray. A curiosity in its way is the shutter-board from Aberdour Castle, and the capacious fireplace, although the masonry over the lintel is rather clumsy. Mention should be made of the sketches of the mortuary vault at Walston, which is seventeenth-century Gothic, and the doorway of Lamington church, to which the jousts are still attached, although they have ceased to be a terror, both by Mr. H. F. Kerr; and the Lumsden monument in Crail churchyard, dating from 1598, which is of a somewhat original type of memorial. The sketch by Messrs. Bonnar and Waterston, jun., of the coloured decoration on a roof at Culross is a characteristic piece of work, in which emblems of the virtues are introduced, with sundry wise saws for the edification of the inmates. From this catalogue it will be evident that the subjects of the plates have been selected with judgment.

INTERIOR DECORATION.*

THE "Studies" by Mr. Batley can be considered from two points of view. We can criticise them in their pictorial aspects, and as designs for furniture and decoration. In both forms they will sustain examination. The etchings are excellent, and with such drawing and management of light and shade defective furniture (which Mr. Batley's is not) would assume picturesqueness. People who are not thinking of ordering fresh furniture, and who have to be content with the decoration their landlords will grant under pressure, can find pleasure in looking at the plates. May not a nineteenth-century house have a glamour thrown over it? There is no reason why the etcher's art should be restricted to old buildings and the landscape and figure subjects which are most

* Sketch-Book, Edinburgh Architectural Association. Vol. 3. 1880-82. Edinburgh: G. Waterston & Sons.

* A Series of Studies for Domestic Furniture, Decoration, &c. Designed and Etched by H. W. Batley. Published by Sampson Low, Searle & Rivington.

generally selected for representation. Many of those subjects depend for their interest on the introduction of ruin or decay. But art is, or should be, regardless of time, and if it be possible in rich men's houses to have beauty and grandeur, it is not necessary to wait until the objects are old before they are shown on a copper-plate. Mr. Batley's interiors are all modern, and new and costly, but critics who would undervalue them in consequence must be either over-enthusiastic about antiquity, or carried away by what has been well called the "pathetic fallacy." The plates form a series of pictures which are so artistic that they appeal to the imagination, and they are so good as to be capable of being employed as suggestions for backgrounds in pictures. Mr. Batley is no novice in designing furniture and decoration, and in his studies he shows objects corresponding with those which figure painters very often lose time in endeavouring to produce whenever an occasion demands their use.

The studies have also their utilitarian aspect. They can be made the means of inspiration, although so-called practical men are likely to object that there is a difficulty in applying scales to the figures, and that there are no full-size geometrical details. Men of that class have an aversion to the labour of thinking, and they are always willing to patronise (especially if the price to be paid is moderate in amount) compilers and publishers who supply them with drawings that can be copied without alteration. But fortunately there are artists who will recognise a kindred spirit in Mr. Batley, and will employ his studies while they endeavour to surpass what he has done.

The designs, although most of them might be employed in the same building without appearing to be at variance with one another, show the influences which have been in the ascendancy during the present generation. There are traces in them of Gothic, Japanese, and Renaissance work, and probably of other styles. The author in a few words of preface explains the spirit in which he worked: "The Gothic revival some years back, although sound and good in its way, was," he says, "soon found to be too heavy and severe for domestic use, except for very special purposes. We have naturally dropped into a more comfortable, easy, a more wooden and less stony style of furniture and surroundings, yet still keeping the early principles of sound construction and honest work." The first design represents a vestibule or hall formed of woodwork, carving, tiles and stamped leather. In the centre panel is a massive swag, but with flowers and leaves of more definite character than is usual in such forms, and in the space over the swag is a swallow. There is a deep frieze filled with fruit and leaves, divided by caryatids in low relief, their outspread wings and flowing hair forming a kind of bracket. The notion is rather quaint, and in favour of the arrangement it must be said that the cornice does not seem to be entirely supported by the hands of the figures. The wall-space is well divided by horizontal and vertical lines, which express strength and make the decoration appear subsidiary to construction. The second design is a very rich staircase, in which armour and family portraits are combined with stained glass, furniture, tapestry, and surface decoration, forming a rich *ensemble*. Next follows a dining-room, which is Egyptian in style. It is certainly ingenious in treatment, and there is an entire absence of the heaviness that generally characterises modern adaptations of Egyptian. But we doubt if the style is ever likely to be popular, for it would inevitably suggest the appearance of the mummy and the predictions of the priests, the thought of which would be enough to chill the most agreeable party. There are ten etchings in all, and the remainder are mainly filled with work which may shortly be described as being among movables. In one plate, besides some suggestions for a dining-room frieze, are a *repousse* scone, and a quaint corner bracket for china and glass. The subject of another plate is an elaborate mantel-piece, the original of which was exhibited in the Paris Exhibition of 1878, where furniture designed by Mr. Batley was much admired. The corner cupboards, brackets, and clock cases which are shown in the next etching are in a style that would correspond with Eastern pottery. The eighth plate contains designs for curtains or *portières*, in which the Japanese spirit has been realised, but without slavish imitation. A fine dwarf cabinet is given on another plate, which combines with a series of hinged frames to hold etchings and drawings, and with a deep Japanesque frieze above so as to form a complete scheme of decoration. The deep frames of the drawings in this case become part of the archi-

tectural design, and the arrangement is very effective. The last plate is a design for a stair-head, in which the newel is carried up to the roof, and the walls are panelled and are intended to be filled with stamped leather or painted decoration. The whole of the designs have been carefully worked out, and are evidence of skill that is the product of artistic training, experience, and natural ability. From their treatment the etchings deserve a place in the portfolios of collectors, and they would give grace to the premises of furniture manufacturers and decorators.

TRUE ART.*

BY JAMES ORROCK, M.I.P.W.C.

CARLYLE says: "The gifted man is he who sees the essential point, and leaves all the rest as surplusage; it is his faculty, too, that he discerns the true likeness—not the false, superficial one—of the thing he has to work in. To the mean eye all things are trivial, as certainly as to the jaundiced they are yellow. No more gifted eye can exhaust the significance of any object. In the commonest human face there lies more than Raphael will take away with him." Again, in speaking of Shakespeare, Carlyle says: "It is not a transitory glance of insight that will suffice; it is a calmly-seeing eye—a great intellect, in short. He must understand the thing"; and "to the poet, as to every other, we say first of all, see." These searching words of the great philosopher who has recently passed from among us apply with equal force to the painter as to the poet.

In these days, when the art of painting has not only become a fashion but a fever—when everybody discusses art, and almost everybody practises it—the reflecting connoisseur pauses and wonders what will be the outcome of so much zeal. We seem now, in consequence of schools of art and literary teaching, to have the prospect of having so great a multitude of so-called artists that it becomes a matter of serious question whether even England in her best days of prosperity can hope to support them.

The contrast between these times and those, for instance, of Crome and his contemporary landscape-painters is indeed startling. He, we all know, although one of the greatest of English masters, was despised and neglected, whereas nowadays a scrap "done on the spot," as it is called, will frequently command as high a price as that which Crome received for one of his best works. Is painting, then, in consequence of the modern system of wholesale art instruction, an exception to the sister arts of poetry and music? We all freely admit that no education can produce a true poet or a gifted musician; but education is, of course, a mighty help for the bringing out of genius when it appears. On every side, however, in these days, when art is taught methodically and mechanically, we are told that we are surrounded by a cloud of geniuses. If this be true, then picture-painting cannot, after all, be so rare a power as we have always been led to suppose. But is this really the case? Have we now, in truth, multitudes of great painters among us? or have we even as many now living as we had during the half-century which preceded the establishment of the Kensington School of Art, or prior to the time when literature became an art-instructor? In those days lived Turner, Etty, Wilkie, Crome, Cox, Dewint, Constable, Linnell, Landseer, Müller, Bonington, Barret, and before them Reynolds, Hogarth, Gainsborough, and Wilson. These are great names; but, in addition, there were many who stand almost as high on the scroll of English art. Those masters did not paint because it was the fashion or "the correct thing," for the landscape artists (England's greatest men) had to pick up their knowledge as best they could, by carefully analysing and studying, when opportunity offered, the works of the great masters who had lived before them—to my thinking the only safe and sound mode of study, in conjunction, of course, with that of nature.

The great feature of the present times is so-called mechanical skill—smoothing, dotting, hatching, and mapping, and, above all, painting the startling effects of nature in a black and white key; modest, retiring work, like nature's own modesty, being at a discount, especially in a public exhibition. The demand is for smiting effects, or mechanical elaboration of the surface truths of nature. Picture composing, as in the days of Turner and other masters, is now reduced to painting bits from nature, and anything will be cried up so long as the work looks real, like scene-painting half a dozen yards off. The art of painting, as practised for centuries by the masters, is simply ignored and looked upon as obsolete. The cry is, "Get out to nature, get out to nature!" Take a sketching-umbrella and painting gear, and you are safe. Anything whatever "done on the spot," whether you are skilled in the art of painting or in the use of the materials or not, must be right, as if nature's beauties and effects were all of equal artistic value, and needed no selection whatever.

We are told nature will, in a word, do everything for us, so

* A lecture delivered at a meeting of the Society for the Encouragement of the Fine Arts.

throw overboard at once all that has ever been painted up to this great time. Reasoning from analogy, I should say that, like poetry and music, something more was required than a dictionary and a musical instrument. Plainly, then, and emphatically, the art of landscape-painting is not taught now, nor is it practised as an art except by a few. A quarter of a century ago we had great masters teaching for a living, not only in London, but in the provinces. The greatest of them had pupils, and, of course, taught their art as masters only could. What would some who love the great art give now if they only could be privileged to have a few lessons under the direct guidance of some of the great English painters whose names are household words—when instruction was direct, in the shape of a picture or drawing being painted before you; when old Crome of Norwich taught, and Cox and Dewint, and Copley Fielding, and Prout, and Hunt—not to go further back—and have a few solid and sound courses of training from brave old John Varley, the instructor of most of the luminaries of the great school of English water-colour painting?

The truth is that now not only have we no teachers of that art which Turner learned and mastered, but our schools for the most part do not even possess ordinary examples of any of those masters' works. I have lately been informed that at several important art schools the pupils have to be contented with chromo-lithography, photography, and bad drawings. Surely this wholesale business lacks the vital element for the cultivation of true art? Again, in Wilson's and Gainsborough's time there were few painters of any kind, and those few painted, not from fashion, but because their peculiar natures were restless and unhappy without it. They were amateurs, in fact, and in the highest and purest sense of the word. One wonders how much fashion and hope of professional place, together with the pleasant life, go to swell the ranks of artists in these days! It would be curious to see a list of painters' sons, and other relatives and friends, and those also of collectors and people whose lives have been engaged in art matters, who have simply taken to art because their lot happened to be cast there, for we know that nowadays multitudes take to art as they might to law or physic, and who at the outset would have chosen either profession as a matter of absolute indifference. Fancy choosing poetry or music as a profession without any particular bias in that direction! The fact is, mechanical art is comparatively easy, and, like plan drawing, it can, with a fair amount of practice, be readily acquired. One wonders how many among the living legions will take rank with those great ones just named, who painted pictures for the same reason that Burns or Byron wrote their verses. I have often tried to count the number of young men who became painters in consequence of their intimacy in early life with an eminent English master of one's own acquaintance, and whose genius announced itself from comparative darkness.

I have actually heard audacious men, who call themselves connoisseurs, openly declare that the great landscape-painters of England have passed by, and that Turner and all his brother painters who have made England famous produced their matchless works before literature and the art-teaching companies began. I have, moreover, heard that same profane authority boldly and fearlessly assert that after all that has been written and taught (in place of the direct personal teachings of those great men), not one in 50,000 knows one of their pictures when it is put before him; and, further, that Turner and others had their high places assigned to them before anything was written about them at all! That same individual, calling himself a judge, insists that he and his brother judges knew all about Turner's power and that of the other great painters without the help of any literary teaching whatever; and consequently that literature, however classic and poetic, has as much to do with painting and its practice as it has to do with music and its practice. Lastly, this audacious man persists in saying that, without the aid of him and his brethren, the subtle art would never have been recognised at all, and he will prove this at any moment by simply testing the knowledge of the majority of artists, and of course of the public, by their appreciation of the quality of the finest landscape and figure-painting.

It is absolutely certain that the great painters of our own school, and many of the best in past times, when they painted broadly, were never appreciated by most artists, nor of course by the general public; and it is only when a broad painter and colourist is acknowledged by the judges that he becomes fashionable and his works are purchased at high prices. This accounts for the vast multitudes of spurious works of these masters being everywhere palmed on the public; and it is simply laughable to see hosts of so-called Coxes, Dewints, Cromes, Müllers, &c., which are hung for inspection, with no other recommendation than the name which the possessor has so frequently heard. No broad painter, therefore, be he never so excellent, can hope at the outset for a hearing, and even broad painters, who are coarse and vulgar, not unfrequently usurp the place of the true ones—hard lines certainly for the genuine painter.

But who is this so-called connoisseur who takes so much upon himself? Popularly he is considered greatly inferior in knowledge to the merest tyro in art, and this because he does not practice painting; popularly he is considered nothing more than an expert, which means a man who knows the handwriting, so to speak, but cannot give judgment on the subject matter of the theme, whether

it be poetry, painting, or anything else. Now is this really so? I think I can prove to you that it is precisely the reverse. Carlyle contradicts the statement of the witty Frenchman, that "no man is a hero to his *valet-de-chambre*," and says, "for the valet does not know a hero when he sees him! Alas, no! it requires a kind of hero to do that; and one of the world's wants, in this as in other senses, is, for the most part, want of such." Yes, these words of Carlyle are true, for in art there are almost as few fine judges as fine painters. This is a startling assertion, but nevertheless a true one. If it were false, then the greatest of our most gifted painters, mostly landscape, would, instead of pining a lifetime, have had their places assigned to them at once. But with nearly all our greatest landscape painters it has ever been their doom to suffer neglect and scorn, and that sometimes through their whole lives. Who, then, kept them out of their birthright? The majority of artists in high places and nearly the whole of the now admiring public! The connoisseur, therefore, as Carlyle says, is a kind of hero, for, although he cannot produce the work of the genius, no matter whether he be an artist or not, he is at next best, for he can at least appreciate it. He may, in the words of our philosopher, be said to be the "silent man," possessed of strong inward feeling, but without the power of utterance—that is, without the power of painting. There are two kinds of instinctive judges: he who paints and is a judge of other artistic power out of his own line, and he who judges but cannot paint; and it is not too much to say that the non-painting connoisseur is always a safer and better judge than at least fifty out of a hundred artists. The reason partly is that few artists take any interest in other branches not practised by themselves; and there are hundreds who do not know the pictures in our own National Gallery of almost any other master except those in their own department of art. This, of course, also applies to modern exhibitions, and it will hardly be believed that many painters in oil, even of eminence, not only do not know the works or names of some of the best of our water-colour painters, but they have never actually been in their galleries. The connoisseur, on the contrary, is constantly studying the peculiar beauties of the finest art, no matter by whom produced, or in what material. Of course the painter-connoisseur is the better man always, although, as I have said, most people think that to be a true judge of anything, that judge must be a practical man. If this were so, the landscape-painter should have no judgment of the works of a portrait or figure-painter, and for such a man to appreciate a picture by Reynolds or Vandyck it would be necessary to have the power to paint one, and to thoroughly enjoy and understand the beauties of a tazza or cup by Benvenuto Cellini he ought to be able to design and make one! The simple truth is that any great master's work is hopelessly beyond the power of any ordinary artist to execute, but does this prevent his appreciation of it? Most certainly not. The finest landscape-painters are always fine judges of colour and artistic feeling, and to be a first-class landscape-painter, as I shall presently show, the artist must be himself a colourist, for on this, and almost on this alone, his rank depends. No great landscape-painter has ever been other than a colourist, and his most searching qualities are always to be found in his silent or neutral tints. All the great painters for centuries—figure, landscape, and all else—have invariably been colourists, and I for one hold that this peculiar power is the chief bond of union between them throughout. A careful study of this will prove what I say.

The connoisseur, therefore, be he painter or otherwise, has always this peculiar instinct; for it is born with him, so to speak, and no amount of training and hammering will ever create this inherent faculty. You might as reasonably hope to give tune where that gift is absent. Besides all this, the true judge, from his peculiar nature, is ever on the look out for that which answers to his instinct, and by such a process of cultivation his perceptions are quickened. The connoisseur, then, is one of the most valuable of men, for through him and him alone the great art of the world has been religiously preserved. But of course all judges have not equal social influence; and many are of retiring habits, and may not have opportunities of recommending, or the means of purchasing, what they know to be fine.

I may here remark that, curiously enough, almost without exception the best and most searching judges I know never appeal to literature as a help to their judgment of painting; on the contrary, they judge on the merits of the work alone, and when disputes arise—which happen almost daily—books, no matter how poetically written, are never consulted; and this for the plainest and best of reasons, that no word-painting can supply the place of the keen perception of the subtle qualities which are alone found and expressed in the work itself. Many of those judges are non-painters, but give their opinions with almost unerring instinct.

Figure-painters, as a rule, have greater attractions for the public than landscape-painters, especially if they represent scenes of interest in everyday life. Human interest, in a word, has always the attention of the public, but it by no means follows that figure-pictures of great popularity are of the highest class in fine art. In the case of Hogarth's *Marriage à la Mode*, or Wilkie's *Blind Fiddler* or his *Distressing for Rent*, we have popular subjects and fine art combined; but these pictures are popular solely on account of their subjects. In the *Bacchus and Ariadne*, by

Titian; *Peter Martyr*, by Bellini; *Crossing the Brook*, by Turner; or the portrait of *Philip IV. of Spain*, by Velasquez, the fine art alone is the attraction. Policemen are never needed to keep the crowd from pressing forward to see those masters' works.

The connoisseur, therefore, conserves the fine art, and the public have to take on trust what he says, as they indeed must in all branches of literature and science. In process of time the great names become known and are echoed everywhere, but at no time whatever are their works intrinsically understood by the masses. Thus it happens that Turner is talked about, and his genius eloquently descanted upon; and many who have read with delight Mr. Ruskin's poetic prose writings feel that they know much about Turner and his pictures. Not one, however, in fifty thousand can tell you a real from a false one.

(To be continued.)

THE BISHOP OF CHICHESTER ON CHURCH-BUILDING.

ON Saturday last additions to All Saints' Church, Lewes, were consecrated by the Bishop of Chichester. The additions included a chancel and large east window. The plans were prepared by Messrs. W. Bassett Smith and E. J. Munt, and the stained glass was executed by Messrs. Clayton & Bell. The bishop, in addressing the congregation, said he remembered, some eleven years ago, preaching almost from the same place on a similar occasion. Then the church had been greatly improved at a considerable cost. But a heavy weight lay upon the improvers of that day. They inherited a building which, he might say, it was almost impossible to recast so that it should in any way satisfy the fair requirements of religious tastes. They knew that an ancient church existed at that spot for centuries; how it was formed they could only guess. The tower is still preserved, and showed that the fabric had been one of considerable size and solidity. But the last century was not favourable to church architecture; and it would seem as if a true feeling of what is seemly and beautiful in Christian art had wholly died out, and that the style and form of Nonconformist meeting-houses approved themselves to Church people, instead of following far more ancient and better models. After that manner the Church of All Saints' was rebuilt, but he did not question the good intentions of the people of that time; nor did he deny that they executed a very useful work. But they might be allowed to regret that the church architecture had been so wholly lost, and that the fabric, ugly and ungraceful, should have supplanted what in all probability was a church not wholly destitute of beauty and of architectural sweetness. It was some consolation that better and sounder principles had now been thoroughly established, and that such a rebuilding as had taken place would be much appreciated. What an advance had been made both by architects and those who set them in motion in our times! What advance had been made their new chancel abundantly testified. Even within his own memory, now reaching back some sixty years, no one could have been found who could have designed, and no workmen could have executed, this fair addition to their church. The genius which could plan such works was not yet awakened; it existed, no doubt, but it was sleeping; and the zeal and self-denial that furnishes the means was dead. When a church was to be repaired, what was the first question of the parishioners? It was, How can we do this work at the smallest expense? And when a church was to be enlarged, this was the other question, How can we provide the accommodation required at the smallest outlay? And where did the builder and the architect seek their examples, and where did they draw their inspiration from? Not from the glorious cathedrals of our native country; nor from the beautiful village churches still standing everywhere, but were given over or almost generally neglected; but from some heathen temple, some Roman, some Grecian palace alien to our country and unsuited to the requirements of public worship. They still saw the remains of what he might call the Pagan taste in the city churches of the last century and the early portion of the present. They knew that these outward things were available as helps only to the inward spirit and expression of faith and piety, but viewed as such they were precious. And so he might say that there was something wanting in the man who had not some reverence at the sight of the vaulted roofs and the lofty arches of our grand old cathedrals. At the recent installation of the Archbishop at the Metropolitan Church of Canterbury, he supposed there was scarcely one in that great multitude who did not feel that the grandeur of that magnificent temple added to the solemnity of the day. That was the impression made on that assembly of English Churchmen, but the feeling was of no value unless it led to a far higher and nobler temple, made without hands, eternal in the heavens. Let them therefore, not despise the outward material things when they seemed to exalt their spiritual convictions. For that reason he could not think it an indifferent thing that our churches, as they are religious in their purpose, should bear in their very front the seal of religion; they should be such that no man could possibly mistake them for any building such as men rear for their own con-

venience, or such as are provided for secular uses. They should proclaim their separation from worldly things, and, as it were, cry aloud, "We serve not the worldly, but the heavenly." Churches stand very thick in our cities, and perhaps, to their present judgment, they were disproportionate to the population. The contrast was very remarkable when they observed how rapidly they had sprung up in England, and nowhere more rapidly than in this favoured county and diocese. In the new towns the streets were large, and the inhabitants were lodged (many of them) in sumptuous houses, and enjoying a degree of comfort that their fathers never enjoyed. But the houses of God were scarce—few and far between—and the heaven-directed spire was wanting. Why was it so? Were they inferior to their ancestors in wealth, in numbers, or in the power of association? The wonderful works that were performed in our own times bore witness to the inexhaustible perseverance of the English character; but must they confess that their zeal for the churches and their religious wants is very much less than in days far inferior in knowledge, and smaller in resources? Were they content to enjoy the churches built by the munificence of previous benefactors? and were they to do nothing themselves for themselves? Certainly that was not a fair and just view of Christian duty. There were many ways of doing good, but were they to place the building and enlargement of churches low in the scale of good works? To do so would be contrary to all reason, and contrary to all Scripture, for no work more distinctly regarded the honour of God, or more directly promoted the interest of men. Nowhere in Scripture is it revealed that He is pleased that man should have an unworthy sanctuary. Parsimony in His services, and in the building of His temples, was condemned. Men were willing to spend largely for their own convenience, for their own luxury, but they only thought of retrenchment when the house and worship of God were concerned.

FINANCIAL ASPECTS OF THE BUILDING TRADE.

THE interests in the building trade are immense, says the *Pall Mall Gazette*, but it is hardly proper to call it a great trade, for it is so divided and so partitioned off into local industries and interests. It is more properly a multitude of separate trades. One section of the building industry may easily be prosperous while others are depressed; a great deal of money may be extracted from building speculations here, and much lost there. The trade does not move as a whole, and in many ways it would be useless to regard it as a whole. Still, the immensity of the interest is worth notice. In the United Kingdom the annual value of dwelling-houses is 115 millions, apart from bridges, churches, and other public edifices, from which it is possible to estimate the existing capital value of all buildings in this country at something like 2,000 millions, or about 60*l.* per head of the population, which is not far beyond the mark. Reckoning annual extensions at 2 per cent., here is a yearly builders' bill of 40 millions, without repairs and renovations, and without counting the interiors, on which modern expenditure is so lavish. Over 600 builders' failures take place yearly in England, and last year the number was 6 per cent. of the whole number of wholesale and retail failures, from which it would appear that building must be either a very important business or a very unsound one. In truth it is both. There is no evenness in the business, but a great number of diverse speculations, which mainly consist in fixing capital in a given place without the power of removing it if the expected demand does not come forward, and which form in the aggregate a large part of what is generally called the building trade.

In France, where the state of the building trade has lately furnished occasion or pretext for political agitation, the interest is also an enormous one. The *Economiste Français* lately estimated that a sum equal to 46 millions sterling had been spent in building speculations during the two years 1881-82. After 1870 there was throughout France a demand for the means of building, or rather rebuilding; in Germany also a building fever raged; but then it was hardly any trade which was not stimulated by the return to peace after the great struggle. Apart from such events, there is seldom room for extensive inflation in the building trades; the circles of inflation and depression are limited, and distinct from each other. For example, the rebuilding of Alexandria, a very important local event, will hardly affect the price of building labour and materials in Paris or London. If, on the other hand, a tea ship were to go down, or a large bonded warehouse to be burned, the relative scarcity of tea would at once be felt more or less in all the chief tea centres of the world; but demand and supply in the building trade do not tell upon so wide a surface. Little inflations, local crises, local depressions, are continually to be found; any general movement in building affairs, very seldom. The building trade is very different from the cotton trade, for instance, in that its fluctuations are local, and therefore limited. If cotton were very scarce, not only would the mills of Lancashire feel the deficiency, but those in the various countries of the Continent of Europe, in India, and in America would be affected also. This is hardly so with the materials for building, which are in the

main too heavy to be carried far, while labour is not like water, finding a common level, but special, difficult to move, tied by human associations, skilled only in particular grooves of work. On these grounds the depression felt in the building trades of Paris may be regarded as a local depression.

Last year Paris was an active centre of building work. During the time of Baron Haussmann, whose gigantic undertakings were under Imperial sanction, the octroi duties on building materials brought into Paris were never more than about 14½ million francs; but in 1882 they exceeded 19¼ million francs. This increase is partly due to the fact that, wages having risen high in Paris, contractors had to get ready-made doors, windows, &c., which they could do more cheaply, from the provinces; but the facts, however explained, show that the building of houses in Paris had last year attained an unsafe pitch. There is much ground for believing that the building trade of Paris has reached an inflated stage. That is to say, wages are far higher—40 to 60 per cent.—than in 1876; the quantity of houses available seems to be excessive; and there is some appearance of financial flurry among the various banks, so-called, which have been lately going into the business of lending on house property. Chief among these last is the *Crédit Foncier* of France, which, according to a recent balance-sheet, had outstanding loans aggregating 62 millions sterling on mortgage of house and other property, besides communal, or, as we should say, municipal, loans of half as much again. Fortunately the *Crédit Foncier* of France is not a bank, as we in England understand the name, which has deposits payable on demand; its liabilities are not capable of being made pressing in that way. Otherwise there might be a grave financial panic, attended by runs and stoppages of payment. It is to be hoped that other Paris banks who have locked money up in loans on *immeubles* are equally well sheltered; but a crisis in the Paris building trade is still possible, and the financial effect is not yet discovered of the difficulty of speculative builders, the disrepute of their bills, and the contraction of loans by the *Crédit Foncier*. As yet there is little sign of actually diminished building in Paris, but the requests for permission on the municipal registry have notably fallen off from 580 in the first eleven weeks of 1882 to 324 in the corresponding period this year, and this is a premonition of a crisis. We should hesitate to say it cannot be tided over, and managed as they know how to manage affairs in France. Whatever discontent and trouble may arise in Paris from the check to inflated wages it must be local as regards the trade. The financial effect—the effect on capital—may not be strictly local. Capital has come to be international. It is seen, above all, how immense is the annual amount of capital sunk in new building. If capital is frightened away from Parisian house speculations for a time, it will congest somewhere else. But what has to be kept in mind is the fixed liability of some of the financial concerns whose assets are tied up with the value of Parisian bricks and mortar. A fall in the value of their assets might cripple their power to sustain credit and prices in French financial markets, and so affect others.

CYPRIOTE ANTIQUITIES.

ON Saturday afternoon the public were admitted to view in the lecture theatre of the South Kensington Museum parts of a valuable collection of Cyprian pottery, sculpture, and other antiquities, which has been lately secured for that great national repository. The finder of the whole, who lectured on the occasion, the director, Sir Philip Cunliffe Owen, C.B., in the chair, was Mr. George Gordon Hake, whose archæological exploration of the island between the months of January and October last year, unearthed them from the tombs at Salamis, Carpas, and Curium. Mr. Hake began with an account of the various races which dwelt in Cyprus from the earliest ages and of the neighbouring nations, which, either by conquest or commercial intercourse, exercised a strong influence over its people. It was now generally acknowledged that the indigenous race was of Aryan and not, as was formerly thought, of Semitic origin. This was proved by the language in which the long Idalian inscription, already deciphered, was found to be written, as well as by its characters, which were closely akin to the Lycian. The first conqueror known to history who subjugated the island was Thothmes the Great, who reigned not later than B.C. 1500, and the Egyptians held it for three centuries down to Ramses III. It afterwards fell to Phœnicia, Assyria, Persians, Ionians, Macedon, and Rome. A few words were added on the government, religion, and social aspect of the people during these ages of foreign rule. Often it was split up into petty subject kingdoms, each with its autocrat, jealously safeguarded by spies. Side by side with these were the powerful priestly families, such as the Cinyradæ at Paphos, whose temple of Venus enthralled the whole island to the religion of lust. The king of Paphos was fanned at his banquets by the wings of the goddess's doves. Passing to the antiques exhibited, the lecturer touched but slightly upon the sculpture. The glass he gave reason for deeming far older than was commonly thought. He cited the Egyptian wall-paintings in the tombs of Beni Hassan, which represented the whole process of glass-blowing down to its minutest details. These dated from

the reign of Osortasen I., of the Twelfth Dynasty, whose sway could not be brought down below the third millenium B.C. Mr. Hake dwelt mainly on the ceramic specimens. He said one of the first things to strike the student of ancient Cypriote pottery was the blending of Assyrian and Egyptian influences, and it was this quality which marked the Phœnician development of the art. The pattern showing rectilinear figures enclosing concentric rings was that evolved in metal working. The *guilloche* pattern was plainly developed from the process of plaiting. The arrangement of vertical bands instead of horizontal round the vase was characteristic. The usual explanation of the development of vase-painting was that it began with geometric patterns, grew into the representation of industrial processes, then passed to the figuring of plants and animals—this under Oriental influence—and lastly reached the human figure, at which stage it was perfected by Greek art. Now in looking at many of the Cypriote vases they were struck with the comparative perfection of the lines, and the imperfection of the figures, as if the potter had been unused to drawing the latter. Among the Cypriote vases those showing the highest development were few. The greater number, certainly the oldest examples, were Phœnician in type, the most characteristic features being lozenge and chequer patterns arranged in horizontal and vertical bands, sometimes mingled with animal forms, in which the habit of geometrical drawing was plainly discernible. In moving the vote of thanks, Sir P. C. Owen announced that what those present had seen was but a scantling of Mr. Hake's collection transferred to the Museum. A part of the treasures would be lent by the Department to Edinburgh, another to Dublin, while a third would shift from town to town.

THE CENTRAL HALL OF THE HOUSES OF PARLIAMENT.

IN the House of Commons a few evenings ago, Mr. Schreiber called attention to the unfinished state of the central hall of the Houses of Parliament, and argued that the three vacant panels ought now to be filled with mosaic pictures of the patron saints of Ireland, Scotland, and Wales. He remarked that he never yet heard anyone, either in the House or out of it, maintain that the decoration of the central hall, having been begun in mosaic, should be finished in anything else. What hindered the completion of this work was, as he understood, simply the want of an expression of an opinion on the part of the House in favour of decoration by mosaic. It was something more than ten years since this subject was last seriously debated by the House, and at that time there was a remarkable consensus of opinion on the part of all whose opinion was entitled to weight in favour of mosaics. In proof of this he quoted from speeches delivered in the course of that debate by such members as Mr. B. Osborne, Lord John Manners, Lord Elcho, Mr. A. Seymour, Mr. C. Temple, Mr. B. Hope, and Mr. Cavendish Bentinck, in commendation of the style of decoration he pleaded for. Objections were made to mosaic in connection with mural decorations. He admitted that they could not be seen in the central hall so long as the windows were glazed with painted glass; but that was a difficulty that could be overcome, while, as regards night, there remained the experiment of the electric light. Another objection was taken to the design of the mosaic picture of St. George. He quite understood that hon. members would have preferred the effigy with which they were familiar on Her Majesty's sovereigns, but the artist had to consider the company in which St. George was placed. He would be in company with an apostle and two bishops of the sixth century, who were not known to have shared his equestrian tastes, and so the artist set him on foot, and placed him between two female supporters, and wrote underneath, "St. George of England." But the three remaining saints had characteristics which, perhaps, would make them more easily recognised. He calculated that a sum of between 4,000*l.* and 5,000*l.* would finish the hall, which Barry always regarded as the principal feature of the building. He hoped the Welsh, Scottish, and Irish members would atone for their neglect in the past in reference to this matter by supporting the present proposal.

Mr. Cavendish Bentinck condemned the proposal on the ground that it was impossible in the present day to obtain satisfactory results in mosaic. Artists in mosaic in the present day did not distinguish themselves as their predecessors had done in the last century, or the century before. For this reason, among others, the dome of St. Paul's was standing unfinished. A year or two ago an attempt was made to establish a school of mosaic at South Kensington, but it was found impracticable to do so, and the attempt was abandoned. If the panels were to be filled up, in his opinion it should be done with paintings in oil. The hon. member would, he supposed, go to Venice for his mosaics. He was himself tolerably familiar with Venice, and he ventured to say that there was no artist in Venice at this moment who had the slightest pretensions to mosaic work, even of a third or fourth-rate order. The plan was not one calculated to encourage art in this country, and

he hoped such an expenditure of public money would not be sanctioned.

Mr. Shaw-Lefevre pointed out that this question was discussed in the House not only ten years ago, as the hon. member had said, but also two years ago, and on that recent occasion the hon. member failed to receive support from any quarter of the House. Even the Scotchmen, and Irishmen, and Welshmen to whom he had appealed did not think it necessary to say a word in favour of the motion. He could say no more than he said on that occasion. He fully sympathised with all the hon. member had said as to the beauty of the central hall, and he believed it would be desirable to complete it in a worthy manner. But, in the present state of opinion upon the subject, it would not be possible for him, with any chance of success, to make a proposal to the House in that direction. The mosaic which now filled one of the panels had been condemned by almost all the highest authorities on art. The late Mr. Adam, when First Commissioner of Works, had a committee appointed on this subject, which was composed of well-known artists, and they unanimously condemned the picture, and did not recommend that the remaining panels should be filled with mosaics, but strongly recommended the adoption of frescoes. Mr. Adam submitted a vote; but so hostile was the general feeling to any expenditure on frescoes that he was compelled to withdraw the vote. Since that time no action has been taken in the matter; and if he were to follow the advice of the hon. member for Poole, and propose an expenditure of 5,000*l.* for filling the three panels, he should also fail to carry the vote. Under these circumstances, he could not hold out any hope that this expenditure would be incurred. The hon. member was wrong in supposing that the work could be executed for the sum he had named, because, as had been pointed out, the School of Mosaic set up in South Kensington had already ceased to exist, and they should have to go to Venice or some other place abroad for artists to execute the work. Under all the circumstances, he could only repeat what he said two years ago—viz., that no good purpose would be served by entering into the question until he could obtain a general concurrence of opinion on the part of hon. members as to what ought to be done. He believed, indeed, that it would be wise to complete the decorations of the central hall at some future time. But it was undesirable to fill the three vacant panels with works of art which would not be worthy of them.

Sir A. H. Layard, in a letter to the *Times*, writes:—

"Mr. Schreiber again called the attention of the House of Commons to the unfinished state of the central hall of the Houses of Parliament. It appears, from the answer he received from the First Commissioner of Works, that nothing is to be done to complete it. As I may be considered responsible for the plan originally proposed for its decoration—although I was only carrying out the recommendation of a Royal Commission—I should feel obliged by your permitting me to make a few remarks on the subject.

"The great hall, whence access is obtained to the chambers of the two branches of the Legislature, may be considered the centre of the building. It should consequently be made one of its most important features. It had been my intention, when First Commissioner of Works, to complete its decoration by filling the arched recesses over the four entrances with pictures in mosaic representing the patron saints of the four parts of the United Kingdom, in pursuance of the suggestion of the Royal Commission to which I have referred. But I felt that it was necessary to make the rest of the hall harmonise with the richly-coloured mosaics, which would otherwise appear out of place, surrounded by walls and architectural details of stone painted putty-colour. I therefore proposed to ornament the ceiling with mosaic, to introduce a gold ground of mosaic in the niches behind the statues, to substitute columns of marble for those of painted stone, to remove the paint from the remaining stonework, to replace the painted windows by windows in *grisaille*, and to lower the chandelier so that a better light might be obtained. All this could then have been done, if I remember rightly, for about 8,000*l.* But several highly-gifted artists were ready to assist me, for a mere nominal remuneration, in preparing the cartoons for the mosaics. Mr. Poynter received only 100*l.* for what I must call his very fine design for the panel representing St. George.

"The work was stopped by the opposition of some members of Parliament. Unfortunately in England political animosities are allowed to interfere even in matters of art. Mr. Ayton, who succeeded to me as First Commissioner, felt no interest in completing what I had commenced, and had but little sympathy for art or artists. He ordered the picture of St. George to be put up without sufficient consideration—the ceiling had already been fortunately finished—and the hall was then left in its present discreditable state.

"The picture of St. George is said by some to be a failure. It has, no doubt, failed to a certain extent to produce the effect intended, principally on account of the band beneath the figures being too broad and raising them too much, and of the use of silver tesserae for the high lights. Mr. Poynter himself, I believe, fully recognises the fact. But the alterations required could and ought to have been easily made, if there had been any desire to make the work succeed. The decoration of the ceiling is admitted to be a success, and is generally admired.

"Mr. Shaw-Lefevre, replying to Mr. Schreiber, stated that some 'well-known artists' had condemned the mosaic picture, and recommended the adoption of fresco. It is not surprising, after the experience we have had of this material in the Houses of Parliament, that the proposal should have been summarily rejected. Mr. Cavendish Bentinck advises pictures in oil; but such a suggestion is unworthy of consideration. He denounced the mosaics of the Albert Memorial as a failure. But such is not the case. How, I would ask him, would a fresco, or an oil painting, have fared had it been similarly exposed to the weather? I maintain that the most suitable and durable material for external and internal decoration in the atmosphere and climate of London is mosaic.

"But then, says Mr. Cavendish Bentinck, we should have to go to Venice for workmen to execute mosaics, and 'artists in mosaic do not distinguish themselves as their predecessors had done in the last century and the century before.' He added (I quote from the *Times*' report of his speech), that 'he was himself tolerably familiar with Venice, and he ventured to say that there was no artist there who had the slightest pretensions to mosaic work, even of a third or fourth-rate order.' I certainly disagree with him. I believe that I have a far more intimate acquaintance than he has—having specially turned my attention to the subject—with the mosaics of Venice, ancient and modern. I do not hesitate to affirm that among the present workers in mosaic in that city are men of very considerable ability, quite capable of executing work of the highest quality, infinitely superior to that executed in St. Mark's and elsewhere in the last two centuries, and not inferior to that of the mosaicists of the best period of the art—the fifteenth and sixteenth centuries. I might mention, in proof of what I have stated, the great mosaic portraits of Marco Polo and Christopher Columbus, presented by the city of Venice to the city of Genoa, and the allegorical picture, in the same material, representing Venice giving the command of her Navy to the Doge Morosini, exhibited at the last exhibition at Milan, and now in that at Rome. It would be difficult to find finer specimens of the art as applied to decorative purposes.

"It is not worthy of Parliament or creditable to the nation that the central hall should be left in its present unfinished condition. I am still convinced that it can only be worthily completed by carrying out the original plan."

THE GOVAN SCHOOL ACCIDENT.

JUDGMENT has been given by Lord M'Laren in the action taken by a child against the Govan School, in which she claimed 500*l.* damages for injuries sustained in consequence of the fall of a play-shed. His lordship decided (1) That the plaintiff was injured by the fall of the shed; (2) That the defendants employed a competent architect and competent tradesmen in the erection of the school-house and play-shed, and that the play-shed having thereafter been taken down, the defendants employed a competent tradesman to re-erect the shed, under the supervision of the architect who designed it; (3) That the play-shed fell in consequence of faults in design, and in the execution of such design, resulting from the negligence of the architect and tradesmen employed. The School Board were declared to be responsible for the exercise of care and skill in the construction of the school-house and shed by the persons employed by them. The damages were assessed at 150*l.*, with costs.

A "note" was attached by Lord M'Laren to his interlocutor, wherein his lordship considered the law of the case. I shall not, he wrote, occupy space in commenting upon the evidence, because it is admitted that the building was of defective construction, but will proceed to consider the question of legal liability, which was argued with ability and anxiety. While in this instance the accident has been attended with little or no permanent injury to the pursuer, it is unfortunately the case that the fall of the shed caused the death of several of the children at school and the serious injury of others. The action is thus in some measure a trial case, and has been so treated by the parties. I have found that in the original construction of the shed in 1879, as well as in its re-erection in 1881, the defenders, the School Board of Govan, employed a competent architect and competent master-carpenters, but that the shed was faulty in design and execution, and that the injury complained of was the consequence of such faults. The re-erection in 1881 was very carelessly executed; and after hearing the evidence it is matter of surprise that the shed should have held together for nearly a year. But that it was originally faulty appears from the circumstance that, after the accident happened, it was found necessary to overhaul and strengthen the boys' play-shed, which was of precisely similar construction, and which had not been interfered with since its erection in 1879. It is, indeed, probable that if the architects' design had been executed with care and skill the shed would have held together, but I think the design was defective in this respect, that the rafters were not coupled together by tie-beams, and that the tie-beams connecting the pillars with the opposite wall were not securely attached at either extremity, so as to be capable of resisting the horizontal

thrust of the roof. These defects are spoken of by various witnesses, and, amongst others, by one of the defenders—a builder of large experience—of whom it is but fair to say that he did not see, and was not in duty called on to see, the working drawings of the shed when the general plans and specifications were submitted to and approved by the Board.

In the argument addressed to him, his lordship said, two defences to the action maintained—one of these being founded on the absence of personal negligence on the part of the corporate body, the School Board; the other being founded on the constitution of the School Board as a public body, exercising statutory powers, and entitled to a certain privilege or protection in virtue of its public character. In considering the questions thus raised, his lordship inquired, in the first place, whether the School Board as such has a personal privilege exempting it from pecuniary responsibility under this action; and, secondly, if there be no such privilege, and if the liability be the same as that of the shareholders of a proprietary school, whether the defenders are responsible for the consequences of the negligence of the architects and tradesmen employed in the construction of their building? His lordship continued: The question is, what is the measure of the defenders' responsibility? Is it that the defenders must use due care in the selection of an architect and artificers? or is it, in the language of Mr. Justice Hannen, that the defenders must show that due care was used in the construction of the building by those whom they employed to do the work, as well as by themselves? As to the existence of the rule of responsibility for the exercise of care and skill, and its justice and utility, there is a general agreement of opinion. It would, therefore, be a subject of regret if the law should, after affirming the principle of responsibility, suffer it to be evaded, as it would undoubtedly be, if directors or co-operators were allowed to devolve their responsibility upon architects and employés. Let it be understood that such persons are only required to appoint a competent architect and to employ competent tradesmen, and there is an end to all responsibility. But I know of no authority in our law requiring me to admit such a restriction of the rule of responsibility. If the defenders had employed journeymen carpenters and a competent foreman to put up the shed, and it had fallen in consequence of their bad workmanship, the defenders would have been responsible, according to the maxim *respondeat superior*. Instead of doing so, they employed a master carpenter with his assistants, and an architect, who says that he did not consider it his business to inspect the carpenter's work. I have never been able to understand why the circumstance of the employed person being sometimes an independent tradesman and sometimes a salaried servant should make a difference in the responsibility of the employer, assuming that the persons employed in the two cases are equally competent, and that the services they render are the same. The differences in position, skill, and mode of remuneration may indeed vary the responsibility of the architect or artificer to his employer, but can they vary the responsibility of the employer to third persons? Some railway companies make their own locomotives and carriages; other companies purchase theirs from manufacturers. The duty to the public is identical—to make provision in the highest attainable degree for the safe carriage of their passengers. In practice the responsibility of companies has been held to be the same, whether they are makers or purchasers of their rolling stock; that is, they are held responsible, unless where the imperfection is such as did not arise from want of care and skill on the part of the maker, and could not be discovered by the exercise of care and skill. The same view of the responsibility of companies has been taken in the cases of accidents arising from imperfections in fixed constructions, such as bridges and station accommodation. This was undoubtedly the view taken by Lord Wensleydale, a very high authority, in his judgment in the Court of Exchequer, which is cited in *Redhead and all the subsequent cases*, *Grote v. Chester and Holyhead Co.* The case of the race-stand was decided on similar principles (*Francis v. Cockrell*). I do not know that there is anything to the contrary in the judicial opinions delivered in *Campbell v. Kennedy*. This was a case of damage to property caused by the giving way of a water-pipe. The question was, not as to the original sufficiency of the pipe, but as to its condition at the time of the occurrence and the fact of negligence. The judgment of the Court found that damage was caused "by the negligence of the defender in allowing a certain pipe to be in a defective and insufficient state." This, of course, implies an obligation to use reasonable care in the maintenance of pipes and other fixtures from which damage may result to one's neighbours. The opinions of the judges are to this effect, qualifying the doctrine in *Cleghorn v. Taylor*, where Lord Wood had laid down, perhaps too absolutely, that "each proprietor is bound to keep his property in such a condition that it shall not be a cause of injury to his neighbour by its imperfect state." No doubt the care which a proprietor must exercise in keeping his property in proper repair is a very different thing from the care and skill which are to be exercised in its construction. A proprietor cannot be always looking after his property, and it is for a jury or the Court to say whether, in the particular case, he took reasonable care. In the case before me the cause of the accident was not disrepair, but original defective construction, the result of gross negli-

gence. While I think no personal blame is to be imputed to the School Board of Govan, I am of opinion that they are responsible civilly for the damage sustained by the pursuer.

DEEP-SEA LIGHTHOUSES.

At a meeting of the Society of Engineers, held on Monday evening, a paper was read by Mr. Chris Anderson on "The Feasibility and Construction of Deep-Sea Lighthouses." The extreme desirability and increasing necessity for lighthouses and telegraphic stations in mid-ocean is universally admitted. The following important objects to be attained by their construction may be briefly stated: (1) For meteorological purposes, as from a station say 1,000 miles from our shores, a storm-warning from the Atlantic could be sent thirty-six hours in advance, and a yearly saving of many million pounds' worth of maritime property and of hundreds of human lives thereby effected. (2) Shipowners could be apprised of the passage and condition of their vessels, and could forward messages to the same *en route*. (3) To afford rendezvous for vessels in distress or shipwrecked crews.

The author proposes to construct such lighthouses of hollow rivetted ironwork in the form of a large cylinder, about 36 feet in diameter, consisting of three essential parts. The upper portion, rising 140 feet out of water, is to be similar, so far as shape, arrangement, and internal fittings are concerned, to the tower of an ordinary lighthouse. The central portion, about water-line, will be packed with a material (such as cork-wood) much lighter than water, and capable of forming a durable and unsinkable floating power. The lower portion, extending to 150 feet below water-line, is intended to resist the force of wind and weather acting upon the tower, and as ballast to lower the centre of gravity of the whole structure to any desired extent. To this compartment water is admitted, and if necessary a quantity of iron ballast can also be employed. The lighthouse will be erected complete in the shipbuilding yard, launched, and towed out to its intended site, where it will readily be made to assume its erect position by admitting water to the lower compartment. Having been properly floated and ballasted, it will be securely attached by steel wire ropes, 2 inches diameter, to anchor blocks, weighing about 200 tons each, sunk in suitable positions, so that in water one mile deep each rope would be from two to three miles long. The proposed displacement is about 2,000 tons, for which there would be no difficulty in providing adequate moorings. The structure is entirely dependent for its floating power upon the light material contained in the central division, and is consequently unsinkable even if damaged by collision with a ship or iceberg. Owing to its peculiar form and arrangement, its stability is very great, so that if forced from the perpendicular it would instantly right itself with great power. The author has calculated that a hurricane moving with a velocity of 100 miles per hour, equivalent to a pressure of 50 lbs. per square foot, will only cause a deviation of 10 degrees from the perpendicular. Against this it is to be noticed that the sag of the mooring ropes will form a most effective spring to control any tendency to oscillation. As the whole mass of the structure is comparatively great, and the area exposed to the lifting force of waves very small indeed, the rising and falling motion caused by passing waves will be almost inappreciable. The author also proposes to employ similar lighthouses on a smaller scale for coast service. The immense saving of life and property which would result around the shores of the United Kingdom would be sufficient in one year alone to recoup their cost many times over.

LINCOLN'S INN CHAPEL.

THE Chapel of Lincoln's Inn will be opened on Sunday next after reconstruction. The removal of the ruinous old chambers in 1881, which had a common wall with the west end of the chapel, disclosed the necessity for rebuilding the whole of that front; and the opportunity was taken to lengthen the chapel from 67 feet inside to 91 feet, which is 5 feet more than the square part of the Temple Church; but this is all under one roof, like a college chapel, and only 40 feet wide, while the Temple is 59 feet, having aisles. The ante-chapel, in the form of a low transept, 57 feet long, has been added under the west window, containing a double staircase and vestries, which were much needed. Part of the ante-chapel is hidden as yet by old building, which will be removed in time, and the old hall of 1505 better displayed thereby. A new roof had been put on the chapel only ninety years ago with imitation vaulting made of plaster on string and nails, by Wyatt, the fashionable church-destroyer of that time, as several of the cathedrals testify. All the timbers which he built into the walls were more or less rotten from want of ventilation, and the roof might have fallen any day. So that also has been rebuilt, somewhat higher and with panels of Oregon pine unvarnished, on seventeen wooden arches or principals, not built into the walls, and with proper ventilation. The new pews are nearly copies of the old ones by Inigo Jones, but open. The shabby Communion-

table has been replaced by a very solid one made out of the few sound pieces of the old roof of St. Albans' Abbey, and these alterations were designed by the rebuilder of the west front of that cathedral, who is one of the benchers, and who designed the extension of the library by 50 feet, and the court under it, in 1872. Mr. Salter has been employed as architect. The organ has been partly remade, and a few stops added by Messrs. Hill, who built it twenty-eight years ago. The acoustic quality of the building for music has been very distinctly improved. The sixteen visible corbels of the roof carry shields with the arms of the four archbishops and ten bishops and two great deans, Donne and Cyril Jackson, who have been preachers in the 260 years since this chapel was built, nearly on the site of an older one of unknown date, probably the thirteenth century, when the inn belonged to Ralph Nevile and other Bishops of Chichester, before an Earl of Lincoln got it. It became an Inn of Court in 1310. Accordingly, the archlabel over the new entrance is supported by the heads of "R. Cicestr. 1225," and "Victoria R. 1882." The west and afterwards the east window are nearly filled with the arms of all the treasurers, the last of whom is the great judge who was buried with Jewish solemnities on Good Friday. At its consecration in 1623, when Donne preached, it is recorded that there was such a press of nobility and gentry that several of them died of it. The removed chambers will be more than replaced by the conversion into chambers of part of the old Chancery offices which reverted to the society, according to the Act under which they were built, on the removal of their business to the New Law Courts.

CHELMSFORD CHURCH.

AN address has been presented to Mr. F. Chancellor, architect, for rebuilding the porch of Chelmsford church at his own cost. The following is a description of the porch. The old inscription upon the clerestory of the nave, according to Morant, was to the effect that Chelmsford church was rebuilt in 1424, and no doubt the tower formed part of this rebuilding. The only other portions of the nave and aisles then rebuilt, and now remaining, are the west ends of the north and south aisles and the piers of the nave arcades. The porch was probably added after this rebuilding, and certainly by another architect, for upon comparing the porch with the parapet of the tower it will be observed that there is a similarity in the two works which suggest that they were designed by the same hand; they are, in fact, two fine specimens of that building in flint and stone which, although uncommon in this county, prevailed to a great extent in Norfolk. The main body of the tower is rugged and grand, but there is a refinement about the porch and the parapet of the tower which contrasts very forcibly with the tower itself. Some forty or fifty years ago the stonework of the porch, which appears to have been then in bad order, was repaired in Roman cement, and this in its turn was becoming very dilapidated, and suggested the necessity of a proper restoration in stone. Great care has been taken to restore all the ancient features of the building, and the mouldings have been faithfully reproduced. Fortunately a small portion, about 2 feet in length, of the panelled plinth complete was left, and this served as a key to the remainder, which had all been chopped off. The ancient staircase to the parvise was, no doubt, destroyed upon the rebuilding of the church at the commencement of this century. At one time access was obtained by an opening in the ceiling of the porch, a portion of the oak timbers and tracery having been cut out for this purpose; later on the west window of the porch was cut through and a brick excrescence built out to receive a wooden staircase. This has now been removed and the ancient window restored, and the access is obtained by a stone staircase at the north-west angle of the porch opening on to a corbelled gallery. The ceiling of the porch was partially plastered over and a large cove formed. Upon removing this plastering it was found that curved oak timbers were continued down to the plates and that the spaces were filled in with oak tracery. Some of these panels had become decayed, but most of them were sound and have been reused. The main timbers of the ceiling were decayed at the ends and must have given way before long; these have been restored with new oak timbers, the old mouldings being reproduced. The whole porch now forms a very beautiful feature of the church.

DENVER, COLORADO.

SOME letters on Denver, Colorado, are in course of publication in the *Times*. The city, which now has a population of 60,000, made its first beginnings as recently as 1858 as a freighters' and traders' stopping-point on the weary prairie waste, which stretched 640 miles from the Missouri, and reached west to Utah and California. During the last five years the progress of Denver has been greater and more continuous than at any former period. The town has extended and is spread over a wide area. New streets, all 60 feet wide, are being laid out; nowhere in the States,

not even in New York, are better roads, naturally firm and always dry, and more convenient, widely-extending footwalks. Real estate to the value of 3,000,000 dols. has changed hands during 1882—being nearly one-fifth more than in any former year. A diminishing amount is bought for speculative purposes. Large numbers of better class buildings have been erected; the numerous vacant lots on more important thoroughfares are being filled up. Building is said to progress at the rate of about 800 structures per annum. The reported cost of buildings erected during 1882 is 4,000,000 dols. Sites 25 feet by 125 feet, in the best thoroughfares, dragging at 200 dols. five years ago, during 1881 sold at 10,000 dols.; but, except in the best situations, the demand for and value of building lots is not so great as it was twelve months ago, and a few stores and a good many private dwellings are ticketed "for rent." The abundance of sandstone of three different characters and colours, of lava rock sold at about a dollar per ton, and of bricks costing 6 dols. to 7 dols. per 1,000, bring these permanent materials into more general use than in most new American towns. Owing to the high price of lumber—the rough home sorts worth 20 dols. to 22 dols., the better, imported, 45 dols. to 50 dols. per 1,000—frame buildings are almost as costly as the more enduring and more attractive brick house, which is hence generally preferred. Substantial brick and stone blocks, which are wont to pay 20 per cent. upon the value of the site and structure, owing to extending building and more moderate rents, now generally yield 10 to 12 per cent. For taxation buildings are assessed at about two-thirds their actual value, and are charged four mills per dollar. Mr. Tabor, who began life wielding a pick and shovel, and ran a store for some years at California Gulch, from advances in the value of property bought in Leadville, and from other judicious investments, has become a millionaire, spends his money freely in Denver improvements, and, besides other buildings, has erected a handsome, tastefully-decorated opera-house; other citizens quickly growing rich with advancing value of land for the development of mining enterprises, have also helped to extend and beautify Denver. Among new public buildings are a city hall, cathedral, various churches, twelve school-houses, affording accommodation for about 12,000 children, taught by an army of 110 teachers, boys and girls, young men and maidens, here, as elsewhere in America, being taught together without trouble or scandal. The older boys in summer go off to work, but frequently return for winter school work. With an unusually large floating population, Denver has ample choice of hotels. The principal, the Windsor, built at a cost of 75,000^l., accommodates about 400 guests, has 180 employes, and pays the English capitalists who erected it 12½ per cent. upon their venture. The English inhabitants of Denver, who are said to muster about 500, have a comfortable, convenient club-house. "The Queen City of the Plains" is well supplied with water from Lake Archer and the Platte. The company professes to control in every twenty-four hours some six million gallons of water. This is in the streets and houses. A steam heating company furnishes through mains and coils a hot blast available in the business part of the city; but, as elsewhere, this company has not yet proved financially successful. Electric lights are at the Union Depot and other public places, and for suburban lighting, four towers, about 100 feet high, two of iron and two of wood, bear aloft six lamps, each of 3,000 candle power, and visible in this clear atmosphere for upwards of twenty miles. This street and suburban lighting is to be extended. Telephones are laid throughout the city, and extend to Georgetown, Leadville, and Colorado Springs. Street cars, much patronised in hot weather, run through many thoroughfares, and to diminish tear and wear to the track, and the damage to wheeled vehicles grinding on and off it, the managers have wisely laid it on a 3½-foot gauge.



Awards to Boyle's System of Ventilation.

SIR,—In your issue of last week, you state in your description of our exhibits at the building exhibition that our system of ventilation was awarded two gold medals last year, one of them, and the one on which we no doubt placed the greatest value, being gained at the Shipwrights' Exhibition.

We beg leave to correct you as to this award, as it was not a gold medal but a prize of 50^l., offered for the best system of ventilation, that we were in this instance fortunate enough to secure. The competition was international, and there was only the one prize offered. Our system was awarded the gold medal at the Exhibition of Means and Appliances for the Preservation and Saving of Human Life, held in London last year, and also gained the first prize (silver medal) at the Naval Exhibition, Tynemouth, in September. These are the only exhibitions at which we exhibited last year where prizes were offered.

Yours truly,
ROBERT BOYLE & SONS.

64, Holborn Viaduct, E.C., April 3, 1883.

REVIEWS.

ILLUSTRATED ART HANDBOOKS. Sampson Low & Co.

The additions to Mr. Cundall's series of handbooks are popular in treatment without being superficial. Mr. George Redford's Manual of Sculpture is well adapted for students' use and general perusal. The author's knowledge as a surgeon enables him to give descriptions of the statues, which are precise without being pedantic. The volume is full of engravings, and diagrams of normal proportions according to ancient and modern systems are introduced. It is one of the most comprehensive in the series.

The volume by Professor Smith and Mr. Slater on Classic and Early Christian Architecture, although later in publication, fills up a period prior to that treated of in the same authors' volume on Gothic and Renaissance architecture. The subject is explained in masterly style, and the volume, which is full of illustrations, may be employed as an introduction to larger and more elaborate works.

The third volume, which is on English and American Painters, is biographical and critical. Mr. Buxton follows the course of English art from an early period to our own time. Mr. Kochler supplies the chapter on American art. There is much which is interesting in it, especially the part relating to Allston, a painter who was much admired by Emerson and his school. It is evident from his aphorisms (which might have been printed in the volume) that he had an exalted notion of art, but, as often happens with painters who are attracted by theoretical speculation, his pictures are disappointing, and, in more ways than one, they resemble Haydon's.

PUMPS AND PUMPING MACHINERY. By Frederick Colyer, M.I.C.E., M.I.M.E. London: E. & F. N. Spon.

This book is a companion to the author's work on Hydraulic and Steam-Lifting Machinery, and it corresponds with that in being of a thoroughly practical character. Mr. Colyer is largely engaged in the arrangement of breweries where machinery of the kind is employed, and he gives his readers the benefit of his experience. He describes lift-pumps, force-pumps, centrifugal-pumps, air-pumps, engines, boilers, and boiler-houses. Mr. Colyer does not laud himself or his work, and the examples he gives have been all constructed by well-known firms. Various kinds of pumps are described, and their advantages and shortcomings are candidly and impartially set forth. There are twenty-three clearly engraved plates of engines, which are so many working drawings. Suggestions are given for foundations and fixing, and there is a chapter on engine and boiler-houses. Mr. Colyer's volume deserves to be accepted as a standard work on the subject, which is one about which information would with difficulty be obtained from any other source.

CHURCH BUILDING AND RESTORATION.

Stoke.—The parish church of Stoke Damerel, Devon, has been reopened, after internal renovation and improvement. The work has been carried out by Messrs. J. Martin & Son, builders, Devonport, from the plans of Mr. J. P. St. Aubyn, architect, Temple, London.

Scarborough.—The foundation-stone of a new church in St. Mary's parish has been laid. The site of the building is at the corner of Globe Street and St. Sepulchre Street. Mr. C. H. Fowler, of Durham, is the architect.

Broughton.—The memorial-stone of a school-chapel in course of erection in Great Clowes Street, Broughton, has been laid. The building will be Early English in style, and it is estimated that the entire cost will be about 1,800*l*. Mr. George Baines, Accrington, is the architect; and Mr. George Parkinson, Ancoats, the contractor.

Newton.—The chapel of the Newton Union Workhouse, Devon, has been reopened after the carrying out of internal alterations, including reseating the building, which have been executed under the direction of Messrs. Rowell & Son, architects, Newton Abbot. The work has been done by Mr. H. Mills, of the same town.

SCHOOL BUILDINGS.

Blyth.—New Wesleyan Sunday School buildings have been opened. The works have been executed from the designs of Mr. F. R. N. Haswell, F.R.I.B.A., of North Shields, by local men—Messrs. J. & W. Simpson for masons', bricklayers', plasterers', carpenters', and joiners' work; Messrs. Kirk & Brown, slaters'; Mr. J. Grantham, for plumbers' and smiths'; and Mr. Thomas Walker for painters' and glaziers'. The new schools and vestries are erected immediately to the north of the chapel, and communicates therewith internally. The porch on the east side gives access to both old and new premises. Special consideration was required regarding the foundations, owing to the fact that the site of the new buildings is part of the Slake, and was covered every tide prior to the commencement of the present proceedings. The

architect (Mr. Haswell) advised that it would be best and most economical to carry down cement concrete pillars to the rock, and span the intervals with rolled iron girders to carry the walls, &c., of the superstructure. This method of construction permits the tidal water to pass through the ground without endangering the stability of the buildings. The new buildings consist of a school-room 55 feet long by 26 feet wide and 24 feet high, having six class-rooms 18 feet by 10 feet 6 inches each, arranged on both sides of it. Adjoining the school-room is a large vestry 22 feet by 15 feet, and this is fitted up with a special arrangement of boilers, oven, &c.

Leicester.—The memorial stones of a new hall for the Sunday School Union have been laid. The architect of the building is Mr. Tait, of Friar Lane, Leicester; and the contractors are Messrs. J. Holmes, H. T. & W. Chambers, and Norman and Underwood.

NEW BUILDINGS.

Honiton.—There being a great demand for houses in this locality, a company has been formed with a view of erecting villas of a suitable character to meet the requirements of persons wishing to settle in the neighbourhood. The company has purchased land that commands fine views of the neighbourhood, a short distance from the town on the Axminster Road, in a healthy locality, where the drainage and water supply will be everything that can be desired. It is proposed to erect a series of first-class semi-detached villas, each of which will have good front and back gardens. The contract for the first block to be erected has been taken by Messrs. Berry & Otton, builders, of Honiton, from plans prepared by Mr. Alfred H. Wills, architect and surveyor, of the City Chambers, Exeter, and the houses will be provided and fitted with every modern improvement in sanitary arrangements and other details.

GENERAL.

Mr. Frank Holl has been elected Royal Academician.

M. Bonnat will exhibit at the Salon this year a portrait of Mr. Morton, the United States Minister at Paris.

Messrs. Dennett & Ingle have been instructed to restore the fireproof flooring in the Home and Colonial Offices, which sustained lately the explosive force of dynamite, and thus contributed to the safety of the building.

Mr. Mundella has stated that there is no likelihood of the Government purchasing the Alexandra Park in order to convert it into a public park.

Mr. T. Mellard Reade, F.R.I.B.A., on Monday evening read a paper at the meeting of the Liverpool Geological Association, on "The Drift Deposits of the Cromer."

The Royal Baths in the city of Bath were on Tuesday reopened after improvements. The old Roman bath was inspected by the Corporation as well as the new baths, constructed at a cost of 14,000*l*.

A Project is on foot for the restoration of Nevil's Cross, near Durham, which marks the site of the battle between the Scots and English in 1346.

A Collection of Casts from the antique is to be provided for the Manchester Grammar School.

Mr. C. Bryan Oliver, of London and Bath, has obtained first place in the competition for the Calne Town Hall. The Town Council adopted the report of the professional referee, and unanimously accepted Mr. Oliver's design.

Messrs. Charles Williams & Co. supplied the constructional ironwork for Nicholas House, E.C., a building illustrated in last week's *Architect*.

The Whitechapel Fine Art Exhibition was closed on Saturday. During the twelve days it was open there were 34,644 visitors, and 10,000 copies of the penny catalogue were sold.

The Firm of Cross & Wells, architects, of Hastings and London, has been dissolved, in consequence of the death of Mr. A. Cross. Mr. Arthur Wells has now offices at 27 Chancery Lane, London, and 25 Havelock Road, Hastings. Mr. A. W. Cross has opened an office at Manorial Buildings, Hastings, with a branch at 70 Chancery Lane.

Mr. Walter Hanstock, A.R.I.B.A., of Batley, was awarded the first premium in a competition for Wesleyan Sunday Schools at Morley, near Leeds. The building will have an assembly-room to seat 1,000 children, infants' school for 325, and more than twenty class-rooms. Thirty-one architects competed, from all parts of the country, and forty-three sets of plans were sent in.

The Liverpool City Council on Wednesday decided to commission Mr. Stirling Lee to execute one of the bas-reliefs at St. George's Hall, on the following terms—viz., 500*l*. to be paid to him in case he is not engaged to execute the remainder of the reliefs, and 450*l*. if he is so engaged, the work to be executed in Istrian marble.

SUPPLEMENT

TO THE

ARCHITECT.

CONTRACTS, COMPETITIONS, AND TENDERS.

LONDON, APRIL 7, 1883.

TENDERS, ETC.

*** As great disappointment is frequently expressed at the non-appearance of Contracts Open, Tenders, &c., it is particularly requested that information of this description be forwarded to the Office, 175 Strand, London, W.C., not later than 3 p.m. on Thursdays.*

*** Correspondents, when writing to notify an extension of time, or an alteration of the date of sending in Competitions or Contracts, are requested in their letter of advice to write at the head of the required change—“Contract Supplement to THE ARCHITECT.”*

COMPETITIONS OPEN.

ELGIN.—May 31.—Plans and Designs are wanted for Town Hall proposed to be erected. Mr. David Forsyth, Town Clerk, Elgin.

MOLD.—May 8.—Plans and Specifications are required for adapting Upper Rooms of Market Hall as Assembly Rooms. Mr. G. E. Trevor Roper, Clerk to the Local Board, Mold.

SPITALFIELDS.—April 7.—Designs, &c., for Iron Roof for Market are required. Mr. R. Rayner, Elder Street, Norton Folgate, E.

CONTRACTS OPEN.

AVR.—April 30.—For Building Station Buildings and Hotel. Plans, &c., at the Engineer's Office, St. Enoch's Station, Glasgow.

BACUP.—April 9.—For Alterations to Bull's Head Inn. Mr. S. T. Williams, Architect, Irwell Terrace, Bacup.

BEAUFORTH.—April 21.—For Building Schoolmaster's Residence at Patchcott. Rev. Dr. Willis, Rectory, Beauforth, Exbourne, Devon.

BITTERNE.—April 10.—For Construction and Maintenance of Scaffold to Spire of St. Saviour's Church. Mr. W. H. Mitchell, Architect, Portland Street, Southampton.

BIRKENHEAD.—April 16.—For Building Town Hall, Hamilton Square. Messrs. Ellison & Son, Architects, 62 Dale Street, Liverpool.

BRENTWOOD.—April 17.—For Construction of Sewage Tanks, Engine House, Cottage, and Subsoil Drainage of Land. Mr. Shelley, Junction Road, Brentwood.

CASTLETON.—April 11.—For Extensions to Westbrooke Mills. Messrs. Sellers & Hamilton, Architects, Union Chambers, Bury.

CANTERBURY.—April 18.—For Erection of a Warehouse. Mr. John Green Hall, Architect, 8 St. Margaret's Street, Canterbury.

CLECKHEATON.—April 13.—For the various Works in the Erection of the Whitelife Leather Works (part Fireproof), for Messrs. Rowland Walker & Son. Mr. Reuben Castle, Architect, Westgate, Cleckheaton.

COPFORD.—April 19.—For Repairs and Additions to Parish Church. Rev. B. Ruck Keene, Rectory, Copford, near Colchester.

COVENTRY.—April 11.—For Building Warehouses, Smith's Shop, &c., West Orchard. Mr. Herbert W. Chatta way, Architect, Trinity Churchyard, Coventry.

COVENTRY.—April 14.—For Forming People's Park. Mr. E. J. Purnell, City Surveyor, Coventry.

EASINGWOLD.—For Building Vicarage House. Mr. Ewan Christian, Architect, 8A Whitehall Place, S.W.

ECCLES.—April 12.—For Building Shed at the Union Infirmary. Mr. L. Booth, Architect, 88 King Street Manchester.

EXETER.—April 16.—For Erection of Post Office. Mr. A. B. Mitford, Office of Works, 12 Whitehall Place, S.W.

GRAYS.—April 12.—For Building Grocery, Butcher's and Draper's Shops, Bakery, Stables, &c. Mr. J. F. Goodey, Architect, Portland Road, Colchester.

GUERNSEY.—April 12.—For Construction of Gasholder Tank. Mr. T. C. Crossley, Gas Works, Guernsey.

HALIFAX.—April 13.—For Building Two Dwelling-houses and Shops in Silver Street. Messrs. Jackson & Fox, 22 George Street, Halifax.

HEDNESFORD.—April 18.—For Building Wesleyan School and Class-rooms. Mr. W. Stanford, Church Hill, Hednesford.

HILLSBOROUGH.—April 7.—For Building Board Schools. Messrs. Wilson & Masters, Architects, Hartshead Chambers, Sheffield.

HUNSLLET.—April 10.—For Works of Eight Houses, Brick and Mason Work excepted. Mr. J. E. Leak, Architect, Leak's Terrace, Hunsllet.

JEDBURGH.—April 18.—For Building Board School, Teacher's House, Boundary Walls, &c. Messrs. Hardy & Wight, Architects, Edinburgh.

LANCASTER.—April 9.—For Building Residence in Meeting House Lane. Mr. Joseph Parkinson, Architect, Market Street, Lancaster.

LINCOLN.—April 12.—For Enlargement of Post Office. The Postmaster, Lincoln.

LONDON.—April 12.—For Construction of Brick and Concrete Sewer (17,860 feet), Chelsea, Kensington, and Westminster. Mr. J. E. Wakefield, Spring Gardens, S.W.

LONDON.—May 20.—For Construction of Brick Sewer Lonsdale Road. Mr. William Weaver, Surveyor, Town Hall, Kensington High Street.

LONGFLEET.—April 25.—For Additions to St. Mary's Church. Messrs. Wheatley & Cridland, High Street, Poole.

LUTON.—April 9.—For Building Residence for Ashton's Charity. Mr. Alfred Williams, Architect, 22 Southampton Buildings, W.C.

MIDLAND RAILWAY.—April 19.—For Supply and Erection of Ironwork for the Belgrave Viaduct. Plans, &c., at the Engineer's Office, Southern Division, Derby.

MORPETH.—April 9.—For Building Wesleyan Chapel. Messrs. S. Oswald & Son, Architects, 2 St. Nicholas' Buildings, Newcastle-on-Tyne.

NORHAM.—For Norham Church Improvements. Mr. C. Hodgson Fowler, Architect, The College, Durham.

NORWICH.—May 12.—For Construction and Fixing of Boilers, Heating Apparatus, &c. Mr. Walter Lake, City Surveyor, Municipal Offices, Norwich.

NORWICH.—April 14.—For Class-room and Offices at New Catton Schools. Mr. John H. Brown, Architect, Lower Close, Norwich.

NOTTINGHAM.—For Building Board School for 725 Children, Berridge Road. Mr. A. N. Bromley, Architect, Weekday Cross, Nottingham.

PENARTH.—April 16.—For Construction of Public Baths near the Beach. Mr. Henry C. Harris, Architect, Herbert Chambers, Great Western Approach, Cardiff.

ROCHESTER.—April 10.—For Erection of Engine House and Chimney Shaft at the Waterworks, Strood Hill. The City Surveyor, 11 Victoria Street, Rochester.

SHREWSBURY.—April 9.—For Building Pair of Cottages, Stables, &c., and Additions to Offices, Olive Hall. Mr. S. Pountney Smith, Architect, Coleham, Shrewsbury.

SOYLAND.—April 17.—For Building Warehouse, and Additions to Paper Mill. Mr. W. H. D. Horsfall, Architect, 29 Northgate, Halifax.

STAINLAND.—April 13.—For Erection of Building for Mechanics' Institute, Local and School Board and Public Purposes. Messrs. Leeming & Leeming, Architects, Northgate Chambers, Halifax.

STALYBRIDGE.—April 10.—For Building School at Hob Hill. Mr. John Jackson, Grosvenor Street Mills, Stalybridge.

SWANSEA.—April 21.—For Construction of Swimming and Turkish Baths, and Laundry, St. Helen's Road. Mr. A. Bucknall, Architect, Worcester Place, Swansea.

WANSTEAD.—April 19.—For Execution of Main Drainage and Sewage Disposal Works. Mr. J. T. Bressey, Surveyor, Local Board Offices, Wanstead.

WEST BROMWICH.—April 12.—For Construction of Main Outfall Sewer, Main Outfall Conduits, or with Manholes, Overflow Weirs, and other Works. Mr. John T. Eayrs, Engineer, Town Hall, West Bromwich.

WEYMOUTH.—April 17.—For Construction of Goods Shed. Plans, &c., at the Office of the Engineer, Paddington Station.

WHITEHAVEN.—April 16.—For Public Baths and Wash-houses. Mr. T. Lewis Banks, Architect, 22 Lowther Street, Whitehaven.

WORCESTER.—May 4.—For Erection of an additional Block of Buildings, for 210 Patients, at the County Lunatic Asylum. Mr. Henry Rowe, Architect, 17 Foregate Street, Worcester.

YORK.—April 18.—For Building Double House and Two Single Houses, St. Paul's Square. Mr. C. Anderson, Architect, 12 Leedal, York.

YORK.—April 12.—For Erection of Building for the York Institute (Contract No. 1) up to level of Ground Floor. Mr. Walter G. Penty, Architect, 34 Coney Street, York.

TENDERS.

ALNWICK.

Additions to Farmhouse, &c., at New Berwick. Mr. J. STEVENSON, Architect, Berwick-on-Tweed.
ROBERT MUCKLE and others, Chatton (accepted) £849 0 0

BERWICK-ON-TWEED.

For Additions to and Alterations on Manse, Ayton, Berwickshire. Mr. J. STEVENSON, Architect, Berwick-on-Tweed.

Accepted Tenders.

Patterson, Ayton, mason	£399 0 0
Henderson, Ayton, joiner	405 0 0
Whitelan & Young, slater and plasterer	115 0 0
Young, Dunse, plumber	160 0 0

For Dwelling-house, Eyemouth, Berwickshire, for Mr. Donaldson. Mr. J. STEVENSON, Architect, Berwick-on-Tweed.

Accepted Tenders.

Berry, Ayton, mason	£160 0 0
Watson, Eyemouth, joiner	162 0 0
Crow, Ayton, slater and plasterer	55 10 0
Swiney, Eyemouth, plumber	33 5 6

For Farm Offices at Murton, Berwick-on-Tweed. Mr. J. STEVENSON, Architect.

Accepted Tenders.

Gray & Son, Berwick, mason	£480 0 0
Richardson, Tweedmouth, joiner	380 0 0
Rule, slater	192 0 0
Tidey, Tweedmouth, plumber	47 0 0

CHELTENHAM.

For Construction of Branch Sewers, &c., Cheltenham.	
Portlock	£1,302 10 9
Stephens	760 0 0
Green	599 0 0
Cowdery & Son	550 0 0
Williams	543 17 0
Fraque & Co.	542 16 11
AMBROSE & SON, Bath (accepted)	470 0 0

CHETTON.

For Building School and Master's House, Chelton, Bridg- north. Mr. GEO. FLETCHER, Architect. Quantities by the Architect.	
Date	£1,249 0 0
HEAD (accepted)	1,380 4 11

CLACTON-ON-SEA.

For the Perry-Watlington Memorial Convalescent Home, to be Erected at Clacton-on-Sea, Essex. Mr. FRED. CHANCELLOR, Architect, 8 Finsbury Circus, London and Chelmsford. Quantities prepared by Messrs. R. L. Curtis & Son.	
Hoskings	£3,415 0 0
Morter	2,915 0 0
Gozzett	2,900 0 0
Dobson	2,880 0 0
Grimes	2,874 0 0
Brown	2,850 0 0
Wood	2,690 0 0
SAUNDERS (accepted)	2,684 0 0

COVENTRY.

For Building two Houses at Earlsdon, Coventry. Mr. T. W. WHITLEY, Architect.	
Makepeace, sen., Coventry	£490 0 0
Liggins, Red Lane	434 12 0
Barnacle, Coventry	470 0 0
Jester, Coventry	453 0 0
Beacham, Allesley	452 0 0
Haywood, Coventry	450 0 0
Waters, Coventry	445 0 0
Woolf, Coventry	435 0 0
Blakeman & Son, Coventry	430 0 0
Turner & Burdett, Coventry and Earlsdon	339 0 0

DELPH.

For Reform Club, Delph, Saddleworth, Yorkshire. Mr. ALEXANDER BANKS, Architect, Oldham, Lancashire.	
Winterbottom, Delph, excavating, stonework, brickwork, and concreting.	
Wood, Delph, carpenter, joiner, and ironfounder. T. C. & W. Shaw, Delph, slating and tiling.	
Hudson, Upper Mill, Saddleworth, plumbing, glazing, and painting.	
Whitehead Bros., Dobcross, Saddleworth, plastering. Twenty-three tenders were received.	

DEVON.

For Restoring Parish Church of Ilington, near Ashburton Mr. E. H. HARBOTTLE, Architect.	
Wiffin, Holsworthy	£910 0 0

EGHAM.

For Erecting a House and Stabling at Egham, Surrey. Messrs. NOTLEY & TROLLOPE, Architects.	
Scorr, London (accepted)	£2,220 0 0

ELGIN.

For Building a Dwelling-house, Queen Street, Elgin. Mr. JOHN MILNE, Architect.	
Allan, mason.	
George, carpenter.	
James, painter.	
McIver, slater.	
Burle, plasterer.	
Hunter, plumber.	
J. & D. Petrie, smith.	

FOWEY.

For Building Bible Christian Chapel at Fowey, with Shop and Dwelling-house adjoining. Messrs. CLUNES & STYCE, Architects.	
King	£946 0 0
Blamey	841 0 0
Pearce	768 15 0
Julian	757 0 0
ISBELL & MITCHELL (accepted)	747 13 0

GODALMING.

For Charterhouse Schools, Godalming, Surrey. Mr. A. BLOMFIELD, Architect. Quantities by Messrs. Gardiner, Son & Theobald.	
Holland & Holland	£12,383 0 0
Thompson	12,380 0 0
Grimwood	12,012 0 0
Dove Bros.	11,375 0 0
Farmer	11,294 0 0
Goddard & Sons	10,764 0 0
STEPHENS & BASTOW, Bristol (accepted)	10,264 0 0

HALIFAX.

For Erection of Shed at the Goux Dep't. Stoney Royd, Halifax for the Halifax Corporation.	
Culpan & Son	£617 0 0
Rushworth & Firth	650 0 0
M'KNIGHT (accepted)	599 17 0
For Paving a portion of the Hebble Brook, Halifax.	
Patefield, Halifax	£2,946 0 0
Boier, Son, & Wilson, Dewsbury	2,903 0 0
M'Knight, Halifax	2,503 0 0
Smith, Bacup	2,487 0 0
Hopkinson & Sons, Halifax	2,344 0 0
Washington, Sowerby Bridge	2,247 0 0
Hudson & Kitchen, Halifax	2,040 0 0
Bnook & Son, Halifax (accepted)	1,948 0 0
Engineer's estimate	1,863 0 0

HEBDEN BRIDGE.

For Setting and Paving 1,500 yards in Bridge Street, Hebd- en Bridge. Mr. W. CALVERT, Surveyor.	
Dovener, Sowerby Bridge	£150 0 0
Jowett, jun., Brighouse	137 10 0
Schofield & Belfield, Halifax	125 0 0
WASHINGTON, Sowerby Bridge (accepted)	87 10 0

HONITON.

For Building Two Semi-detached Villas at Honiton. Mr. ALFRED H. WILLS, Architect, City Chambers, Exeter.	
BERRY, Honiton (accepted)	£1,534 17 0
Less Otton, Honiton, for plumber's work	195 18 0

HOYLAND.

For Building Four Dwelling-houses, Hoyland Common, Barnsley. Mr. WALTER J. SYKES, Architect. Quanti- ties not supplied.	
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Accepted Tenders.

Robinson, Birdwell, mason and bricklayer	£252 0 0
Smith, Gawber, carpenter and joiner	110 0 0
Colvert, Wortley, slater	28 10 0
Wood, Bliscar, plasterer	31 0 0
Firth, Hoyland Nether, plumber, glazier, and painter	16 10 0
Total	£438 0 0

For Erection of Mission Room, Hoyland Common, Barnsley. Mr. WALTER J. SYKES, Architect. Quanti- ties supplied.	
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Accepted Tenders.

Robinson, Birdwell, mason and bricklayer	£320 0 0
Bower, Wentworth, carpenter and joiner	158 10 0
Colvert, Wortley, slater	62 10 0
Maycock, Hoyland Nether, plasterer	28 19 0
Firth, Hoyland Nether, plumber, glazier, and painter	43 10 0
Lax, El car, metal windows	8 12 0
Total	£622 1 0

LEICESTER.

For the Deepening and Widening of the River Soar and the Leicester Navigation, including Concrete Towing- path Walls, Construction of new Stone Weir, and Works in connection therewith, Leicester. Mr. J. Gordon, C.E., Borough Surveyor.	
Jackson, London	£20,827 2 9
Small & Sons, Dewsbury	20,748 15 2
Palmer, Birmingham	18,592 1 10
Lawson, Glasgow	18,346 0 0
S & W. Pattison, Sleaford	16,349 0 0
Koster & Barry, Scarrington	15,174 0 0
Godfrey, Hull	15,132 10 0
Pilling & Co., Manchester	14,762 18 10
Whittaker Bros., Hosiorth	14,200 0 0
KELLETT & BENTLEY, London (accepted)	13,699 18 5

LEIGHTON BUZZARD.

For Repairs to Unicorn Hotel and Premises, Leighton Buzzard. Mr. FREDERICK GORTO, Architect, Leighton Buzzard.	
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Saunders	£200 0 0
Andrews	176 0 0
Miles	172 10 0
Tutt & Sons	149 10 0

LEYTONSTONE.

For Additional Buildings at Leytonstone for the Guardians of the West Ham Union. Mr. LEWIS ANGELL, Archi- tect. Quantities by Messrs. R. L. Curtis & Sons.	
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J. W. & J. Neave	£5,790 0 0
Carpenter & Poole	4,777 0 0
Priestley & Gurney	4,600 0 0
Reed	4,575 0 0
Kingerlee	4,395 0 0
Parker	4,350 0 0
Nightingale	4,281 0 0
Webb	4,259 0 0
Morter	4,163 0 0
Grezar	4,137 0 0
Horlock	3,900 0 0
Cox (accepted)	3,894 0 0
Russell	3,490 0 0

LONDON.

For Works required in Building Billiard-rooms and Ad- ditions to the West Kent and Greenwich Carlton Club, Point House, Blackb ath. Mr. ALBERT L. GUY, Archi- tect, 13 Whitebrook.	
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Redman	£992 0 0
Hafield & Son	990 0 0
Jerrard	955 0 0
Kenard	921 0 0

For the Alteration and Reconstruction of certain Sewers in the Holborn District, for the Holborn District Board of Works. Mr. LEWIS H. ISAACS, Surveyor to the Board.	
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Mowlem & Co.	£1,870 0 0
Bell	1,798 0 0
Harris	1,790 0 0
Marshall	1,740 0 0
Pizzey	1,700 0 0
KILLINGBACK (accepted)	1,635 0 0

For Erection of Board School, Greenwich and Woolwich Lower Road. Mr. E. R. ROBSON, Architect.	
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Larter & Son	£10,352 0 0
Higgs & Hill	9,674 0 0
Johnson & Co.	9,296 0 0
Grover	9,222 0 0
Tongue	9,004 0 0
Atherton & Latta	9,089 0 0
Hunt	9,010 0 0
Kirk & Randall	8,998 0 0
Jerrard	8,973 0 0

LONDON—continued.

For Removing and Re-erecting Iron Buildings for Board School, Deptford, Lower Road.	
Atherton & Latta	£369 0 0
Kirk & Randall	362 0 0
Jerrard	354 0 0
Oldrey	326 0 0

For Enlargement of Board School, Fleet Road, Hampstead. Mr. E. R. ROBSON, Architect.	
Pritchard	£5,879 0 0
Steel Bros.	5,835 0 0
Goad	5,949 0 0
Brass	5,496 0 0
L. H. & R. Roberts	5,387 0 0
Lawrance	5,256 0 0
Oldrey	5,184 0 0
Wall Bros.	4,946 0 0

For Class-rooms for Deaf and Dumb Children, Boundary Lane School, Camberwell. Mr. E. R. ROBSON, Architect.	
Reading	£1,050 0 0
Goad	1,010 0 0
Shurmur	963 0 0
Higgs	945 0 0
Boyce	940 0 0

For Alterations and Additions to Board School, Hunter Street, Hatcham. Mr. E. R. ROBSON, Architect.	
Lathey Bros.	£989 0 0
Goad	881 0 0
Shurmur	873 0 0
Jerrard	843 0 0
Higgs	824 0 0

For Alterations and Improvements at Board School, Neckinger Road, Bermondsey. Mr. E. R. ROBSON, Architect.	
Shepherd	£2,169 0 0
Atherton & Latta	2,100 0 0
Jerrard	2,083 0 0
Johnson & Co.	2,058 0 0
Oldrey	1,958 0 0

Works to Playground at Board School, Camberwell Road.	
Jerrard	£444 0 0
Higgs	370 0 0
Julian & Co.	340 0 0
Ash	333 0 0

For Turkish Baths, Northumberland Avenue, Charing Cross, London. Mr. R. WALKER, Architect. Quantities supplied by Mr. C. Mayland.	
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Greenwood	£19,766 0 0
Brass	19,340 0 0
Trollope	18,901 0 0
Ashby & Horner	18,579 0 0
Dove Bros.	18,475 0 0
Perry & Co.	18,362 0 0
Ashby Bros.	18,280 0 0
Stephens & Bastow, Bristol	18,000 0 0

For Repairs and Alterations to Vestry Hall and Offices, Piccadilly. Mr. A. P. HOWELL, Architect. Quantities by the Architect.	
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Stanley	£625 0 0
D. D. & A. Brown	599 0 0
Durant	432 15 3
Lea	372 0 0
Aldridge & Jenvey	287 10 0
Derby	294 0 0
M. & M. Fleming	250 0 0
Ridout	197 17 0

* Recommended by committee for acceptance.

For the Erection of One Block of Dwelling-Houses called Block E, on the Bridge House Estate, Brockley, London. Mr. W. CHARLES EVANS, Architect, 3A Pet's Corner, Westminster Abbey.	
GREGORY (accepted)	£1,780 0 0

For Rebuilding Nos. 9 and 10 Charlotte Mews, Tottenham Street, W., for Mr. J. A. Deintje. Mr. J. SHELLEY BROOK, Architect.	
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Daylis	£1,988 0 0
Sabey	1,968 0 0
Swain	1,797 0 0
Scott	1,737 0 0
Cooper	1,698 0 0
Drew	1,690 0 0
Hensman	1,650 0 0
Hunt	1,641 0 0
BOLDING (accepted)	1,567 0 0
Ennor, Julian & Co.	1,535 0 0
D. D. & A. Brown	1,449 0 0

NEWPORT.

For Erection of proposed Town Hall, Newport, Mon. Mr. E. A. LANSLOWNE, Architect.	
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Stephens & Bastow, Bristol	£29,700 0 0
Shepton, Cardiff	28,850 0 0
Dowers & Co., Hereford	28,100 0 0
Jones & Son, Newport	27,987 0 0
Lean & Son, Gloucester	27,500 0 0
White, Swansea	26,995 0 0
Miles, Newport	26,740 0 0
Tindale & Arbuckle, Cardiff	26,582 0 0
Davies, Cardiff	26,100 0 0
Gabbott, Liverpool	24,998 0 0
Horsman & Co., Wolverhampton	24,761 0 0
Marshall, West Smethwick	24,520 0 0
Forse, Bristol	24,400 0 0
Linton, Newport	23,995 0 0
Warburton, Manchester	23,924 0 0

NEWTON HEATH.

For Pulling Down Canal Bridge in Varley Street, Newton Heath, and Erecting New Bridge.	
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WRIGLEY, jun., Chedderton (accepted)	£1,428 0 0
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ROTHERHAM.

For Alterations to Haworth Hall, Rotherham. Mr. WALTER J. SYKES, Architect. Quantities supplied.	
CHADWICK & Co. (accepted)	£579 0 0
The lowest of six tenders.	

SHEFFIELD.

For Erection of New Buildings, Burnt Tree Lane, Sheffield, for Messrs T. Berry & Company Limited. Mr. EDWIN FALDING, Architect. Quantities by the Architect.
W. & A. FORSDIKE (accepted). £430 0 0

SHILLINGTON.

For Construction of Sewers, Shillington. Mr. W. LOFT-HOUSE, Surveyor.
Vale, Moorhorpe £182 0 0
Hindle, Horbury 118 11 0
Keegan, Wakefield 113 3 0
T. & G. Wilson, Wakefield 105 0 0
Balmforth, Middleton 100 0 0
Hartley, Soyland 91 14 0
Balding & Co., Ossett 83 15 0
HARGREAVES & FIELD, Middletown (accepted) 74 0 0

STALYBRIDGE.

For Painting Methodist Free Church, Stalybridge.
Hitchen, Stalybridge £64 12 0
Mellor, Ashton-under-Lyne 62 0 0
Greenhalgh & Brasley, Ashton-under-Lyne 60 0 0
Broadbent & Pemberton, Stalybridge 59 0 0
Horrobin Bros. & Fielden, Lees 56 0 0
Burgess, Stalybridge 47 0 0

TEDDINGTON.

For Completion of Houses at Teddington. Mr. R. EVANS, Architect.
Beach, Kilburn £1,819 0 0
Bell, South Kensington 1,410 0 0
Wilders, Richmond 1,390 0 0
Avis, Richmond 1,249 0 0
Aldridge & Jenvey, Peckham 1,165 12 0
Deering & Son, Islington 1,038 0 0
Styles & Holdstock, West Brompton 962 0 0
Terry & Son, Battersea 907 10 0

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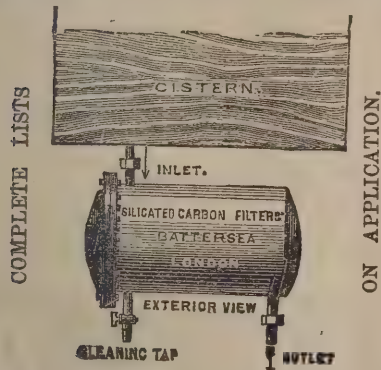
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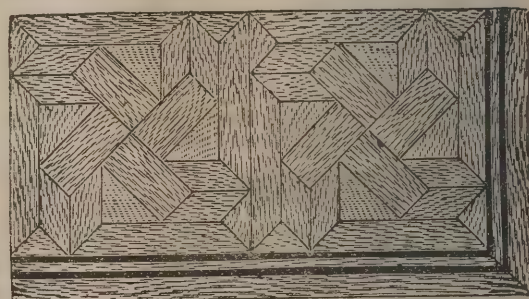
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The Architect.

BUILDING RESPONSIBILITIES: THE GOVAN CASE.



REPORTS have appeared in *The Architect* during the last few weeks of somewhat painful proceedings in the Scotch law courts with reference to the fall of a play-shed at the Board school of Govan, near Glasgow, whereby several of the children were seriously injured, and some, indeed, fatally. Last week we gave in full an elaborate judgment delivered by Lord McLAREN; and it will thus be seen that the judge, in awarding damages against the School Board as the owners of the building which fell, attributes the real fault to the builder whose workmen erected it, and the architect who, his lordship thinks, is to be regarded as having designed and supervised it. We cannot, of course, pretend to review this judgment, or even to put any construction of our own upon the evidence; but it is plain that the case is one of great importance both to builders and to architects, and this the more especially, perhaps, in view of the circumstance that Edinburgh lawyers, notwithstanding their use of phraseology which is occasionally (not to put too fine a point upon it) a trifle "stern and wild," are thought to go to the root of a plain matter in a straighter line, sometimes, than is taken in London.

At the Govan school, it appears, there were erected in the year 1879 two play-sheds about 70 feet long and $13\frac{1}{2}$ feet wide, having in each instance a wall along the back, and a range of cast-iron columns $11\frac{1}{2}$ feet apart along the front. The roofs were formed of coupled rafters, without principal trusses, resting upon a wall-plate at the back, and upon a bressummer over the columns in front, the wall-plate and bressummer being kept in position by tie-beams, one over each column, and consequently $11\frac{1}{2}$ feet apart. One of these sheds some two years afterwards, namely in 1881, being to all appearance quite substantial, was taken down and re-erected in another position without any alteration whatever. It stood about a year, and then fell, as we have said, a few months ago, with the unfortunate consequences described. The cause of its fall is agreed to have been the very simplest of all causes in such a case, and the most easily understood—namely, the defective tie of the roof. It is scarcely necessary to explain, even to the least architectural of our readers in England, that if the wall-plate which carried the feet of the back rafters and the bressummer which carried the feet of the front rafters were both continuous and sufficient in themselves, as they seem to be acknowledged to have been, all that was wanted to keep the roof from spreading was to connect them by means of any sort of ties, either timbers or iron rods, provided these were in the first place sufficiently strong for the strain, and in the second properly attached to the wall-plate and the bressummer. The actual defect in the ties seems to have been in this attachment at the ends; they ought to have been carefully and strongly fixed, and it is considered to be proved that they were carelessly and weakly fixed.

Now if damage is done by the fall of such a structure as this, it is plain enough, we may suppose, that somebody must pay for it. The "accident" cannot be called, as the legal phrase goes, "the act of God." It was maintained to be "the act of God," for instance, the other day, when a strong wind blew a London chimney-shaft bodily across intervening property and dropped it into the counting-house of a quiet citizen two doors off; but not even the wind was in request at Govan—the roof-ties simply gave way, and the roof came simply to the ground. Now it may be said that the tie of a common span-roof for a shed $13\frac{1}{2}$ feet wide is far too easy a matter in these days to be involved in indefinite hazard of any kind whatever. Some of us might almost say the skill of an architect, the direction of a builder, even the supervision of a foreman, would be wasted upon it, for that no carpenter with a head on his shoulders could possibly do it wrong. At the same time there is, as we understand, a curious circumstance to be kept in view turning upon this. One of the

passing remarks of the judge was "that the design was defective in this respect, that the rafters were not coupled together by tie-beams." This refers to the common practice in Scotland (where trussed principals are not much used) of forming a roof of a continuous series of self-tied "couples," each composed of two rafters and a tie, the tie becoming frequently the floor-joist of an attic room. It may be readily supposed in such circumstances that many common carpenters would be possessed by the idea that a departure from this plan becomes a special manifestation of science a little beyond the limits of their responsibility. This supposition would at any rate help us in our endeavour to comprehend the otherwise very strange fact that the ties of the Govan shed, which an English carpenter would see in a moment to be intended to keep the wall-plate and bressummer in position by withstanding the whole spreading force of the rafters, were to all appearance put in by the Scotch workmen as if for some unknown object which involved no strain in particular. They were apparently laid almost anyhow on the wall-plate and bressummer, with a bearing of little more than two inches, and then carelessly nailed down with "nails of inferior quality and too few in number." The universal English practice in the country, even in a farm stable or a barn, is first to keep the wall-plates right by means of specific tie-beams carefully secured to them for that specific purpose, and then to leave the rafters to expend their spreading force upon the wall-plates thus immovably fixed. Not even a hedge-carpenter in England, therefore, would misunderstand the ties of the Govan shed, as the Scotch workmen seem to have misunderstood them because of the circumstance, as Lord McLAREN puts it, that "the rafters were not coupled together" by them. If we are right in this argument, it serves, we repeat, the purpose of enabling us to see a little way into a state of mind on the part of the workmen which otherwise is scarcely credible.

Supposing this theory, then, to be correct, what is to be said of, first, the master-builder, and, secondly, the architect? In the trial which has taken place before Lord McLAREN, it must be remembered neither of these deeply-interested parties was at liberty to be personally defended. Both were voluntary witnesses, but nothing more. Although it is earnestly to be hoped that legal proceedings will not be allowed to go further, it is only by other suits that they can ever justify themselves in any formal way. We would crave the indulgence of the public, therefore, for both alike. Surely neither of them could be so inexperienced as not to know the weakness of this roof as it is described to us, or so thoughtless as to have neglected the danger. An accidental oversight of some kind is much more credible: and how easily such an act of negative neglect may happen to come about in building business none but those who are engaged in building business can pretend to know. It is one of the grievances, indeed, of the building world that what the lawyers call "constructive negligence" can be so easily established to the satisfaction of a judge on the bench or a jury in the box, and must always be so difficult of that direct disproof which too often is the only alternative. The maxim of law that an accused person is to be held absolutely innocent until he is legally and fully proved to be guilty, however well it may hold good in the case of a pick-pocket, whose operations everybody can understand, seems very much to fail in its application to a question of bricks and mortar, which, as a rule, nobody ever very clearly understands who happens to have the privilege of adjudicating upon it on behalf of the public.

Information reaches us that the architect, who in this case has to bear the brunt of the judicial censure, and who is a respected Fellow of the Institute practising in Glasgow, has had his design for the unfortunate roof in 1879 investigated and approved by several of his professional brethren, and by two civil engineers as well, and that his working drawings of that date show most careful attention to the details of construction. The other shed, similar in construction, which was built at the same time (1879), seems to have stood pretty well, although no doubt the failure of its fellow has now led to the precaution of its being strengthened. The fallen shed itself does not appear to have been thought unsubstantial in any way when it was ordered by the School Board to be removed to another site; and it is not very clear that the orders for removal were given by the Board through the architect in such a way as to awaken any sense of responsibility in his mind. A mason was employed to do the walling, and we are told that the firm of carpenters who were instructed

to do the woodwork thought so lightly of it, that they communicated to the architect on a Friday the fact of their having then commenced the re-erection, with the intention of completing it on Monday morning. When, therefore, he was able to visit the place a few days afterwards, he is said to have found the shed to all appearance exactly as it had been before, with nothing to provoke on his part a scrutinising examination, especially of that hidden work which he might surely be excused for supposing no workman could have done wrong. Accidents, however, will happen in everything; and in building especially it has often to be acknowledged that "nothing is so sure to occur as the unforeseen." We earnestly hope that, if the Govan School Board should unfortunately feel obliged to carry the present case further, it may be at any rate submitted, not to the fallacious and painful tests of legal process, but to such investigation as the practised intelligence and special skill of some trustworthy professional authority can alone conduct. Scotchmen are proverbially cautious and considerate, and in all cases of this kind the greater the caution and the more considerate the feeling, the more likely is the result to prove permanently satisfactory. At the same time we advise the architects and builders of Glasgow, and of Scotland at large, to lay to heart this unhappy case in a way which they will readily understand.

THE BUILDING EXHIBITION AT THE AGRICULTURAL HALL.

(Continued from page 229.)

DURING the past week the exhibition at Islington has attracted a great many architects and builders, as well as people who take an interest in building. It is, however, the universal belief that if the exhibition could have been kept open for a longer period it would be infinitely more profitable to the firms who are represented in it. But the arrangements of the Company necessitate the withdrawal of the building exhibits, some of which are described in the following pages.

A firm who must not be lightly passed by is the Albion Concrete Company, of which Mr. CHARLES LUMLEY is manager, and whose works are at Heymerle Road, Glengall Road, S.E. This exhibit is situated in the arcade, Bay 62, and consists of various specimens of string courses, cornices, heads, and sills for windows, caps, columns, bases, &c.; also several chimney-pieces in red concrete. This is their first appearance at the hall, but we should undoubtedly say it will not be their last, for they cannot fail to secure orders from such samples as are shown. In every case the arris is exceptionally sharp, and the section of the mouldings wonderfully perfect, more so than any we have seen; in fact, we believe they are the nearest approach to natural stone yet in the market. In ornamental work, as introduced into best mantel-pieces, and other things, particularly undercut work, every line comes out to the model, and has the appearance of having just been left by the chisel. We understand the firm possess many improvements in moulding, to which the superior finish referred to is to be attributed, and they are supplying the material in various tints of red and buff.

The Silicate Paint Company, Cannon Street, occupy Stands B 60 and C 87, and this year, in addition to the specimens of their well-known pigments in the various stages of manufacture, have a novelty in the shape of a drawing-room decorated entirely in "Duresco" and Charlton colours. The walls and ceiling are coated with admirable washable distemper, but beyond a little decoration in lieu of a cornice there is quite an absence of colour. This is rather surprising, for the salient features of the white groundwork would have been none the less apparent for a little panel and dado decoration, and would have been more in keeping with a drawing-room, for we are not aware that bare white walls are amongst the requirements even of ultra-æstheticism. It is almost needless to remind our readers that the paints manufactured by this Company are innocuous, and noted for their exceptional covering powers; some samples of woodwork being shown that have received two coats of silicate paint over ordinary oil paint have beautiful surfaces.

Another firm who make their appearance for the first time this year is Messrs. PILKINGTON & Co., 15 Fish Street Hill, occupying Stand F 196. They are contractors for various kinds of asphalt,

notably two, respectively known as "Polonceau" and "Seyssell," and many samples are shown illustrative of their special uses. These comprise a section of flooring as generally laid down in buildings, a section grooved for stable flooring, sections with the surface imbedded with fragments of silicated flint, small gravel-stones, &c., having a very pretty effect for garden-paths, tennis courts, &c. A section of 3-inch work for basement floors where there is a tendency for water to force its way up—this quality thoroughly keeping it out—consists of 2-inch concrete, formed of asphalt and stone, with a 1-inch layer of pure Polonceau over it. A great speciality with this firm is their particular adaptation of asphalt for roofing purposes, it being their exclusive patent. It has been used in a great number of public buildings, including the several blocks of St. Thomas's Hospital, and in every instance has given entire satisfaction.

Messrs. CHAMBERS, MONNERY & Co., 41 Bishopsgate Street Without, E.C., are showing at Bay 55, Arcade, probably the most varied assortment of builders' ironmongery in the exhibition, amongst which are one or two specialities well worthy of attention. They are old makers of wall ties; and here are to be seen a great variety in black and galvanised, wrought and cast iron. Axle and frame pulleys, locks, latches, &c., are well assorted, some of them appearing to be of first-rate value. Suites of polished brass and bronzed furniture, in Queen Anne and other styles, for front and inside doors, &c., are very elegantly designed and the finish of the first order, as well as a number of new pattern mediæval hat and coat hooks. The collection of casement and sash-fasteners is very large, and among the latter are samples of Bonwick's patent sash-fastener, which undoubtedly deserves a prominent place amongst the many *secure* sash-fasteners now in the market. It is strong, safe, and effective, looking and possessing the following among other advantages, viz., the arm cannot be sawn through or bent, being extra strong and protected from the file by a revolving internal iron roller; it is locked by one motion identical with that of the ordinary fastener, and holds the sashes together very tightly; and, what is of more importance still, is its freedom from springs or other complications likely to get out of order. Another speciality is their improved cottage range or kitchenette, as they term it. This is really a Leamington in miniature, and is very strong and of smart appearance, is self-acting and self-setting, with wrought bars and brick back, and is alike worth the attention of the architect, the builder, and the householder. Ranges of various prices, baths, and garden-gates, railing and other heavy castings, complete the exhibit.

The value of papier-mâché and carton-pierre as decorative substances is amply illustrated by the Papier-Mâché Company, 21 Wellington Street, Strand, who take a leading position with their artificial substances. To prove the adaptability of the materials to ornamental purposes, a life-size figure of HEBE is shown, one of a series of similar productions recently manufactured by the Company for some buildings at the Cape. The figure is in every feature equal in sharpness and artistic delineation with a plaster cast, and it has the important characteristic of being about one-fourth lighter in weight than its plaster prototype—an advantage that will be appreciated under most circumstances—and, in addition, the material is not so brittle or likely to chip. The question of weight appeals equally prominently to us when carton-pierre or papier-mâché is applied to ceiling decoration, and, as it will compare favourably in price with ordinary plaster-work, it should commend itself to architects in preference to the more commonplace material. The Company exhibit some excellent designs in dado decorations, the colouring of which can of course be arranged in harmony with the surroundings of the apartment for which they are intended; and in a ceiling decoration, shown about one-half size, we have an illustration of the designs capable of being introduced. Picture frames is another form to which these materials are applicable, and for these the Company contend they are in a position to supply their productions at a lower price than the "compo" article now in general use. Indeed, the examples shown would appear to leave no doubt on the mind of the observer, and, when brought into requisition for overdoors, the cost of the fibrous material is in some instances ridiculously low. So far as designs are concerned, that is a matter merely of first cost. The architect has merely to provide his drawings, and moulds can be made for their reproduction in the material; and, if replicas are required, the cost is lowered in a corresponding ratio; but, if the

original design is not to be again utilised, then the cost of its production must necessarily remain a charge upon the work. It will be readily seen that there is scarcely a limit to which these substances may not be utilised, and, as weight should always be considered as an important factor, particularly in overhead decorations, carton-pierre and papier-mâché should not be long in supplanting plaster of Paris for such purposes.

Messrs. JOHN WARNER & SONS, of the Crescent Foundry, Cripplegate, E.C., have this year secured a position in the body of the hall, and if their display is not so extensive as that of some of their competitors, what they do exhibit is, as regards workmanship and material, calculated to maintain the reputation of this old-established firm. The articles shown consist of iron and copper japanned baths, lavatories, washhand basins, &c., a variety of closets, in which those of the spring-valve class and their villa valve closet are notable; these are fitted with supply-valve and regulators. Their well-known pan closets are also exhibited, and are shown with both iron and earthenware containers. To pumps Messrs. WARNER & SONS have always paid especial attention, as well as to hydraulic machinery on a large scale; but on the present occasion they content themselves with a display of iron and brass lift and force pumps and deep-well pumps and frames, the usual accompaniment of plumbers' fittings helping to supplement the collection. We expect to hear a good-toned bell when we come in contact with any from the Crescent Foundry, bell-founding, we may remind our readers, being the Messrs. WARNER's original industry; and they have sent a few here suitable for schools, &c., that will not disappoint those who may purchase them. These complete the exhibit, which, so far as we could observe, contained no new feature.

Of later years it has become the rule to seek professional advice in furnishing a residence, and as the designs of the electric light, gas, or bell-fittings and lock furniture have to be taken into consideration in the construction of all modern villas of any pretensions whatever, it is obvious that art metal-workers in brass as well as in wrought iron should be represented. Messrs. JONES & WILLIS, 43 Great Russell Street, and 260 Euston Road, and also of Colmore Row, Birmingham, make by far the best exhibit in this industry. As ecclesiastical and general art metal-workers they are too well known, and for excellence of design and workmanship have too long a reputation to require comment from us upon that head; our remarks must therefore of necessity be confined to mentioning some of the articles on view at the stand. In the centre is a beautifully-designed and richly-wrought sanctuary gas standard, which was first exhibited at the late Paris Exhibition and was awarded a silver medal. Near to this are others of a more ordinary character; also an eagle lectern. From the ceiling are suspended coronas in various styles, some being fitted with their patent Hesperus mineral oil lamps. The greater part of the stand is enclosed with various specimens of wrought-iron garden railings and entrance gates, and amongst the latter is one of a very massive and ornate description; but some simple yet very effective ones are shown, with railing to match, at a price little exceeding good cast-iron ones. Some elegant and inexpensive brackets, and other fittings in brass, iron, and iron and brass for electric lighting, two or three dog-grates, and an assortment of the Hesperus lamps for table and other purposes, complete this artistic and interesting collection.

Messrs. T. WILSON & Co., Stowmarket, Suffolk, show at Stand B 69, samples of their alkaline composition for removing paints, varnishes, &c., and which possesses many important properties; amongst which may be mentioned its containing the caustic properties of the powerful alkalis without their evils. Another advantage is that it acts equally as well where merely washing or cleansing of paint is required as it does in removing several coats of time-hardened paint. It can also be used with advantage for removing wall-papers or dissolving old distempers on walls or ceilings, and a preparation of it is put up specially for household purposes, and is claimed to be much superior to soap for cleansing picture-frames, cornices, and numerous other things, including culinary and dairy utensils.

The patent diachromatised wood-blocks or slabs of Messrs. H. C. WEBB & Co. have been so fully described on former occasions in the columns of *The Architect*, that little room is left to say anything additional in their favour. That some improvements have taken place in the mode of manufacture since their first appearance is only what we naturally expect to

see carried out in any new idea, and we may presume that the Messrs. WEBB have reached the pinnacle of success so far as the completion of their arrangements are concerned for the manufacture of these ingeniously-decorative substances; but, on the present occasion, we are introduced to Mr. WEBB's most recent invention, the decoration of woods plankwise, the diachromatised tiles it will be remembered being treated grainwise, or as the wood grows. The new decorations are intended for all kinds of panelling, dados, furniture inlays, &c.; and although from the opposite mode of treatment to that of the diachromatised blocks, the patterns cannot be imbedded so deeply into the planks, they penetrate the woods sufficiently to render them practically unalterable and imperishable. There are several choice examples of this mode of "wood printing" shown, and for various purposes, the patterns covering a wide range, from the most delicate lines in a floral design to figures in Early English costume in various colours. This mode of decoration will no doubt be extensively patronised, as to a certain extent it effects what has as yet been impossible to produce on wood, and the moderate price at which the ornamentation can be provided will place it within the reach of a class that cannot indulge in the luxury of marqueterie, or, generally speaking, of inlaid woods for their decorations. As a companion exhibit, WEBB's Worcester Tileries Company, Limited, occupy the adjoining space with a choice collection of their encaustic, mosaic and geometrical tiles, adapted for all purposes of decoration, including furniture inlays. The patterns embrace a wide range, and are equal in design and finish to anything in the hall. A collection of new printed, underglazed tiles for hearths are worthy of attention.

The Patent Victoria Stone Company, Kingsland Road, E., make a meritorious display of their speciality, which is so generally known as to require no further detailed description than it has received at our hands on former occasions. Samples of the paving as laid down on many London footways and a railway platform coping are amongst the exhibits, the ornamental features including a staircase, a large window head, and a mullion and sill, and a small door-head and window-head, while the more decorative items are illustrated by a pair of vases and pines. Domestic articles in the form of sinks, &c., are amongst the collection, and we may add there is scarcely anything required for building, decorative, or domestic purposes, where a hard stony substance is necessary, that may not be satisfactorily manufactured in the patent Victoria stone.

Messrs. C. KITE & Co., Chalton Street, Euston Road, have their usual collection of ventilators, cowls, &c., and we can remind our readers that Mr. KITE was one of the earliest manufacturers of a chimney-cowl holding any pretensions to success. In connection with their exhaust roof ventilators, we may mention their invention for stables, cow-houses, &c., which by means of valves enable them to be regulated to the greatest nicety in winter time. This is, no doubt, the most complete arrangement for this class of building now before us. They can be made to fit on ridge, lean-to, or flat roofs with equal success, and the large number sent out by the firm testify to the success they have experienced. Their drain ventilators have been described by us on a former occasion, and are still made a speciality by the firm. One of their most recent inventions is an improved chimney-breast ventilator for extracting the foul air from dwelling-rooms. This is built up on somewhat similar principles to their other exhaust ventilators, and, having no loose parts to make an unpleasant noise, may be considered an improvement on many of a similar character now offered for sale.

The Somersetshire watering-place, Weston-super-Mare, contributes its usual similar assortment of red terra-cotta wares from the manufactory of Mr. JOHN MATTHEWS. Besides the "POOLE'S Patent Bonding Roll Roofing Tiles," of which Mr. MATTHEWS is the maker, he sends a multiplicity of specimens of garden vases, of all sizes and designs, the great merit attaching to them being their remarkable low cost, combined with their excellent outlines. We do not notice any particularly new feature in Mr. MATTHEWS' productions this year, but the clay he works is of such a nature that he can produce a most attractive class of articles at such a price that few firms can compete with him.

Messrs. W. LAWRENCE & SON, who are timber merchants and builders at Datchworth, Stevenage, Herts, show a small greenhouse and pit, glazed by their improved system, which is effected by metallic bars of a peculiar section,

requiring no painting of bars or puttying. The advantages claimed for this invention are that the glazing can be done in any weather, and that repairing is easily and quickly accomplished, and that no condensed water can drop into the house, as all moisture is run into grooved bars. This system is a very useful one from the ease with which new panes may be inserted, which can be done by a gardener or any other individual inexperienced in the glazier's art. We should be sorry to express a decided opinion as to which of the principles of "dry" or metallic bar glazing now before us is the best; but, from the host of testimonials in the possession of the firm, it is clearly evident the one on which they have expended their ingenuity is not the least successful.

The Bower-Barff Rustless Iron Company (Limited), of Queen Victoria Street, and Skin Market Place, Park Street, Southwark, contribute a variety of specimens of iron and steel protected by the patent process of Professor BARFF, which has now become matter of history. Into the merits of this system it is not necessary to enter here, but we regret that so valuable an invention is not more extensively used. Considering the great extent to which iron and steel enters into our most ordinary requirements, and the constant annoyances experienced from oxidation or rust, it is curious that, because an invention that will secure an appearance unimpaired for years costs a trifle more over painting or bronzing, it is not more largely adopted. We have seen a specimen of iron that has been trailed in the wake of a vessel for months in sea-water, and afterwards allowed to dry of its own accord, that has not been affected in the smallest possible manner by its immersion, and the Company exhibit a variety of specimens of all classes of work, from the common iron gas or water pipe to those of the most elaborate and artistic articles, that have been treated by their process for a length of time, and have not been affected, that illustrate its preservative qualities far better than words can testify.

Amongst the exhibitors generally to be found at the building exhibition Mr. HENRY HOPE, of Birmingham, must not be overlooked. Mr. HOPE's exertions in connection with horticultural buildings, wrought and cast-iron windows, deserve recognition. As an horticultural builder he takes a prominent position, but if we exclude his collection of hot-water apparatus in their several applications, his exhibits on this occasion consist more of the improved arrangement for windows than of conservatories. The iron used for casements and frames is rolled solid, insuring a perfect fit, and avoiding the rattling and whistling so objectionable in windy weather. The many examples of these appliances shown cannot be described without the aid of diagrams, but their advantages are made clearly palpable to those who visit the stand and examine the details. Mr. HOPE's catalogue, which is freely distributed, contains a large number of engravings which must make the advantages of which we have been writing clear to the most common understanding.

Messrs. MEAKIN & Co., Baker Street, W., exhibit a full-sized model of a window, with their patent sash fastener and opener, that provides a convenient means of opening and closing the top sashes of large windows, while it also locks automatically both sashes when the window is closed or left open a certain distance for draughtless ventilation. The arrangement is of simple character, and of reliable construction. The necessity of such an arrangement, for large and heavy windows in particular, has long been acknowledged on all hands, and Messrs. MEAKIN's invention may fairly lay claim to be one of the best of the many that have been introduced for the purpose. They also exhibit their new patent "Oilable Sash Pulleys" having large bearings, specially adapted for heavy sashes, which combine great strength and durability with a moderate cost. The axles of the pulleys can be lubricated without difficulty, which greatly enhances their lasting qualities, and enables them to be moved more freely than when the windows are fitted with the ordinary pulleys. Many of the principal architects have specified for Messrs. MEAKIN's inventions in preference to others on account of their simplicity and excellent character.

Messrs. BELLMAN & IVEY well maintain their reputation for the class of decorative work to which they have so long devoted themselves. The display made on the present occasion is one of the best we remember to have seen. Some verde antique columns are shown with enriched Composite capitals, and others of sienna with Corinthian capitals. A specimen of the lower portion of the paonezzetta columns as supplied for the

Carpenters' Hall, others of parian Doric with fluted shafts as fixed at Crowe Hall, Bath, another of fluted rossi-di-sevanti, made for Coxledge Hall, Newcastle, are all artistic works of high order. There are also some examples of dados made for notable buildings—for example, the Carlton Club and for the Municipal Buildings at Hastings. A section of another in red porphyry and brown Belgian, with pilasters in sienna, made for the Royal Association of Scotland, Pall Mall, is a magnificent decoration. There are in addition two samples of balustrading, one of which has a green serpentine capping and base and brown Belgian balusters, that have received high commendations; and interspersed with all these specimens are numbers of pedestals and statuary, &c., in terra-cotta, parian, and marble. Several enriched capitals in different orders of architecture, in plaster and parian, add to the varied character of the display, which we cannot attempt to describe individually. There are two very fine chimney-pieces, one in brown Belgian and the other in brocatella, and samples of wall-linings. To illustrate clearly one of the most notable uses of their material scagliola—viz., for covering iron or brick cores—an example of its adaptability to such purposes is exhibited without the slightest signs of a joint being visible. Messrs. BELLMAN & IVEY's display is one of the most artistic in the hall, as well as standing alone with regard to the special material of which the decorations are manufactured. The firm do not, however, confine their exertions purely to the arts; they have recently entered the arena of sanitation, and in their BELLMAN's patent gully, which is suitable for all purposes, both in and outdoor, they have secured a very useful appliance. As we gave a full description of this article on its first introduction we need not recapitulate it here. The gullies are shown at their stand.

Messrs. RENDLE BROTHERS, Westminster Chambers, Victoria Street, S.W., are present with their "Electric" paint-remover, of which it is impossible to say more than already has been said in the columns of *The Architect*. It is a remarkable substance, and as useful as it is quick and ready in action. Its effect in removing paint even from very old painted wood will surprise many. It is easily applied, and cheaper than other preparations professing to perform similar work.

Messrs. WM. EDGECUMBE, RENDLE & Co., of the same address as the last-named firm, exhibit a model illustrating their patent systems for glazing roofs of railway stations, conservatories, and the many buildings fitted with "sky" lights. To enter into a detail of the sections of bars and system on the present occasion is quite unnecessary, as we presume there is not an architect in the kingdom who is not acquainted with the system; but we may mention in its favour that the Government are adopting it generally, and at Woolwich we believe every roof is glazed on Messrs. RENDLE's plan. One of their recent successes has been the glazing of the new Citadel station, Carlisle, the area of glass covering 350,000 feet. It is practically indestructible in principle, and one of its greatest recommendations for general purposes is that "gardeners" speak well of it.

The Indestructible Paint Company, Cannon Street, have an imposing structure, on which are arranged samples of their indestructible and enamel paints, BROWNING's patent invisible preservative solution, and a variety of articles, including bricks and different kinds of stone coated with it. Amongst other public buildings and monuments that have been coated with the solution may be mentioned Cleopatra's Needle on the Embankment. It has also been much used at the British Museum and at the Science and Art Department, South Kensington, for coating fossils and geological specimens, having the effect of keeping them in first-rate condition for any period. The properties of this solution, as is now pretty well known, thoroughly preserve such articles when covered with it not only from the effects of the weather, and render them water and damp-proof, but, what is infinitely of more value, from the disastrous effects of an atmosphere surcharged with carbonic acid as is that of the metropolis. A sample is shown demonstrating this. It consists of a slab of stone, which, being coated with the solution and exposed to the atmosphere close to a chimney, eventually became black with soot, &c. A portion of the slab has had this soot cleansed from it, a thing that would be impossible to do had it not been coated.

Amongst the manufactures of roofing felt Messrs. ENGERT & ROLFE, of Poplar New Town, E., hold a position second to none, and show various qualities and species of this material, for which they are becoming more and more celebrated. At

this stand are to be seen rolls of asphalted roofing felts, sacking felt, inodorous bitumen felt, felts for lining, and hair felt, which have been taken indiscriminately out of stock, so that one can see the exact thing they are buying. A block of brickwork is shown here standing in a shallow cistern of water, where it has been for several years, demonstrating the efficiency of their fibrous asphalte for damp-proof courses.

Messrs. CAPPER, SON & CO., Ingram Court, Fenchurch Street, show a very good assortment of sanitary appliances. The noteworthy feature at this stand is PEARSON'S patent trapless twin closet, the salient features of which have been pointed out on former occasions. We may, however, remind our readers that it is made entirely in one piece of best earthenware, with the twin chamber forming a water-supply cistern, in which is fixed the ball-valve, by its side, and a plug covered with a substantial body of indiarubber and a sufficient water-seal effectually prevent the admission of sewer-gas into the house. This closet is also shown fitted with BRIAN JONES'S patent joint, which is a simple and effectual means of connecting it with the soil-pipe, and at the same time prevents the inroads of rats to the house from the sewer. The firm exhibit some very attractive lavatories, as well as one or two patent folding ones for use in offices or chambers on shipboard, or as part of an officer's baggage, or in any place where space is an object. One of these particularly struck us: it is composed of four compartments. The top one contains toilet-fittings, next is the washing-stand, below this a pail to receive the dirty water, and at the bottom of all a place for soiled linen or other sundries. The arrangement for holding the basin is ingenious, and when not in use so fits into the cabinet by merely raising a door that the space occupied by the latter, measuring outside, is only 2 feet 6 inches wide and 7 inches deep, the height being about 5 feet. Baths, lavatory and bath-fittings, and other sanitary sundries complete this exhibit.

Messrs. C. DRAKE & Co., Limited, Railway Wharf, Battersea, S.W., have this year taken up their position at Stands F 194 and G 232, a much lighter and more prominent part of the hall than that allotted to them last year, in which respect they were then at some disadvantage. The collection comprises samples of the various articles for which their patent mosaic concrete is adapted, including baths; mantel-pieces, fender-kerbs, counter and lavatory tops, jointless pavements, steps, stair-treads, &c., as well as a variety of coloured concrete window-heads, string-courses, copings, terminals, &c., not forgetting a section of mosaic concrete moulding, as made for the proscenium of the new Grand Theatre at Islington. At either end of the stand is also shown a portion of the patent concrete building apparatus, for which Messrs. C. DRAKE & Co. have much patronage; in fact, it has been used in the construction of many buildings of any note in which concrete forms any considerable part.

Another firm who appear to have taken more pains this year in the arrangement of their exhibit is Messrs. ELLIS, PARTRIDGE & Co., 10 Market Street, Leicester. The most conspicuous form their efforts have taken is the structure built up by them. The walls of this are of their red Fareham facing bricks, in which an ornamental brick keyed arch, of a very pretty design, forms an important feature, at once relieving the heaviness of a plain wall and showing what the firm are capable of turning out. It is covered with an ordinary span roof, one side of which shows different designs of their Broseley tiles, the other displaying some first-rate slates, with suitable terracotta ridges and terminals. In addition to the foregoing, they show a large assortment of ornamental and moulded bricks in white, buff, and red, every kind of the well-known Staffordshire blue bricks, quarries, &c., as well as several new patterns in string-courses, cornices, &c. We must not omit a very important branch of Messrs. ELLIS, PARTRIDGE & Co.'s business—viz., their slating department, which comprises specimens from the well-known quarries at Penrhyn, Portmadoc, Carnarvon, and other places, and which they are enabled to deliver direct to any station or port. They are also special contractors for the well-known Barrow blue lias lime, of which specimens are also shown at Bay 67 in the arcade.

The Hygienic Heating and Lighting Co., 43 Park Street, Islington, and Finsbury, make an attractive show with their now well-known syphon stoves. Most of our readers are doubtless acquainted with them, but we may say that by means of an argand burner placed about midway in a cylindrical or pillar-shaped stove light is provided, and the heat, after passing upwards and circulating around the top is carried downwards,

and the products which have become condensed pass in the form of water into receivers. Mineral oil can be used instead of gas if preferred, and they are well adapted for bedrooms, greenhouses, &c.; and, when we mention that since they were originally introduced by one of the members of this Company, many firms have been induced to imitate them, it is evidence of their popularity and a strong recommendation. The firm are also showing this year gas-cooking stoves constructed on a similar principle and which they likewise term "Syphon," and among the advantages of them is the plan adopted for carrying away the products of combustion, which is arranged so as to utilise the maximum amount of heat.

A few paces from the last-mentioned stand, and situated a little nearer the main entrance, is the exhibit of Mr. WARHURST, of Highgate Road, N.W. This firm has an old reputation for their horticultural buildings, and also for the necessary boilers and apparatus for warming them; and here are to be seen a first-rate assortment of the latter, comprising the "Monarch" boiler, for heating large quantities of piping; "Ben's Boilers," for similar purposes; and the "Victor," "Little Hero," and other small boilers and pipes, forming complete apparatus in themselves. Mr. WARHURST has lately made some improvements in "Ben's Boiler," which consists of a new form of tubular crossbridge in the form of an inverted T-piece, and has been found to greatly increase the circulation and heating power, as it lies on and across the fire with an upper outlet into the flow-pipe. We are informed that one of these boilers is fixed at the Army and Navy Stores, Victoria Street, Westminster, heating nearly a mile and a half of pipes, and giving great satisfaction.

Messrs. BEATY BROS., Devonshire Buildings, Carlisle, show several samples of Newbiggin red stone, as worked by them at their quarries near Carlisle. These are amongst the oldest worked quarries in the North of England, and have furnished the stone for some of the most important works and buildings in that as well as in other parts of the country. It possesses many good qualities, and from its particular property of being almost insensibly affected by sulphurous acid gas and the action of smoky atmospheres, is well suited for use in the metropolis. The specimens shown comprise a Queen Anne door-case, from the designs of Mr. C. J. FERGUSON; a copy of a round tracery window from Carlisle Cathedral, and specimens of facing work; also a sample of shap granite concrete flag.

Messrs. F. ROTHER & Co., Lime and Cement Manufacturers, and Brick, Tile, and Slate Merchants, of Upper Ground Street, Blackfriars, S.E., Sittingbourne, Kent, and other addresses, also make a very creditable display with the above wares, which are here to be seen in every conceivable variety and design, as well as in different qualities. The dark and light red and white Suffolk facing-bricks are specially worthy of attention, so are the red and white arch bricks and key-blocks, plain and ornamental, some of the patterns of which latter are very neat and effective. A leading feature of this firm is their improved stable paving-bricks, and, though they have been before the public for about thirty years, we understand the demand is still very great for them. They are made in bricks and in cubes, the surfaces being divided respectively into two and four squares, the edge of each of which is bevelled, and so, forming drains, renders the beds drier. As regards durability, it would probably be impossible to surpass them, as they are made from clay strongly impregnated with iron, and, when baked, is of the hardest description, and known as terra-metallic ware. Messrs. ROTHER'S artificial stone goods, such as statuary, vases, fountains, trusses, &c., as well as the different limes, cements, &c., made by them, have such a well-established reputation that further comment upon them would be superfluous.

Messrs. LASCELLES & Co., 121 Bunhill Row, E.C., principally confine themselves this year to showing specimens of their concrete; and to give one an idea of the important purposes it is being used for, nearly everything exhibited is specially made for works the firm have in hand. They comprise a large mullion window, with enriched panels and entablature, for Mr. J. A. MAITLAND, Eastbourne, designed by Mr. WM. KIDNER.; another ditto, of a similar character, designed by Mr. EWAN CHRISTIAN; a Gothic window, with tracery, for Lynn Schools, Norfolk, by Mr. J. HATCHARD SMITH; and a piece of enriched gallery front, in concrete, for Epsom Town Hall, by the same architect. In addition to these are two concrete chimney-pieces, which are of good

design and first-rate execution; as well as sundry copings, cornices, caps, steps, balustrades, &c., which, with a few articles of joinery, also for works in hand, make up this exhibit.

Messrs. NEWTON, CHAMBERS & Co. (Limited), Thorncliffe Ironworks, and Great George Street, Westminster, send three of their popular patent Thorncliffe open and close ranges, of different sizes, and a new one, named the "Economist Portable," built on somewhat the same lines. These excellent ranges have been so many years before the public that detailed description is no longer necessary. They are admirably constructed and exceedingly well made, and for their size offer a large surface for the various cooking purposes. The Economist is well named, as it consumes only two pounds of coal per hour when in full work, and absolute uniformity of heat is secured around the oven, and it performs its functions admirably. The Company also send one of their 20-inch garden rollers with double cylinder, notable for being lathe-turned at the meeting surfaces, and in having rounded edges to avoid injuring the grass in turning. They exhibit, in addition, some building ironwork, including four window-heads of different patterns, some corbels, rain-water pipes, heads, &c. They also introduce to our notice three samples of balusters and eight different pattern newels. It is only fair to say that the castings are all good and clean, and we believe the Company are in a position to execute the ordinary class of ironwork used in building at prices that will compare most favourably with those from any part of the kingdom.

Messrs. JAMES SLATER & Co., of the Holborn Engineering Works, High Holborn, such a collection of high-class gas-cooking apparatus as is rarely seen at any exhibition. A feature in which these appliances differ from most others we are accustomed to see is the very high finish to which they are subjected, and the jacketing of mahogany which encircles the whole, as in the steam cylinder of an engine. The firm were awarded a silver medal at the late Smoke Abatement Exhibition at South Kensington for excellence of manufacture, an award secured by no other firm of gas engineers who were present. The display here is of a multiform character, including roasting ovens, a kitchener, independent boilers for water, circulating boilers, steamers for all kinds of viands, &c., the whole heated by gas, and all manufactured in the manner described above, and they have deservedly attracted a considerable amount of attention.

In the materials known as carton-pierre, fibrous plaster, and papier-maché, Messrs. WEBB & Co., 294 Euston Road, occupy a prominent position in the galleries, and to show how easily the materials can be manipulated, an artist has been daily engaged in carrying out certain works. The principal articles shown in the exhibit are three chimneypieces in pure white, the designs of which have been delineated on a wood groundwork, with the assistance of each of the materials according to their adaptability to the different features. One of the chimneypieces is an exact reproduction of an old carving in wood, and exemplifies how readily the most intricate designs can be assimilated in these substances. Another is after a design of PERGOLESI, about the time of the brothers ADAM, the figures standing out well in relief, and the most delicate tracery having the sharpness of the finest wood-carving. The third is in the Queen ANNE style, less pretentious as regards the ornamentation, but no less a work of art than the accompanying examples. There are many specimens of ceiling roses in a variety of styles of architecture, and also ceiling ornamentation generally, all evincing careful thought and exquisite workmanship. In connection with Messrs. WEBB's exhibit are shown a variety of tiles from the *ateliers* of MALKIN, EDGE & Co., of Burslem. The name of this firm is sufficient to intimate to the reader that what is exhibited is well worthy of attention. The tiles embrace samples of all varieties, from the plain white and white with blue diamonds suitable for larders, dairies, lavatories, &c., to the most costly in design. Many of them are treated conventionally, others with embossed subjects, and in the low-toned colours now so prevalent, while the acquisition of printing for the purpose of producing subjects from history and the poets, as well as the ideal fancies of the artists, at a low price has not been forgotten. A selection of designs in encaustic tiles help to make up a very excellent collection.

Messrs. E. ALDOUS & SON, Queen's Road, Peckham, exhibit the ventilators with which their name has become connected, as well as a new hot and foul air extractor recently patented by them. This appliance is intended, as its name

implies, to extract all the vitiated air from a single apartment or from the entire house by automatic means, and arrangements can also be added for the introduction of fresh air from the exterior if desired, although the contention of the firm is that for ordinary domestic purposes the latter is not necessary, so that the work is effected by means of the exhaust ventilator only. This consists of two concentric shafts, between the inner and outer one a space being provided for the foul air to pass upwards. In the inner one is a conical bottom, and directly above are apertures for the wind to escape into the outer shaft. There are eight apertures in the head to receive the wind from whatever point it blows, after which it is taken into a concentrating shaft, whence it travels down and around the conical bottom, makes its way through the apertures in the inner shaft to the outer one, and, converting itself into an up-current, forces the foul air from between the two to the top, and so out of the escape. It is clearly palpable that this principle converts a down-draught into an up-current, and it is the only one we know of made on the same principle in the market. The inventors claim that it will exhaust more foul air in a given time than any ventilator now before the public; and, judging from the examples in action shown at the stand, it is as equally effective for horizontal work, such as tunnels of railways, &c., as it is for vertical uses. The principle upon which it is constructed appears a sound one, and we see no reason to doubt its efficacy.

The exhibition will close on this (Saturday) evening.

PARIS NOTES.

A MEETING of the members of the Société Libre des Artistes Français has been summoned to consider the question of the Luxembourg Art Collections, which the Senate threatens, or rather coolly proposes, to turn out of their present quarters. One of the reasons alleged by the authorities of the Upper Chamber is that the portion of the building now allotted to the Museum is admitted by artists to be much too limited for its purpose; but before disturbing the collections it is evident that some building must be found for their reception. Some time ago it was proposed to utilise the present site of the Tuileries for the erection of a museum of modern art, and plans, estimates, &c., of the projected building were prepared by M. Granier. Nothing further has, however, been lately heard of this proposition, which would have to be approved by the Chambers. In the meantime M. Etienne Arago, director of the Luxembourg Museum, has made a proposal that may be taken as a compromise. He suggests that the Orangery in the Luxembourg gardens, which would afford double the space now set apart for the collections, shall be fitted up to receive them. In front and at the back and sides of this building verandahs of iron and glass work would be erected to receive the sculptures and statuary, the effect of which would be greatly enhanced by the introduction of shrubs and rare plants. As far as this portion of the collection is concerned, the proposed arrangement would certainly be a vast improvement over the badly-lighted galleries in which the Luxembourg sculptures are now not so much displayed as hidden. The gardens and the palace itself belonging legally to the Senate, no difficulty or delay need occur in the concession of the Orangery for the use of the Fine Arts department, and this will probably be accepted as a temporary solution of the matter. The buildings commenced during the autumn of 1881 in connection with the Luxembourg are now finished as far as the exterior is concerned, though the fitting up and decoration of the inside will probably not be completed before the end of the year. The new building, which borders the Rue de Vaugirard, is neither a new wing nor an annexe of the palace, as its appearance might lead one to suppose, but simply a connecting link between the Grand and the Petit-Luxembourg, and has been constructed mainly with a view to establish a direct communication between the Senate chamber and the apartments of the President of that body.

It may be remarked that the Luxembourg consists of three distinct sets of buildings that have never been placed in thorough communication with each other. The principal block, designed by Jacques de Brosse, has preserved its original form, with the exception of some stables, coach-houses, and other offices removed many years back. To this Marie de Médicis added a large mansion bearing the name of Hôtel de Luxembourg, for the simple

reason that François de Luxembourg, Prince de Tingry, had purchased it in 1570. The queen-mother acquired it in 1612, together with some other neighbouring buildings, on the site of which she constructed what is now known as the Petit-Luxembourg. Various means of connecting these separate buildings have been adopted from time to time, but between the Grand and the Petit-Luxembourg there has never until now existed any but a provisional communication.

The new building, made from the plans of M. Charles Goudoin, architect to the Senate, is in harmony with the general style of the palace, which it may be said to complete. The ground-floor will be occupied by printing and correcting-rooms for the publication of the Parliamentary reports, while the upper story forms a gallery running from the President's apartments to the Salle des Séances, which he may thus reach without having to cross the gardens.

At the opening of the next session of the Paris Municipal Council M. Alphand, Director of Works to the City, will submit the following proposals drawn up by the committee lately appointed by the Prefect to consider the question of rents and cheap dwellings for the working-classes: (1) Houses built with the guarantee of the City, whether they do or do not benefit by any reduction or exemption from municipal or State taxation, will, after amortissement, revert to the City for four-fifths of their value. The amortissement is to be completed in fifty years, and any reductions or exemptions accorded will continue during the whole of that period. (2) Those owners of house property who agree to reduce their present rents by 30 per cent. will participate in the advantages offered by the City and the Government to the builders of new houses. (3) Property unlet or standing empty will henceforth be considered as in the occupation of the landlord, and will consequently enjoy no exemption from taxes. After these proposals have been considered and voted by the Council, a scale will be drawn up fixing the terms and conditions under which the various kinds of buildings are to be constructed, their number, cost, &c.; and the project as a whole will finally be brought before the Chambers for approval.

At the last sitting of the Commission of Historical Monuments, M. Antonin Proust announced that he had received an assurance from the Minister of Fine Arts that a sum of 50,000 francs should be devoted to the Trocadero Exhibition of Comparative Sculpture, out of the special credit of half a million francs voted in last year's budget for the purchase of works of art. The question of the preservation of the Arènes de Lutèce was discussed at some length, and a resolution adopted whereby the Paris Municipal Council and Administration are requested to clear and preserve as great a portion of the Arènes as possible by enclosing them in a public square. The Commission further adopted a project for the isolation of the Gallien Palace at Bordeaux, classed the Church of Lescure in the Tarn as a historical monument, removed the Church of Saint Cyprien (Dordogne) from the list, and inscribed among the Megalithic remains the dolmen of Port Blanc at St. Pierre-en-Quiberon (Morbihan), and the lines of Cancaret (Finistère).

M. Falquière, the sculptor, has submitted to the Cahors Municipal Council a sketch of the monument which he has been requested to design in honour of M. Gambetta, who was a native of that town. The artist's idea has been to represent the deceased statesman in his quality of patriot. In the design Gambetta stands erect, his right hand resting on a gun-carriage; at his feet lies a wounded soldier. On each side of the pedestal is a marine and a linesman in attitude of combat, while the foreground is occupied by an immense flag, terribly torn. The monument will be upwards of 12 mètres (40 feet) in height.

The competitors who presented themselves in the first stage of the Prix de Rome for painting numbered 106. The subject was *Pompey Bidding Adieu to his Wife and Child*. Of these, twenty were chosen to take part, together with those pupils that are exempted from the first trial in the second stage of the competition. The subject selected for this was *The Flight of Tullia, Daughter of King Servius Tullius*, and the Painters' Section of the Académie des Beaux-Arts, aided by the assistant jurors, ranked the first ten, according to the merits of their sketches, as follows: Gaillard, pupil of M. Gérôme; Millochau, pupil of MM. Cabanel and Feyen-Perrin; Tollel, pupil of MM. Cabanel and Bin; Cabane, pupil of M. Bouguereau; Prouve, pupil of M. Cabanel; Pinta, pupil of the same artist; Baschet, pupil of MM. J. Lefebvre and Boulanger; Lebel, pupil of M. A. Millet; and Charpentier, pupil

of MM. Bouguereau and T. Robert-Fleury. These ten are, therefore, entitled to the *loges* for the final contest.

The Lambert Prize of 1,600 francs has this year been divided by the Académie des Beaux-Arts among the widows of five artists. The Academy will next allot the Bardin Prize of 3,000 francs for the best work on the history of the various styles of architecture, and examine the claims of candidates for the newly-founded Deschaumes Prize, the conditions of which are somewhat peculiar, as it can be awarded only to some young architect "living with his sister in the greatest harmony, and who has given abundant proof of his excellent morality and fraternal virtues." The Paris journals rather malignantly remark that such a phoenix will be extremely difficult to find among French art students.

The Aguado sale at the Hôtel Drouot realised a total of 280,000 francs. The gem of the collection, *Portrait of a Monk*, by Murillo, was sold to M. Ed. André. It is generally regretted that the Louvre authorities did not purchase this masterpiece.

A magnificent collection of paintings by old, as well as by some modern, artists was sold last week at the gallery of M. G. Petit, in the Rue de Sèze. These works had been carefully selected from many previous art sales in different parts of Europe by M. Narischkine, whose good judgment was fully vindicated by the results of the sale, the eighty-five works disposed of having realised the enormous sum of 1,085,740 francs, an average of nearly 517*l*. *The Old Woman*, by Rembrandt, fetched 51,000 francs (Baron de Beurnonville); *The Fish-seller*, by Gerard Douw, 51,000 francs (Mr. Mackay); a small figure, by Terburg, 55,000 francs (Baron de Rothschild); *The Consultation*, by Peter de Hooze, 160,000 francs (Mr. Cedron); *Portrait of Senator Muffel*, by Albert Dürer, 78,000 francs (Berlin Museum); *A Study of Four Negro Figures*, 55,000 francs (Baron de Rothschild); *Hay Harvest*, by Wouvermans, 53,000 francs; *Portrait of a Lady*, by Reynolds, 18,000 francs; *Love Vows*, by Fragonard, 42,000 francs; *L'Abreuvage*, by Troyon, 80,000 francs; and *Marching Order*, by the same, 42,000 francs.

During the past week the elections for the Salon juries in the sections of architecture, engraving, and lithography, have been held with the following results: Section of Architecture—MM. Vaudremer, Bailly, Brune, Questel, Rollin, Ballu, Garnier, André Hénard, Mayeuse, and Daumet; Supplementary Jurors—MM. Diet and Corroyer. Section of Engraving and Lithography: Engraving—MM. Didier, Blanchard, and Gaillard; Etching—MM. Bracquemond, Waltener, and Chauvel; Lithography—MM. Vernier, Ciceri, and Chauvet; Wood-Engraving—MM. Huyot, Pannemaker, and Thirial.

THE ARCHITECTURAL ASSOCIATION.

THE tenth ordinary meeting of the Association was held on Friday evening the 6th inst., Mr. E. G. Hayes, president, in the chair.

The PRESIDENT said he had to announce the resignation of a very old and well-known member of the Association, Mr. R. E. Pownall, by reason of his appointment, as Director of Works, in the colony of Sierra Leone, South Africa. The members knew how hard Mr. Pownall had worked for the Association, and while regretting his loss they would congratulate him on his appointment.

Mr. PRATT, hon. librarian, said that a donation had been made to the library of "The Buildings of Sir Thomas Tresham," by the author, Mr. J. A. Gotch. A vote of thanks was consequently passed to Mr. Gotch for his gift.

Mr. EALES, hon. secretary, announced that the next visit would be made to St. Paul's Schools, Hammersmith. In connection with the late visit to the Liverpool Street Station, a vote of thanks was awarded to Mr. C. E. Barry. The forthcoming *soirée*, the members were informed, would be held at St. Andrew's Hall, Newman Street.

Mr. J. DOUGLASS MATHEWS, hon. treasurer, called attention to the work of the Architects' Benevolent Society, and proposed that the members of the Association should vote a yearly subscription of ten guineas to the funds of the society. The proposition was seconded by Mr. Cole A. Adams and agreed to.

Mr. F. T. BAGGALLAY then read a paper entitled

Italy.

At the conclusion of the paper, which will be found on another page,

The PRESIDENT said the large audience present, and the round of applause they had given to Mr. Baggallay, testified to the interest which had been taken in his paper. Mr. Baggallay was an earnest student, and it could be well understood that he had started abroad for his tour in Italy with misgivings that he would

be disappointed, and that after all he had come back charmed with the beauty of form and colour that met the eye in every part of that country. As students they would do well to bear in mind the necessity of cultivating the faculty of observation, because, though many of them got the opportunity of making a tour in this country or elsewhere, they did not always make as good use of the opportunity as they ought. The question of marble veneering had been much discussed from time to time, and there always had been, and he supposed always would be, two opinions on the subject, viz., one that it was right, and the other that it was wrong. The right application was, however, he thought, to use it in panelling and such parts of a building as were obviously not constructional. He did not think the effect of veneering Giotto's campanile from top to bottom was satisfactory. With regard to buttressing, it was unneeded in Italian buildings, as, owing to the absence or small size of windows, the walls were proportionally stronger and able to resist the thrust of vaulting.

Mr. T. BLASHILL proposed a vote of thanks to Mr. Baggallay. He said he had made a point of being present that evening, and that the interest of the paper and the wealth of drawings hung on the walls, well repaid the trouble of coming. With regard to the two towers at Bologna, Mr. Blashill said he believed they were not built to rival the celebrated tower of Pisa. He thought they were built before it. They were erected by two rival families. The first was built to a considerable height. The architect of the second built his tower higher, and it went out of the perpendicular. The first tower was then added to and carried up higher still, and this also was somewhat out of perpendicular. Mr. Blashill said that in two journeys in Italy, though actively employed, he had seen a dozen towns pretty well, and seemed to recognise nearly all the sketches exhibited on the walls. In the church attached to a monastery near Milan, he had seen a good deal of carved foliage which he should have put down to the thirteenth century. As to the execution of carved foliage in Italy, he considered the carvers must have worked in the winter, when there was little natural foliage to be found, and not in the summer time on account of the heat. In England it would have been done in the summer, when natural foliage was at its best, and this was one reason why he thought the work must have been better designed and executed in England. He thought the younger members would do well to save up their money a little longer, and make an extended tour rather than fritter it away on short tours.

Mr. S. VACHER seconded the vote of thanks. He said he had come to the conclusion that there was not a single Italian tower upright. The whole of the campanili seemed to have gone to one side or the other. It was a particularly happy idea to make the bases perfectly plain up to a great height, and reserve enrichment for the upper and lighter parts. There was a fine specimen of foliage carving at the Ducal Palace, Venice, and at the Ca d'Oro Palace; carving essentially Italian and characteristic. He thought many of the members would make a trip to Italy if they knew how cheaply they could live, and how easily they could get on in out-of-the-way villages if they had a slight smattering of French.

Mr. PRATT said it was a characteristic feature of the towers in Italy that the tower should grow lighter the higher it went, and constructionally this was right. He thought the poverty-stricken look of the foliage was due to the hard nature of the materials it was wrought in, which was very different from our freestone. About the caps there was often positive ugliness.

Mr. TRUBSHAWE remarked that the employment of terra-cotta was synonymous with delay; the use of it involved no end of time and trouble. Della Robbia was objectionable owing to its shining surface.

Mr. MILLARD said the Italian work was essentially suggestive. It was full of things one did not like, but at the same time was full of suggestiveness.

Mr. A. B. PITE then made some remarks, after which the vote was put to the meeting and carried.

Mr. BAGGALLAY replied, and said that Mr. Blashill was no doubt right as to the origin of the two towers, and that he had most likely been misled by the generally-received story of the lower tower having been erected to rival the leaning tower of Pisa.

The proceedings then terminated.

INSPECTION OF FACTORY CHIMNEYS.

THE following letter from Lieut.-Colonel Seddon, R.E., was read at a meeting of the Bradford Town Council on Tuesday. It was addressed to the Secretary of the Local Government Board:—

"Sir,—Referring to my report on the fall of the chimney at Bradford already forwarded, I omitted to mention a point which I think ought to be brought to the notice of the Home Secretary, namely, that neither in Bradford nor in Leeds are there any building regulations analogous to those contained in the Metropolitan Building Act. Beyond fixing a minimum height for factory chimneys there are no regulations to insure their safe construction or that of any other buildings. Some such regulations seem to be required in these large commercial centres; for instance, the

means of egress from lofty factories, crowded with operatives, are often so narrow and limited that the results of a fire would be terrible to contemplate. That the safety of those who are crowded together in some of these factories is often not sufficiently consulted is evident also from the existence very near the site of the disaster of another chimney, about 103 yards high, bending over considerably at the top, so much so that the owners, after what had occurred at the Ripley Mills, decided to lower it 100 feet, which work had just begun when I left Bradford. The foundations of this chimney, I ascertained, had been carried down to the rock seating of the old coal seam below, and the old structure had been far better put together than the chimney that fell. The general impression, however, that its appearance conveyed to the mind from a little distance was certainly one of insecurity, whilst it seemed to have been watched anxiously by the people about during any heavy gales; at the same time, when viewed close by, it looked solid and safe. Such a lofty chimney, however, rocks considerably in heavy winds; and although the coincidence might not have occurred in a hundred years, still an exceptionally heavy gust just happening to catch it when full on the swing might have caused a terrible accident. The question is, whether such a doubtful structure, surrounded by factories full of operatives, ought to have been allowed to remain standing until the owners, warned by the havoc and loss of life brought about by the fall of a neighbouring chimney, thought it best to put an end to the risk.

MATLOCK BATH WATER SUPPLY.

AN inquiry was held by Captain Robert C. T. Hildyard, an Inspector of the Local Government Board, at Matlock Bath on the 4th inst., with respect to an application from the Local Board of Matlock Bath and Scarthin Nick for sanction to borrow the sum of 6,014*l.* for the purchase of the undertaking of the Matlock Bath Waterworks Company, and for the execution of works of water supply. In the year 1881 Messrs. G. B. Nichols & Sons, civil engineers, of Handsworth and London, were called in by the Local Board to report upon a scheme for water supply and to value the company's works. Their valuation amounted to 1,763*l.* The company's engineer, Mr. C. H. Roper, of Dudley, valued the works at 2,759*l.* 7*s.* 6*d.*, and in March 1882 an arbitration was held, Mr. W. Batten, C.E., as umpire, whose award was 1,907*l.* 10*s.* Messrs. Nichols & Sons estimate the cost of constructing new works and extending the present sources of supply at 4,077*l.* 3*s.* There was no opposition to the application.

TRUE ART.*

By JAMES ORROCK, M.I.P.W.C.

(Continued from page 235.)

BUT how about the influence those writings have had on artists? Are they in consequence of such teaching following on the road that Turner and the great masters made for them, or on that which Mr. Ruskin pointed out to them? It seems the practice in these days is exactly the reverse of Turner's, whatever other teaching there may be. Let us calmly examine the matter. We have been told that Turner was the greatest genius in landscape-painting, and that he painted the greatest number of nature's truths; consequently we are to go to nature and work zealously "on the spot." We are urged to copy inch by inch portions of rocks, trees, mountains, and skies, provided always those skies will be kind enough to wait for us. By so doing we shall then be following in the steps of the great master. Certainly Turner did make careful studies from nature, as indeed did Claude and other despised masters; but they were *studies*, and retained and used as references when such portions from nature were painted in one of their studio pictures. Their pictures were studied compositions, not large studies of bits and called completed works. No! Turner's chief works were made from memoranda, sometimes done in colour, but mostly in pencil. It is more than probable he never painted a complete picture out of doors at all, certainly none of his composition ones; and we all know that his studio work was so vast that no time was left him, even in his long life, to paint completed works from nature. Turner was, in truth, an idealist, at least as to artistic arrangement and so forth, even when he made local views, for he made grand compositions of everything he did, placing the leading features and characteristics of the subject in such positions as best suited his fancy. He was in truth a painter of grand pictures, not a servile mechanical imitator of bricks and bats; a grand imaginative composer, founded, indeed, on nature, but always on the most learned lines of art. No man knew so much of art practice and technicalities, for in these he was *par excellence* the greatest of the masters, but pre-eminently he was also the greatest of all the realists.

* A lecture delivered at a meeting of the Society for the Encouragement of the Fine Arts.

Let us ask ourselves what were the leading features of this great man's art? I shall begin by stating a negative one. He was, then, as I have already stated, not an umbrella or tent artist. No one, I presume, supposes for an instant that the *Building of Carthage*, the *Ulysses*, and *Polyphemus*, *Crossing the Brook*, or the *Garden of the Hesperides*, were painted from a tent or from the sweet shade of Winsor and Newton's delicious umbrellas. Then, as Turner clearly did not paint pictures out of doors, why are we dragooned to do this when he in the same breath is set up as our guiding star? This seems to me simply grotesque absurdity! The fact is, to the ordinary mechanic to sit down and imitate the general appearance of still life from nature is comparatively easy, and such work appeals direct to the ordinary eye. But what were Turner's great features which placed him so high above all others? For by knowing them we shall be able to see wherein we differ in these imitative days. First, then, his imagination, which of course includes his vast powers of composition, that is, his artistic conventionalism, in making up pictures. This is now called by many the "exploded art" and "non-realistic." Secondly, infinity of broken and gradated colours, the reverse of much of the work of the present day. Thirdly, luminous half shade of broken tints, with glow in the shade, which was always striven for by the great masters, and is one of the subtle realisms of nature. This power he showed most wonderfully in his finest water-colours, in consequence of the purity of colour and flexibility of the medium over oil. The present imported French method of distemper, flat, dry painting, is the reverse of Turner's work. Fourthly, infinity of curved lines which Turner alone painted, and again to be seen to perfection in his water-colour work. Fifthly, aerial gradation from foreground to extreme distance. In this also he stood unrivalled, and, strangely enough, since foreground still-life painting has become the rage, this rare and most sensitive power is almost entirely ignored. Surely this is one of nature's realisms. Some critics persistently direct attention to the painting of boulders and moss-grown bricks, truths which any ploughman can see, as if the ordinary eye could not pick out elaboration and so-called mechanical finish without the help of another ordinary eye, for this is precisely what most do see, whether it be in figure, landscape, or still life. Sixthly, Turner possessed also peculiarly fine artistic colour, but not the surface-looking likeness in colour; he painted his ideal, that in truth was the real, and which he selected from nature's varieties as seen under certain effects. This he did like all true painters from impression, because nature's effects will not wait for you.

Let us pause and consider what this artistic impression of colour, as seen under certain of nature's effects, truly means. If a painter were to appear who could imitate mechanically every feature of nature exactly, both in form and colour, as we see reflected in the mirror, popularly considered he would be a marvellous artist, and he would be lauded as a heaven-born genius. But he would after all not be more marvellous than an inventor who could produce a machine which under skilled guidance could do the same. It is not impossible that hereafter this may be done, and in these days it seems to me that there are some artists who approach closely to this mechanical perfection. Now, calmly speaking, fine artistic colour is an individuality, and to those who can see it is the one individuality of all others which stamps the work of any painter. Fine colour is still fine even when deprived of all traceable form, and strangely enough when mixed on the palette before it is placed on the canvas it can be at once detected by the "seeing eye." It is too a deep realism, for it is found in nature but only instinctively expressed by artists who are colourists. All colourists have peculiar chords of harmony of their own from which they never depart instinctively.

One great critic and some others have lauded up Turner for his observation of the varied phenomena of nature, and of which he undoubtedly made many marginal notes in writing—such as various forms in clouds during certain states of the atmosphere; truths about the sea, trees, mountains, and so forth. The artist, therefore, who carries these observations to the greatest extent ought to be the greatest man, for then he would be expressing the greatest number of nature's truths. In fact he might do this and frequently does without any particular artistic excellence whatever. In these days it is not too much to say that science has stamped everything with the broad arrow, and consequently we have had more scientific paintings of late years than have been done since the world began. But emphatically I say it is science and not art. A symphony in certain colours is not always in tune and harmony. Sometimes it is above pitch, and often "jangled out of tune and harsh." Fine colour is ideal and at the same time real, such as we find in the works of all true painters, such as we find in sixteenth-century Persian carpets and wondrous old mosaics. Those are not copies direct from nature any more than fine majolica or Spanish lustre ware is copied from nature; they elucidate no scientific phenomena of everyday nature. They have of course frequently fine designs, but their chief quality is artistic colour. There is not a name among the painters without this gift of colour; all the masters, including our own, who painted with colours were colourists, some of course of greater power than others, but each one painted in tune and harmony.

The great line of demarcation then in these days is that which

divides the painter proper, or true colourist, from the scientist who paints phenomena of nature, however exquisitely those phenomena may be diagrammed. Dewint, Crome, Cox, Müller, Linnell, Cuypp, Wilson, and Turner (in his so-called classic and exploded art manner) may well need the keen perception of the "seeing eye" to save them from perdition. The scientific eye knows them not, and for that matter does not wish to know them. But in spite of that nothing can ever remove their names from the scroll of fame, not even science.

True colour is chiefly found not in the strong, bright colours alone, but in the subtle harmonies of the neutral or half tones, which form, as it were, the setting for the powerful and masculine tones. This is also a realism of nature, and can only be produced by the greatest painters. Unless this setting be in tone, in tune, and in harmony, the whole work will be garish and false. Paint as brilliantly as you please, as William Hunt has done; exhaust the whole palette of its richest tints, by all means, but your sober and pearl tones must support or float them. The most tremendous colouring must, in fact, be laced and embroidered with silver light—what is called the "travelling light." The prism has as little to do with these silent and lovely semitones as it has with the rest of God's landscape when a dazzling rainbow or flash of living light appears on the landscape—all else, compared with those gorgeous spots, is modest and retiring.

These, then, are some of nature's deep truths, which are instinctively felt and painted as realisms by the true painter. To him the surface truths are secondary, and satisfy the ordinary painter and the ordinary eye.

Lastly, Turner's infinity in colour may be likened to mosaic work. Of this there are two kinds—the glass mosaic, and that which is composed of real marbles. The ordinary painter's work may be called "shutter painting," flat work, or even, like the glass mosaic, made up of plain self-coloured pieces; Turner's is like the agate or marble, each mosaic composed of nature's infinity. This is what, when applied to painting, Carlyle means by seeing "the true likeness, not the false superficial one of the thing he has to work in." These, again, are some of Turner's realisms, some of Turner's deep truths of nature. Although Turner was a consummate landscape draughtsman, this power with him was always secondary to what I have been speaking of.

Some years ago I saw three large canvases prepared by him for finished pictures, and the only thing to be discerned in each was an infinity of broken and trembling tints, beginning with pearls and opals at the sun, and gradually deepening without forms of any kind towards the margins of the work. Here and there were looming indications of ships and figures and distant cities, which would, in the end, as in his *Van Tromp* and *Romeo and Juliet*, have been simply accented with a long fine brush and flowing colour. I do not ask you to accept my poor words; rather go and carefully examine Turner's works of that period for yourselves.

These mystic harmonies of Turner lead me to state that, in his decline, nearly all evidence of his consummate power of drawing disappeared, and the violent and slashing criticisms which some of his latest works elicited were in consequence of this. Forgetting, or really never knowing, the grand pictures this great man produced, merciless and vapid critics laid about them for the gross amusement of the vacant and scoffing public. It is well known that Turner in his old age suffered greatly under their scourges. As instances, I shall quote a few of the so-called criticisms or biting sarcasms of those ignoramuses. In 1844 and 1845 appeared the following:—

"Trundler, R.A., treats us with some magnificent pieces—
(34) *A Typhoon Bursting in a Simoon over the Whirlpool of Maelstrom, Norway, with a Ship on Fire, an Eclipse, and the Effect of a Lunar Rainbow*—

O, Art, how vast thy mighty wonders are
To those who roam upon the extraordinary deep!
Maelstrom, thy hand is here.

(From an unpublished poem.)

(4) Great Room, *Hippopotamuses at Play in the River Scamander*;
(1311) *The Duke of Wellington and the Shrimp* (Seringapatam, early morning)—

And can it be, thou hideous imp,
That life is, ah! how brief, and glory but a shrimp?

We must protest against the duke's likeness here; for though His Grace is short, his face is not emerald-green colour, and it is his coat, not his boots, which are vermillion; nor is it fair to make the shrimp (a blue one) taller than the conqueror of Assaye. With this trifling difference of opinion we are bound to express our highest admiration of the work. It is the greatest that the English school of quiet landscape has yet produced. The comet just rising above the cataract in the foreground, and the conflagration of Tippoo's widow in the banyan forests by the sea-shore are in the artist's happiest manner. (77) *Whalers*. This picture embodies one of those singular effects which are only to be met with in lobster salad, and in this artist's pictures. Whether he calls his picture *Whalers* or *Venice* or *Morning* or *Noon* or *Night*, it is all the same; for it is quite as easy to fancy it one thing as

another. Again, we had almost forgotten Mr. J. M. W. Turner, R.A., and his celebrated MS. poem, the 'Fallacies of Hope,' to which he constantly refers us, 'as in former years'; but on this occasion he has obliged us by simply mentioning the title of the poem without troubling us with an extract. We will, however, supply a motto to his *Morning, Returning from the Ball*, which really seems to need a little explanation: and as he is too modest to quote the 'Fallacies of Hope,' we will quote for him—

Oh, what a scene! Can this be Venice? No.
And yet methinks it is, because I see
Amid the lumps of yellow, red, and blue,
Something which looks like a Venetian tower.
That dash of orange in the background there,
Bespeaks 'tis morning; and that little boat
(Almost the colour of tomato sauce),
Proclaims them now returning from the ball.
This is my picture I would fain convey,
I hope I do. Alas! *what Fallacy.*"

Those, then, are some of the specimens from the indulgent critics, whose only object was to create an empty laugh at the expense of an aged man, whose name and fame will nevertheless live while the world lasts.

The "realistic" painters in our time, for the most part—for there are of course exceptions—paint the surface truths of nature, as I have already said, all of which could be diagrammed and demonstrated. The mystic quality of the pearl or moss agate cannot be so treated. The great painter works "from the heart outwards," and "not from the skin inwards, never getting to the heart at all." Mapping, squaring, measuring, and hatching work is always tedious, but never difficult, for any normal being can be trained for such an office; it simply demands a degree of patience and an amount of mechanical skill. The great master's work is poetry, the mechanic's is nothing but common, ordinary prose. For instance, it would be easy to make a diagram of the surface truths of the sea. You could do it on a large board. First, you might show the various curves of the falling wave, then the breaking foam, the sweeps of foam on the wet sand, the reflected sky on the wet sand, the dry sand with the left seaweed in curves along the shore, and the reflected light of the sky in the trough of the sea. But we must not omit the streaks and marblings of foam from wave to wave back into the sea, for we should be accused of missing a point in our diagram. The quality of colour does not much matter, for the sea is green to-day and grey to-morrow, and being an elaborate and conscientious worker, we must strike the balance for the sake of so-called realism. Now I defy anyone to show any picture by Turner, or any other master, with any of these surface truths so carefully and conscientiously diagrammed as we can find any day in our modern picture exhibitions. As far as the noting down of facts goes, modern works are true, but with truths seen by the ordinary eye. The deeper realisms of colour, infinity, harmony, accident, and impression are absent; in fact, all are absent which go to make up the work of a gifted and instructive painter. This realistic work, falsely called, is greatly encouraged by most figure and still-life painters, some of whom have produced several examples of excellence in this sense. If the landscape-painter is to paint still life (as all figure-painters must, whether the subject be ideal or not) each and every object must be painted on the spot, and under a steady and never-shifting light, what is called a "north light." To do this out of doors, the artist must be shielded against the weather and the blinding glare of the sun, for he cannot, of course, have his steady north light and other creature comforts in the open. He finds, too, that cloud effects change so rapidly, and the cloud shadows keep chasing one another on the hills and uplands, and, unlike the lay figure, will not stay to be painted. Even the sun's light is markedly changing every hour, and that bewitching rain-cloud which has just wet him to the skin, and with the violence of its accompanying wind has nearly blown him and his paraphernalia over the precipice, remorselessly scuds away beyond the hills, and laughs at him in his misfortune. Well, it perhaps does not much matter, for the still-life part is nowadays, after all the picture; distance, mid-distance, aerial perspective, and grand landscape are not wanted—a rub in like flat door painting will do for that. The ordinary seeing eye only demands surface realism of lumps in a foreground, distemper and thick impasto work, which gives effect and is seen from half a dozen yards off.

But mark me, even on his own ground the mapper has his difficulties, for, with all his mechanical labour, even he can only take away about a thousandth part of what he sees. He cannot paint every blade of grass or every leaf on the commonest furze bush; so his so-called realism is after all but an impression which gives us counted atoms against countless infinity. Turner's foregrounds and those of the greatest masters were always subordinate to the distance or space in their landscapes, for aerial perspective, or sense of breathing power, was always in their minds. They lead you by charming gradation silently into their pictures, and bring you back again through the vaulted sky.

It is not for me to say that our modern scientific work is wrong. I can only point out to you as clearly as I can that the present tendency of the school is a contradiction to the whole range of art as practised by the masters of all time, including our own gone by;

and, what is more, Turner himself practised that art during the greater portion of his long life, and in his latest works he was so unlike the present realists that not one in 100,000 can tell his real work from a daub. Personally, I consider that Turner's finest works were produced in his middle life, and those eccentricities of his later life were dreamy impressions of an exhausted intellect. In his vigour he painted on the lines of the masters in whose works both in figure and landscape he was deeply learned. He produced all his pictures in his studio, and not direct from nature, and, as I have before stated, *his* realistic work was not made up of surface truths, but of qualities of light and harmonies of colours which he saw in nature under certain effects, and which he painted as his own ideal founded on the real.

The word conventional is a common word applied to the "exploded art"; and here, again, Turner must have been sadly wrong, for no man painted on the rules of art so religiously as he. He painted more classical compositions than any man, and never produced even a small work for book illustration that was not composed according to the highest rules of landscape art. Further, in the practice of these rules, he not only equalled all the old masters, but, after having thoroughly acquired them and mastered them, he superadded his own, but still *always* on "conventional" lines. Turner indeed so admired Claude, Poussin, and many others, that he painted in their manner; and after firmly refusing enormous sums for some of his best works, he left them to the nation, on the condition that some of them should be hung between the Claudes. If this does not express his feeling for the great dead masters, I wonder what would?

But is the "conventional" or formula art really what is said of it? I presume that landscapes with temples, classical buildings, lakes, and trees still exist in classic lands. Indeed, we all know they do. Surely, then, we now and again may have a classical picture, and not everlastingly be obliged to have hedgerows and uplands peculiar only to English scenery? Suppose, however, for argument's sake, we admit the formal and artificial look of one of those temple subjects, do the laws of nature not extend to them as to other subjects? Surely Claude and Turner and others painted in those pictures light and space, and fine colours and luminous shade, and strength and gradation, and absence of paintiness—this last quality being, perhaps, the most subtle of all the realisms. The so-called "conventionalism" is, then, after all simply a matter for objection on the ground that great artistic intellects have by instinct "balanced" their pictures by harmonious and contrastive lines, and arranged them into lovely harmonies of colour and masses of light and shade. The offence is, in a word, that the laws—for they are laws—which governed the minds of those gifted men are to be cast to the dogs because a certain number of ordinary minds take objection to them. Thank God, those laws are just as unerring, however, as those of the great architects, poets, musicians, and fine art designers. They have, in truth, no fashion and no change, and are made for all time.

Literary critics, headed by the greatest, have for some years denounced the old masters' art by every opprobrious epithet they could think of; I refer, of course, to landscape art. If these attacks be warranted, then the art in question is the most singular and marked exception to every other branch of fine art, including poetry and science, which has ever been produced. I venture humbly to ask whether such sweeping denunciations would apply to the ancient or mediæval poetry, to the ancient sculpture, to the great classic and mediæval architecture, to the figure painters of Italy, Venice, Holland, and Spain; to Benvenuto Cellini, Luca della Robbia; to the artistic ceramic wares and fabrics of the sixteenth century; to Albert Durer's and Rembrandt's etchings; to Persian and Oriental carpets and porcelain; and to the great metal-workers and artistic designers of ancient and mediæval times? Those sweeping denunciations are only applied to the unfortunate "diseased" masters in landscape. What a wondrous exception to be sure!

How passing strange that among so many great masters in figure there should have been none in landscape! As if, among a host of gifted musicians, there were skilled players on every possible instrument but one, and that one a leading instrument. This is too absurd, and grotesquely so, when we know that Gainsborough, Wilson, Turner, Constable, Crome, Cox, Dewint, and all our greatest painters thought otherwise. Which side, then, are we to take, supposing even we knew nothing of art—the side of a great poetic prose writer and his satellites, or that side which includes the names of all the greatest painters in landscape of the whole world? Which, I wonder, ought by God's gift to be the best judges in such a case—those in literature or those in art?

In figure-painting, as a whole, our English school has ever been much behind the ancient masters, for those masters nearly always combined fine colour with trained draughtsmanship, and until recent years the facilities for obtaining this careful discipline existed only in London, Dublin, and Edinburgh. But the art of painting is what we want, and in my opinion there has only been one branch of art ever thoroughly taught in England, and that has now disappeared—I mean the art of painting landscape in water-colours. The greatest of all the masters taught it for a living; and this our highest English art, taking it collectively, is the only branch which has ever been taught by masters. This may seem

a startling statement, but it is a true one; drawing is taught everywhere, but not painting by masters. Art schools have now taken the place of the masters I speak of, and it is certain that the outcome of such teaching will speedily show itself. If a master at a school be a painter, his pupils will of course be influenced by his work and teaching; if he be not gifted, the school ought at least to have good examples of work, chiefly progressive, for the benefit of the students. If the teachers and students do not know the true art and its practice, how is it possible for the outside public to know? The people may be pleasingly interested and amused in pictorial scenes of battles, hunting subjects, sensational and dramatic pictures from history or domestic life; but that does not necessarily include the fine art of painting.

Let them not be satisfied merely with the names of the great men, or be contented with saying this or that is considered a fine work; let them at least make an effort to know why. And should opportunities of doing so be denied them, let them, as with poets, musicians, and scientists, take in faith what is given them by those whose knowledge and judgment are beyond question. My venerable friend and art master told me a few days ago that one evening—years ago, of course—when he was at Sir Martin Shee's, he heard Turner make this memorable statement: "He who knows most of art will best know how to treat nature." Let these words, ladies and gentlemen, be engraven on our minds, for upon them rests the true art of the painter.

A word or two on so-called high art, and on water-colour painting, and I have done. By the term high art we are generally led to look for some grand theme, both as to size and subject. England, one of the nations of colourists, and the greatest nation of landscape painters, it is said, has rarely, if ever, produced high art painters. If this means exclusively works of mythology and religion *in extenso*, then perhaps this nation has not produced much high art. If, however, it means works of various subjects *in intenso*, England has produced many painters of high art. To paint a grand mythological or religious subject of life-size figures on a 40-foot canvas surely cannot be called high art, unless it be painted by a colourist, a draughtsman, and great composer. Were not Hogarth, Reynolds, Gainsborough, Wilkie, Etty, Turner, Cox, Dewint, and a host of others, painters *in intenso*, and therefore painters of high art? Hogarth, satirist and painter, was scoffed at for painting low art subjects, but is he not nevertheless known as a painter of men and morals of his period, not only as a colourist and artist, but as a satirist of the rarest class? Is it not generally acknowledged that Reynolds has had no equal as a painter of women and children, and that he had a sympathy for his subject peculiarly his own? Wilkie, again, is he not admitted to be the greatest and most graceful and refined painter of domestic *genre* pictures in the world? Landseer was poet and painter both. The *Shepherd's Chief Mourner*, *The Sanctuary*, and *The Random Shot* are his. Turner, we all admit. Cox, the simple and unaffected painter of everyday nature, the Burns of his art, the poet pastoral of landscape art, was he not *in intenso*? He painted nature as God gives it us; intense realism for those who can, as Carlyle says, "see," and a poet withal. William Hunt, the primrose and ploughboy painter, the "vulgar" artist, as he was so often called by the veneered men—yes, he painted humble people and humble subjects as no man need ever again hope to do. It is not too much to say that in his branch of art there probably never has been anything more intense (to those who can "see") than the works of this gifted master. Is *The Blessing* (which I have brought for you to see) vulgar and common art? Was there ever anything finer in its way? Is not the glow of health and rich reflected light in *The Pitcher-Girl* as fine as Titian. Did not Burns write on rustic subjects: "The Cotter's Saturday Night"; "Twa Dogs"; "Tam o' Shanter"; and the "Ode to Mary in Heaven"? Are they not *in intenso*? To quote again from Carlyle, for which I have a fancy: "You would think it strange if I called Burns the most gifted British soul we have had in all that century of his; and yet I believe the day is coming when there will be little danger in saying so." William Hunt, then, was a man emphatically *in intenso*, for his work to those who know is perfect. Never mind the subject of that spray of greengages, but let any one skilled in the finest art imagine any discourse on colour and sympathetic manipulation more searching and wondrous than this. For I contend that the poetry in true art is by no means limited to what can be described in words or translated by an engraver. No, the poetry of which I speak is inherent, and cannot be described or translated any more than the finest tones in music. Examine that vase of flowers. Nature speaks to you. It is so full of nature's glories that nothing can surpass it—not even another Hunt. A thousand men can paint those humble things, and a thousand can write upon them—but how? Not like Hunt, or Burns in his "Mountain Daisy." *The Blessing* has each and all of Hunt's qualities, and I believe no finer head has ever been painted. The expression, however, is at once felt by all; and this makes it a poem. No, it is only part of the poem, and that part which gives popular interest to the picture; but it can be translated in engraving or photography—words also may convey something of the beautiful expression—but the vital art of poetry is in its colour and artistic power, and, like the *Portrait of Philip IV.* by Velasquez in our National Gallery, like Turner, Cox, and

Dewint, and indeed all great painters, it remains in the work alone. What is high art if this is not?

Mr. Ruskin speaks of *The Shy Sitter* and *The Blessing* in the following impressive and poetic words: "They were things that the old painter was himself unspeakably blessed in having power to do. The strength of all lovely human life is in them; and England herself lives only, at this hour, in so much as, from all that is sunk in the luxury, sick in the penury, and polluted in the sin of her great cities, heaven has yet hidden for her old men and children such as these, by their fifties in her fields and on her shores, and fed them with bread and water."

A word on water-colour painting. This lovely branch of art may be said to be indigenous to this country; it was born and fostered here, and it culminated in the works of some of the greatest of all landscape painters who were Englishmen. It has been called the "Cinderella" of English art, for it has been so despised and neglected that it is the only branch of fine art which the Royal Academy has not honoured with a diploma. Perhaps the reason is because of its beauty and originality. It has always been overshadowed by its proud sisters, but our neighbours across the Channel and our cousins across the Atlantic have always freely admitted (while denying the existence of our school in oil) that we were absolutely alone in water-colour painting. It may, however, come about that one day our poor "Cinderella" shall be found worthy to ride in the coach-and-six, and have the crystal slipper. One would think from this slight that no great painters ever worked in water-colours. Who then were the painters in this medium? Some of England's greatest artists, whose names are known wherever the English language is spoken. Turner was one of them, and what seems strange, and to many incredible, his genius culminated in his water-colour drawings. Mr. Ruskin's celebrated *Modern Painters* would have lost much of its searching fire without Turner's water-colours, for he continually refers for his illustrations of phenomena in skies, mountains, rivers, trees, and atmospheric effects to those matchless works. It is not too much to say that Turner's peculiar individuality expressed itself in his water-colours, and this doubtless on account of the purity of colour and flexibility of the medium. He was, moreover, so enamoured of its qualities that he tried his utmost to produce its transparency and tenderness in oil, and in doing this his genius in oil reached its zenith. Turner for a few years before his decline expressed his singular individuality in this mode of work in oil, which can plainly be seen in *The Regatta at Cowes*, *the Yarmouth*, and *Line Fishing off Hastings* at South Kensington Museum. But perhaps his finest are the *Van Tromp*, *Romeo and Juliet*, and above all, *Ulysses and Polyphemus* in the National Gallery.

David Cox painted chiefly in water-colours, and he, too, when he painted in oil, produced the purest and loveliest works ever seen in pastoral art. His water-colours, however, are without rival; and, for my part, I have never seen any oil picture by any master which could live for a moment with his grand drawing of the *Vale of Clwyd*. It is simply dazzling with light in sky and landscape, and more powerful in shade than any oil picture whatever. Peter Dewint, the colourist *par excellence*, was chiefly a painter in water-colours, and he, too, when he painted in oil, was as fine as the finest. Let anyone accept as proof those two grand oil pictures in South Kensington Museum. *The Cornfield* is, perhaps, one of the finest pictures in the world. George Barret, who was starved, also painted in water-colours and sometimes grandly in oil. Girtin, Bonington, Prout, Holland, Fielding, Hunt, and a host of others might be added to the list.

I would conclude this long lecture with an ardent desire that those among us who love the elevating and refining art of painting would consider it as one of the signs of a high civilisation, and that it means much more than a pleasing and fashionable pastime. Above all things I would urge upon you the study of the true or high art, which can only be found in the works of the greatest masters, no matter what may be the theme. Literature, the most powerful of all mental medicines, may, if wisely applied, serve to direct the reading public to that which is true or false in art; but the only genuine books are those which have been bequeathed to us by the masters; and they always have been, and always must be, the only sure books of instruction, coupled with the study of nature. To those who can read the masters' works no literary instruction is needed, for the great ones had no such help when they produced their works.

Let the knowledge in art, then, as in other things, be tested by the power of appreciating the works themselves. We may be sure also that the great man, be he poet, scientist, painter, musician, or distinguished in any branch of learning whatever, whose works have stood the test of centuries, is not to be thrust aside by a passing fashion, however powerful, and Hood's lines on the true and false poets fall with equal force on the true and false painters:—

For few there be who pipe so sweet and loud
Their voices reach us through the lapse of space;
The noisy day is deafen'd by a crowd
Of undistinguished birds, a twittering race;
But lark and nightingale forlorn
Fill up the silences of night and morn.

Hood's "False and True Poets."

NOTES AND COMMENTS.

WE understand that the Government have offered 500*l.* to each of the five competitors who took part in the second competition for the Dublin Museum, that sum being in addition to the 150*l.* to which they were already entitled. It seems to us that the amount of compensation is far too small. In spite of the assertions of the Secretary of the Treasury, it was stipulated that one of the five architects was to have the carrying out of the building, and even the tenth clause of the second set of conditions, which has been referred to by Mr. COURTNEY, cannot be interpreted as being against such a selection. In ordinary cases the five architects would have fair grounds for separate actions to compel the execution of the conditions; but with the Treasury for a defendant equity might not prevail. The Government should, however, remember their obligations, and they ought to act with as much fairness as would be expected in private individuals. A thousand pounds is the lowest sum that the competitors may reasonably expect as a solatium.

It would have been better if the claims of the five competitors had been settled before the new competition had been announced. So far as can be judged, it will be on the same lines as those which have given rise to so much annoyance and disappointment. There are, as before, to be two contests. First, a general one, open to all who care to undergo the expense of preparing designs, and secondly, a select one. The committee will be appointed by the Treasury, and is to include an architect, who is to be without personal interest in the competition. The site that is to be dealt with will be of much larger area, but the sum to be expended on the erection of the new museum and library, with a lecture theatre, laboratories, and offices, for the Dublin Society, has yet to be fixed.

ACCORDING to the *Courrier de l'Art*, it is intended to establish in Paris a yearly international exhibition of the works of eminent painters of all countries, and in order that a high character may be sustained, the number of artists represented will not exceed twelve. The committee includes the names of Lord LYONS, the English Ambassador, Sir FREDERICK LEIGHTON, P.R.A., Sir RICHARD WALLACE, Sir PHILIP CUNLIFFE OWEN, Mr. JOHNSON, the director of the Metropolitan Museum, New York, Mr. W. H. STEWART, and Mr. W. W. CORCORAN, the founder of the Corcoran Gallery, Washington. There have been attempts at holding international exhibitions in Paris, but they can hardly be considered successful. They were, we believe, supposed to be private speculations, and the owners of pictures and artists were indisposed to run the risk of sending examples. But the new project stands on a different footing. It would be an advantage to students and artists to be able to compare good examples of the contemporary art of Europe. Germany appears to be excluded from the committee, but probably there may be no objection hereafter to the reception of works from Dusseldorf and Berlin.

AN invention by Mr. SUVERKROP, C.E., an American engineer, was brought under the notice of the Scottish Society of Arts on Monday evening. The instrument is proposed to be used for ruling parallel, straight, and circular lines, and producing line-tints. It is said to be simple in construction, and lines varying from 1 inch to the 140th part of an inch in distance from one another can be readily drawn by it. Waved or zigzag lines, and circular lines of varied radii, may also be drawn; and it was stated that the apparatus had been found to be of great utility in shading skies and backgrounds of architectural and other drawings. The drawback to an instrument of the kind is that it may be applied to the production of what are supposed to be "artistic effects." Mechanical appliances can only be expected to produce mechanical results. Of course a clever artist would be able to utilise a ruling-machine, and the blocks in periodicals by American draughtsmen which are partly machine-work are undoubtedly effective. But in the hands of men who are deficient in artistic ability machine-ruled shadows, clouds, and foregrounds are not likely to be gratifying.

Mr. JAMES FERGUSSON proposes that the model of the equestrian statue of the Duke of WELLINGTON which the late ALFRED STEVENS prepared for the monument in St. Paul's, and which is now in the crypt of the cathedral, should be

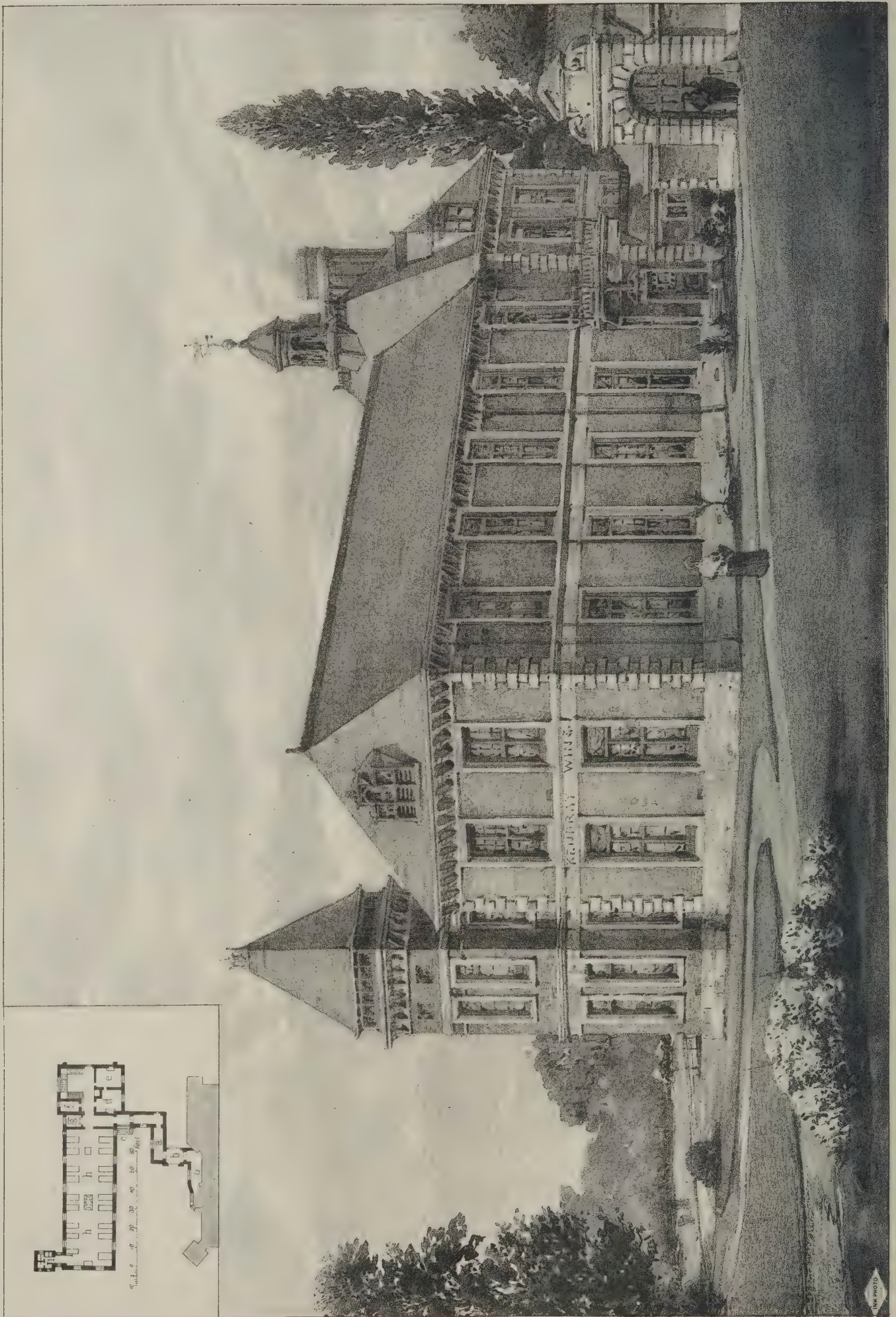
completed and placed in the position for which it was designed. The expense, it is said, would not exceed 200*l.* "If this were done," says Mr. FERGUSSON, "the public would then be in a position to judge of what really was intended to be the effect of the monument as designed by Mr. STEVENS. If it was a success, surely the 1,000*l.* or 1,500*l.* could be found to cast it in bronze and place it in position; while if the effect is not pleasing, it could easily be knocked away, and an urn or some sort of funereal trophy be substituted. Anything would be better than leaving the monument in the truncated and unfinished state in which it at present stands." The equestrian statue was rejected because in his old age Dean MILMAN was ambitious to be thought a funny fellow, and in that character made a poor joke about the Duke riding in on the top of the monument, which of course the cathedral dignitaries applauded. It is remarkable that not even at South Kensington is the monument to be seen reproduced as it was designed. The flat table that at present completes the work suggests the need of something else; but however much we may respect Mr. FERGUSSON's opinion, it would be better to leave the monument as it is than to stick an urn on the top. There are too many urns already in English buildings.

COUNSELS' opinion has been obtained by the Committee of the National Society for Preserving the Memorials of the Dead in respect to the control possessed by incumbents and others over monuments. Mr. DODD says that it is not usual or necessary to obtain a faculty for the ordinary monument or tombstone; the consent of the incumbent is sufficient. But monuments cannot be removed without a faculty, otherwise the incumbent is liable for damages in both secular and spiritual courts. It does not matter under what title the monuments were introduced. If it were supposed that monuments erected without faculty were not under legal protection, they would be at the mercy of every incumbent. The clergy have not always acted on this theory of the law, and there are many cases in which they have acted rightly in disregarding it. At one time it was common to gratify the vanity of people by allowing memorials of their friends to be placed in most prominent positions without regard to the appearance of the church. In London there are many examples. The interest in the epitaphs of the majority of these has long ceased, and there is no reason why the tablets—which are generally hideous in appearance—should be allowed to remain. The Old Mortality Society will be wise if it does not expend its energies in the maintenance of things which are only incumbrances.

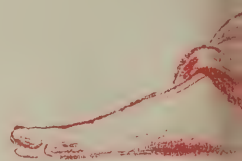
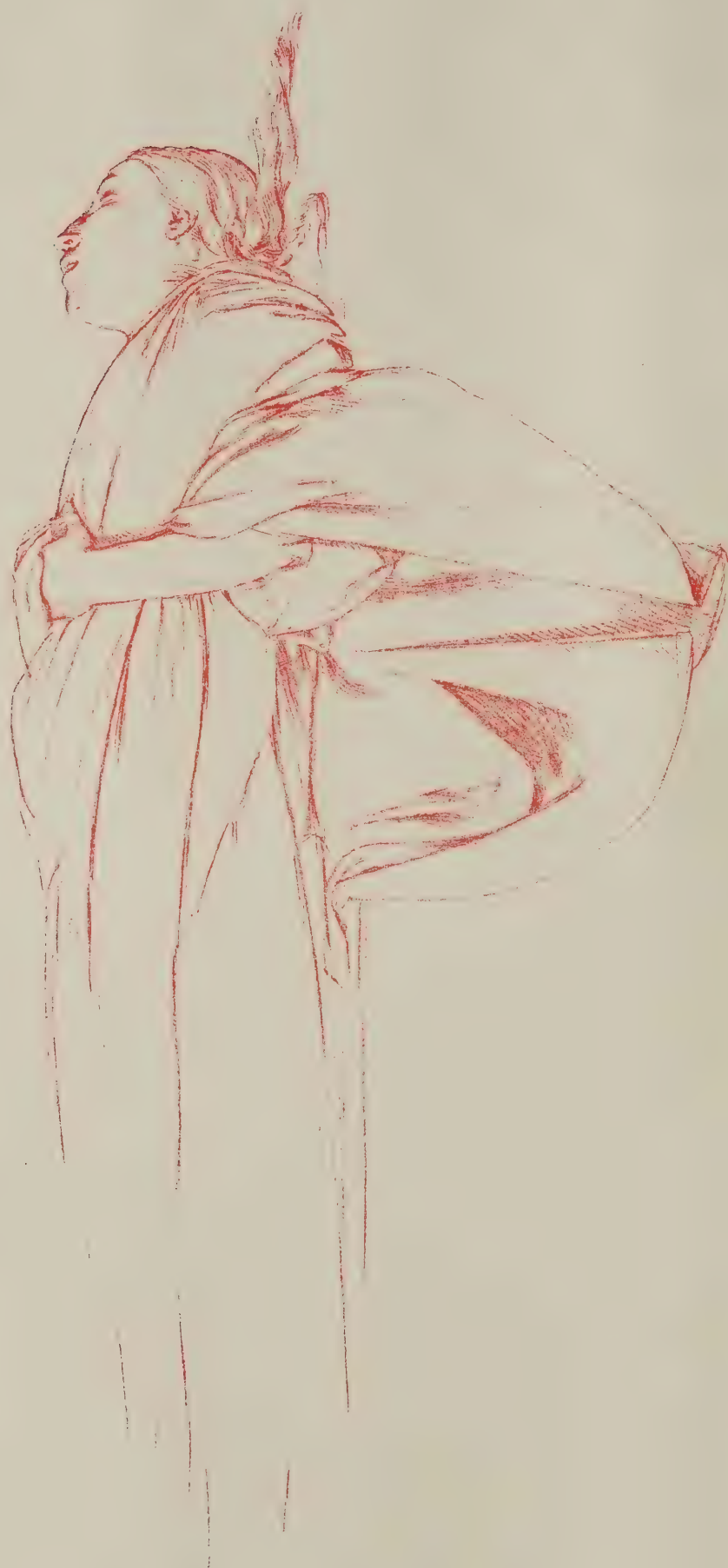
THE spire of the Rochdale Town Hall, which was 134 feet high, has been destroyed by fire. The origin is unknown, but the fire, as often happens, came in contact with gas that was escaping, and in a couple of hours the whole of the timber was either consumed or had fallen into the building below. The stone tower is apparently uninjured, and the damage to the large hall, grand staircase, council room, and mayor's parlour is less than might be anticipated. The entire building would probably be now a ruin if it were not for the precaution of the clerk of works, who, when he discovered there was a leakage of gas, kept watchmen on guard by night as well as day.

THE Mitchell Library in Glasgow surpasses all other public libraries in Great Britain in the completeness with which modern periodical literature is represented. There is hardly a newspaper, magazine, or other serial, which is likely to be interesting, that is absent from the reading-room, and the library is available to the humblest inhabitant of Glasgow. Unfortunately, the building in which the library is contained is inadequate in area. But it is difficult to secure a better site, although it is known that within the last few years some valuable private libraries would have been bequeathed to the city if the owners were satisfied that the books were likely to be properly housed.

AT the meeting of the Institute of Architects which was held on Monday, it was resolved that it be referred to the Council to consider in what manner the claims of the Architects' Benevolent Society can be brought prominently and effectually before the profession. Afterwards it was resolved that the revised paper entitled "Suggestions for the Conduct of Architectural Competitions," presented to the last business meeting, be adopted.



THE KENDRAY WING,
BOSTON DISTRICT COURT.



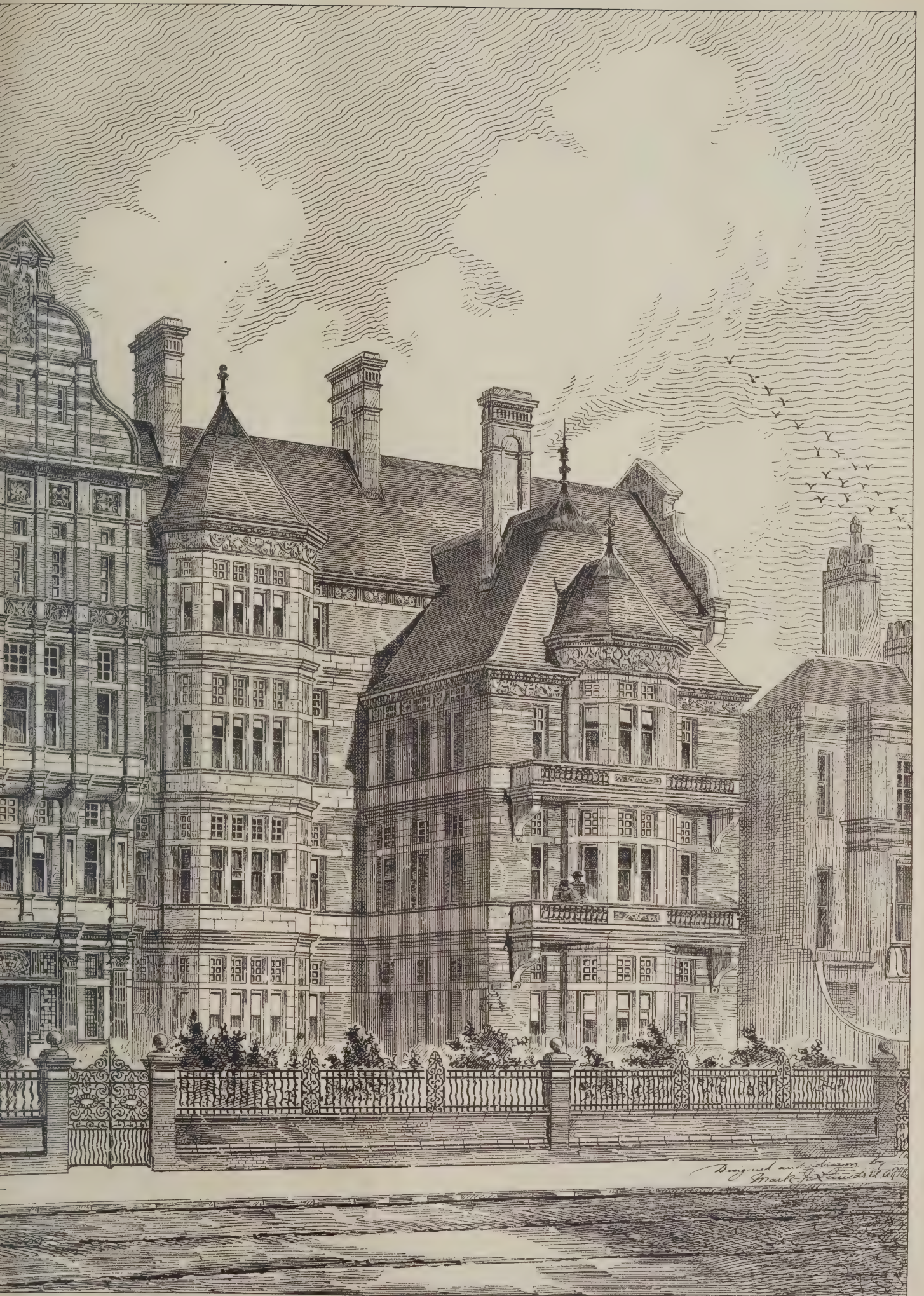




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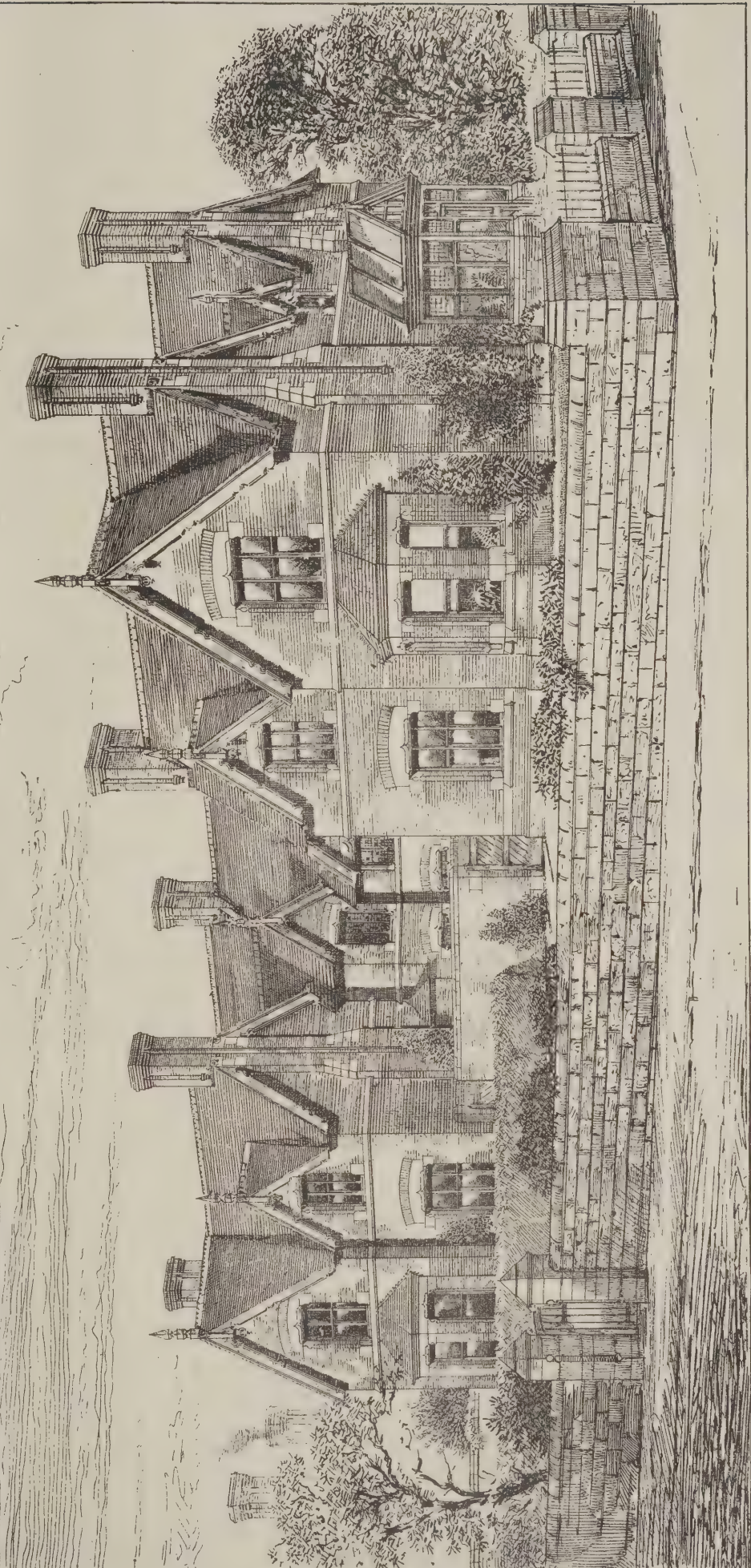
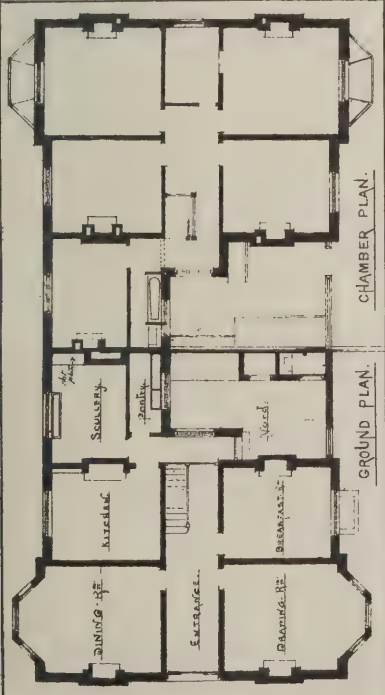
April 14th 1883.



Designed and drawn by
Mark Fox Rendell 1882

INFIRMARY AT HASTINGS.

DELL. A. R. I. B. A.



VILLAS, HOOLE, CHESTER.
For CHARLES BROWN ESQ^{RE}

C. A. EWING, Architect
CHESTER.

PHOTO-LITHO SPRAGUE & CO. LONDON.

ILLUSTRATIONS.

DESIGN FOR THE HASTINGS INFIRMARY.

THE illustration is a reproduction of the design by Mr. LANSDELL, A.R.I.B.A., of 48 Theobald's Road, W.C., to which the second premium was awarded in the late competition.

THE KENDRAY WING-BECKETT DISPENSARY, BARNSELY.

THIS illustration is taken from a water-colour drawing by Mr. R. PHÉNÉ SPIERS, representing the new wing which has just been added to the Beckett Dispensary. It is intended to serve for medical cases as apart from the old building, which has generally been devoted to surgical cases. There is a provision for eighteen beds on each floor, the women's ward occupying the first floor. The new wing has been built on the west side of the hospital, on a site lately acquired by the trustees. As the kitchen and offices of the existing Beckett Dispensary are sufficiently large to serve both buildings, the administrative block contains only nurses' rooms, sculleries, and bath-rooms. The new block has been named the Kendray Wing, after the lady who has so generously contributed the large sum of 2,000*l.* towards its erection in memory of her connection with the town. The donor is the surviving daughter of the late Mr. FRANCIS KENDRAY, of Barnsley, and the wife of Mr. EDWARD LAMBERT, of 28 York Terrace, Regent's Park, London. The works have been carried out by Messrs. NICHOLSON & SONS, of Leeds, from the designs and under the superintendence of the architect, Mr. R. PHÉNÉ SPIERS, F.S.A., Carlton Chambers, 12 Regent Street, London.

VILLAS, CHESTER.

THESE villas were built lately for Mr. CHARLES BROWN, Mayor of Chester. The materials used are Ruabon pressed bricks for the walls, with Manley stone for heads, sills, strings, &c., the roof being covered with picked Westmoreland green slates; the joiners' work throughout is of selected pitch pine, varnished.

Mr. THOMAS HUGHES, of Aldford, was the builder; and they have been carried out from the plans, and under the superintendence, of Mr. C. A. EWING, architect, Chester.

STUDIES FOR DRAPERY, BY M. LECHEVALIER CHEVIGNARD.

EDINBURGH ARCHITECTURAL ASSOCIATION

ON Saturday about fifty members visited the interesting Collegiate Church at Seton. The features of the structure were fully described in a paper prepared by Mr. Hippolyte J. Blanc, architect, Edinburgh, and its detail compared with similar work existing in various parts of Scotland. The edifice was afterwards carefully examined. The company next proceeded to the ruin of Preston Tower. The keep of an ancient fortalice, its origin is involved in obscurity, but Sir Walter Scott supposed it to have been an outpost of the Earl of Home in those remote times when that family ruled with princely authority over the whole south-eastern district of Scotland. The castle to which this keep belonged was burned by the Earl of Hertford in 1544, and again in 1650 by Oliver Cromwell, after the battle of Dunbar. Preston Cross, an interesting erection in the immediate neighbourhood, said to have been acquired by the Chapmen of the Lothians in 1636, and recognised by their descendants still as a centre of merry-making and interchange of salutations every year on July 1, was carefully studied, and its features described; after which the mansions of Hamilton and Northfield, close by, were visited. Leaves from the Edinburgh Architectural Association Sketch-book bearing detailed illustrations of all the structures visited were brought forward for reference at each respective subject.

The Society of Graphic Arts in Vienna have arranged to hold an international special exhibition of the graphic arts. It is intended to show the development of the graphic arts during the second half of this century in Europe and America. The exhibition will be opened on September 15 and closed on November 1, and will consist of (a) engravings of all kinds; (b) etchings; (c) lithography; (d) woodcuts; (e) drawings of all kinds prepared for reproduction by one of the graphic arts; (f) permanent photography, heliogravure, illustrated books, &c. The prizes, awarded by an international jury, will consist of gold medals and diplomas.

ITALY FROM AN ARCHITECTURAL POINT OF VIEW.*

By F. T. BAGGALLAY.

I FEEL that I have been more than a little rash in choosing for my subject this evening one so comprehensive and so much better understood by some of you than by me. My apology must be that I feel more or less enthusiastic in the matter, and that, even if I fail to say anything which will be new to the old travellers, I may at least hope to interest some of my fellow-students who have not yet had the good fortune to visit Italy, in the architecture of that country, which held the foremost place in art and literature for several centuries of the world's history.

In the spring of 1880 I had an opportunity of travelling abroad for a short time for the sake of study, and of course I was recommended to go to Italy. It was the right thing for a young architect to do; every one did go there, and I was certain to enjoy it. But for a long time, in my usual pig-headed way, I declined to entertain the idea. I was a narrow-minded Goth, and would not look at anything without pinnacles and pointed arches; as to a flying buttress, I loved it as my friend and brother. My views of Italian architecture were not very broad, and by no means flattering; they were gathered principally from such books as Letarouilly and Cicognara, and I think concentrated themselves in a vision of Corinthian columns, as numerous and infinitely more monotonous than the trunks in a pine forest, sprouting at the top into marble acanthus leaves of the most irritating sameness. However, knowing very well that I knew nothing really about the matter, I at last allowed myself to be persuaded into going, and one wet and dreary evening in April I found myself, after a long and tiring journey, in the train running down the wild valley of the Dora from the Mont Cenis Tunnel towards Turin. This valley is described in the guide-books as picturesque and lovely; but that evening, in the wind and rain, and tired as I was, it appeared to me the very impersonation of weird and fantastic desolation—the sort of place, as some one said, for which Gustave Doré must have got out the working drawings. He might have added that Dante should have been employed to write the specification. The few drenched passengers at the stations, with their slouched hats and cloaks thrown over the shoulder, appeared like so many Guy Fawkes or stage villains dissembling. The fact is, I had made up my mind to make the worst of everything. It rained incessantly for the first three days I was in the country, and I talked sarcastically about blue Italian skies; it was bitterly cold, and I wrote home ironically about “the sunny south.” The paper money, the noisy streets, the importunate beggars, and the pestilential guides were excellent food for my ill-temper; while the buildings of Turin, where I was staying, were not calculated to dispel my illusions with regard to Italian architecture. Altogether I was decidedly not happy. However, after these first three days matters began to mend; the rain ceased, and we had a cloudless sky all the summer through; the temperature became warm, and sometimes something more; and from the time I went to Pompeii, which I did at once, while it was still spring and reasonably cool, I began to get enthusiastic in my studies.

I do not propose to weary you by acting the showman, and telling you, in guide-book fashion, that in such-and-such a town this and that building have certain features of interest, and that they were built by So-and-so, and restored by somebody else, neither of whom you may have heard of, but rather to attempt some short description of those features which made most impression upon me as being peculiar or peculiarly treated, and you will, I hope, not think me presumptuous if I add a few opinions and criticisms upon what I describe. In the fear of failing to interest you by what I have to say, I have borrowed from my friends a number of sketches and drawings of Italian architecture, which are hung upon the walls, and for the loan of which I desire to convey my best thanks to Mr. Millard, Mr. Vacher, Mr. Stokes, Mr. Hooper, Mr. Conder, and Mr. Leach.

I may say at once that my vision of Corinthian columns quickly faded. There is in Italy a mass of Mediæval work which, whatever its faults—and they are many, at least, from our standpoint of constructional truth—must excite the deepest admiration.

Shams: want of Thought in Design.

There is much of what we should call shams and constructive absurdities, and there is an evident lack of thought and ingenuity in much of the designing (I speak of the Mediæval work only); but these things were apparently not held to be faults, or more probably were altogether unnoticed at the time; and there is so much native grace and dignity of outline, and such beauty of colour, and, above all, such variety and suggestiveness, that one feels bound to forgive even such grave and fundamental errors.

Want of Continuity in Style.

One of the first things with regard to Italian architecture that I observed in going from place to place was its independence. There seems only a very slight connection, except in a few matters

* A paper read at a meeting of the Architectural Association on the 6th inst.

and in exceptional cases, between the style in vogue in one town or group of towns and that of another; even the continuity of its history in one place is often most difficult to understand, designs springing up constantly, founded to all appearance upon nothing that has gone before and contemptuously indifferent to precedent, that tyrannical pedagogue before whom we all bow and tremble.

What apparent similarity is there, for instance, at first sight, between St. Ambrogio at Milan and St. Zeno at Verona, both buildings of the twelfth century; or between St. Miniato at Florence and Lucca Cathedral, separated only by fifty years in time and by less than forty miles in distance? Or where is the evident connection between the gorgeous façades of Orvieto and Siena cathedrals and any previous or contemporary buildings? Of course, I do not mean that no connection exists, but only that the course followed by the designers was so independent that some research is required to find it, and great difficulty would be experienced by anyone who attempted to classify the architecture of Italy by dividing it into periods, as we have done with our own and with that of France; indeed, to do so would, I believe, be found impossible.

Low Roofs.

The thing of all others which, on entering Italy, is most certain to arrest the attention of every architect from this side of the Alps is the low pitch of the roofs. The reasons for this have been so often detailed that it is not necessary to repeat them again; but it has such an important influence on much of the designing that I cannot help referring to it. The first and most important consequence is that the roof becomes an entirely unimportant feature externally, even if it is seen at all; for a very flat-pitched roof does not, of course, appear in perspective. When you think of the sky lines and other picturesque effects of the high roofs and gables of France and Germany, and what an important service the long level ridges and flat surfaces of the roofs of our English cathedrals perform in giving repose and finish to the designs, you will perceive at once what a difference this alone must introduce. Then, again, low roofs mean low-pitched gables, and these, almost as a natural consequence, necessitate the horizontal treatment, which is everywhere noticeable, rather than a vertical one, and so assist in maintaining the classical traditions of the country.

Lack of Vertical Connection.

To this dominant horizontality (if I may call it so) is due, I think, the fact that Italian architects, while evidently very particular about the lateral continuity of their designs, seldom seem to have thought it necessary to provide any vertical connection between the parts, so that buildings frequently give one the impression that they have been erected in separate storeys or features, which were afterwards piled upon one another.

Absence of Buttresses.

Another thing that strikes the English architect most forcibly in Italy, notwithstanding all he may have heard about it beforehand, is the absence of buttresses. An Italian never used a buttress if by any possibility he could avoid it. If it was necessary to resist the thrust of an arch, he considered that the natural and legitimate thing to do was to put in an iron tie-rod, and he did so with the greatest frankness, and without the least sense of shame or of its being in any way reprehensible. So much has been said upon the merits and demerits of the two systems, that I will only remark, that while one leads to picturesqueness and piquancy the other lends itself to refinement and repose. It is certain that buttresses would so alter many of the most beautiful features of Italian architecture that they would no longer be themselves in any sense whatever. How would it be possible, for instance, to construct with buttresses anything at all resembling the beautiful porches attached to almost every cathedral and important church of the Romanesque period in Lombardy, which I shall presently describe?—or the tomb canopies of Verona and Bologna, one of the principal charms of which is their simple outline? Or how would Italian campanili look with buttresses? Perhaps they might still be beautiful in another way, but they would no longer be Italian campanili.

Arches.

A noticeable point in all the more nearly Gothic of Italian Gothic work—that which is evidently founded to some extent on Northern buildings—for instance, to give the best known examples, Florence, Orvieto, and Siena cathedrals—is that the arch mouldings are invariably, I believe, a repetition of those on the jambs, the caps being treated simply as an impost. I must say that I do not see the horrible wickedness of this arrangement, so often held up to reprobation by the virtuous apostles of architectural propriety. The caps have only a slight projection, and are so much run together that they may well be regarded as simply a band of carving marking the change from a straight line to a curve in the lines of the jamb; and as to the mouldings being the same, why, we do it ourselves every day. Where the arches are stilted, as they often are, the real springing is marked, with much true artistic feeling, by a small subordinate moulding, which, often too, forms a kind of base or plinth to the mouldings of the arch. I must not omit to mention the form of pointed arch, peculiar to the civil buildings of Florence and Siena, and a few other places to

which the style extended, which grows thicker towards the apex, that is, has the back of the arch more pointed than the soffit. This form strikes me as having an exceedingly pleasing effect; how much of the pleasure is due to the novelty I am not quite sure, but I do not think much. It has been condemned as unscientific, but of that I am not convinced, for I think it must bring the thrust more perpendicularly upon the abutments. Even if it is unscientific, must we always sacrifice beauty to constructive truth? And had we not better, in that case, become civil engineers at once?

Colour.

One prominent characteristic of Italian architecture—perhaps the most prominent; one certainly which strikes any traveller from this drab and dingy city as much as any—is the prevalence of beautiful and brilliant colour, both outside and inside the buildings. The climate is, no doubt, mostly responsible for this; the strong lights and deep shadows make brilliant colours, which here look glaring and vulgar, both bearable and pleasant. Perhaps, also, the artistic instincts of the population have something to do with it; and the purity of the atmosphere makes it possible to expose even fresco paintings in the open air. Coloured marble, too, is comparatively easily obtained and cheap, and is largely used in important works, both in large pieces and in mosaics. But the Italians use also materials for external colouring which are equally accessible to us, and which are, indeed, being gradually introduced; though not to such an extent as they might be, did some of us exhibit but a little more energy and enterprise, and perhaps a little less wilful prejudice. I speak of terra-cotta, ceramic ware, and glass mosaics. Before I went to Italy I was strongly prejudiced against the two first of these, but I feel sure that no one could retain any such prejudice after seeing the terra-cotta work at Ferrara, Bologna, Pavia, and other towns in the North of Italy, and the glorious panels and friezes of Della Robbia ware at Florence and elsewhere.

Terra-cotta.

The most refined work in terra-cotta is, I think, to be found at Ferrara, with cinque-cento details, but there are also a mass of very beautiful things at Bologna, and the cloisters of the Certosa of Pavia seem hard to beat when one is looking at them. I have sometimes heard it urged that terra-cotta, being a cast material, leads to flatness by the avoidance of undercutting, and to lack of interest by the repetition of features. Of course, it may be so, but the Italians do not seem to have fallen into either trap; their terra-cotta work is full of vigour—sometimes, as in the Ospedale Maggiore, at Milan, too much so, I think; and the more important features are seldom or never repeated, but are undercut and modelled like features in stone or marble, the mould being then necessarily broken in the production of the first cast. Among all the beautiful busts and heads in the cloisters of the Certosa, I believe I am right in saying that no two are alike. The features required to be repeated cannot, of course, be undercut, but they are usually elaborately carved with running ornaments, only a few fillets being left plain. This has two advantages; it prevents the unavoidable flatness of the mouldings being noticed, and it hides, to a great extent, the imperfection of the joints caused by the unequal shrinkage of the material.

Ceramics.

The ceramic or majolica ware, to which I have referred, is glazed and coloured, and belongs to the latter half of the fifteenth century. The colours are mostly blue, green, purple, and yellow. Wherever it appears it is always attributed to Lucca della Robbia, or some member of his family, and I have never heard any doubt cast upon its origin; but, if the family had a monopoly of the manufacture, I think it must have been a valuable one, for there are now specimens of it all over the world; there are several at South Kensington. It is often used internally, as well as on the outside of buildings; but is, I think properly, confined, with few exceptions, to decorative friezes and panels. (The most noticeable exception is the front of the Oratorio of St. Bernadino at Perugia.) It always has a good effect, especially when the colouring is confined to a flat ground from which the white figures stand out in relief, the simplicity being eminently decorative. It is used with particularly beautiful effect in the coffers of the central arch of the porch of the cathedral at Pistoja and in the circular coffers—I do not know whether that term is correct, but I think it will explain what I mean—of the beautiful little dome over the porch of the Capella Pazzi at Sta. Croce at Florence.

Banded Striped Work.

It would not do to leave the subject of external colouring without mentioning the striped work both in white and dark green (practically black) marble, and in white marble or stone and red brick. It has occasionally an irritatingly unquiet effect, and I am sometimes a little inclined to think of zebras in connection with it; but, on the whole, I think most people are pleased with it, and it certainly gives interest to many an otherwise flat wall surface. The bands are of course always horizontal, but there seems no rule to regulate their depth. Sometimes the black and white are about equal, as at St. Lorenzo at Genoa and the cathedral at Orvieto. The interior of Siena Cathedral, one of the most impres-

sive interiors I know, is exactly similar. Sometimes, as in the exterior of Siena Cathedral, they are so unequal that one might call it a white wall with black strings; but usually the proportion is between the two extremes, the white being always in excess. The best example that I remember of the many buildings with red brick and white marble bands is the cathedral at Verona. The bands are about equal in breadth, and have a very fine effect; much better, I think, because a little less contrasted than the black and white.

Mosaics.

Glass mosaic was employed everywhere, almost to the exclusion—sometimes altogether to the exclusion—of other forms of decoration in the interiors of all the important early Christian churches in Italy. Those of Ravenna and Rome are covered with it, and in the tenth century even the whole of the interior of St. Mark's at Venice, from about 15 feet or 20 feet above the floor, is literally sheathed with it as if with a tight skin.

The ground colour of these mosaics is sometimes a dark rich blue, as in the interesting little building called the Mausoleum of Galla Placidia at Ravenna, but more usually it is golden. The tesserae vary in size from that of a finger-nail, or larger, to almost microscopic minuteness, and no particular care is taken about their exact form. They are always arranged in rows or lines following the contours of the objects represented, and the features, hands, and other important parts are drawn with the smaller pieces, and the groundwork and flat surfaces with the larger ones. The drawing is stiff and conventional—to put it in polite language—but, on the whole, pleasing, and perhaps more decorative in character than the highly-finished productions of a later age. The colour is magnificent in the extreme. I could never like the system adopted of running the mosaics round the arrises of arches and piers. It altogether confuses the lines of the architecture; and though some say there is much poetry in the mystery that results, it nevertheless seems to me to offend against true decorative principles. Besides, I do not see that mystery does necessarily mean poetry; there is plenty of the former, but very little of the latter, in a London fog. I should much like to try the effect of a marble moulding on the arrises the first time a client gives me an order for a mosaic-covered interior. The mosaics with which the west fronts of Siena and Orvieto cathedrals are covered, and most of those in the west front of St. Mark's, are of late date, gorgeous in colour, unconventional in treatment, and scarcely, I think, worthy of the admiration often expressed for them.

I might say much about the painted and fresco decorations both of early date at Pompeii and Rome, and the later ones at Perugia, Pisa, Florence, Assisi, Padua, and elsewhere; but they afford more than sufficient matter for a paper by themselves, and I leave them with the hope that some one will before long come forward with an essay on the subject.

Marble.

The use of marble is so important a feature in a large majority of the principal buildings of Italy that it deserves to be described at some length. Much has been said and written respecting the sham involved in casing walls, as is there almost invariably done, with marble slabs. It is done in the churches and palaces of Venice, notably at St. Mark's and the upper part of the Ducal palace. All the principal ecclesiastical buildings at Florence, the cathedral, the baptistery, the campanile, St. Miniato, Sta. Maria Novella and Sta. Croce are incrustated with white, black, and coloured marble in thin slabs, and the same is true of many churches at Pisa, Lucca, Pistoja, and, indeed, throughout the country. Milan Cathedral is an exception, it is true, in this as in other ways, and I think St. Lorenzo at Genoa, Siena and Orvieto cathedrals (all except the west fronts), and a few other buildings have really marble ashlar; but it is impossible to tell. I have rather lost faith in ashlar work, since I have seen the destruction of the old law courts at Westminster, and how the solid-looking blocks there turned out to be little better than paving stones on edge.

Even if those buildings are of solid blocks, they are only of the white and dark green marbles, so easily obtained from the neighbouring quarries in the Apennines that they may be considered as the local materials. It seems to me that it would have been absurd to use rare coloured marbles in the same way as common building stone; they are practically quite a different material, and should be treated in quite a different way; they are too valuable to be used for building solid walls with, and too beautiful to be laid so that only one small end or side of each block can be seen. As much surface, surely, should be exposed as possible, and the only way to do that is to use them in columns or in thin slabs. Some, perhaps, will say that, if marble could not be used in solid blocks, then it should not have been used at all for walling. But it would have been very hard to discard altogether the most beautiful of natural materials which are sufficiently durable for external use. I must say I think the Italians were perfectly right in resorting to the slab system; but I do not know that they often applied it in the right way. At St. Mark's, and most of the older buildings in Venice, oblong strips were laid over the whole surface, and fastened with cramps, so as to form a regular veneer, arranged like the veneering on our grand pianos and other furniture of a few years

ago, with the veining reversed to form pretty patterns. This treatment is at least honest, and has no appearance of insecurity, because the cramps are perfectly visible; but it is surely too crude and wanting in ingenuity to be a worthy solution of the problem. In most of the Florentine buildings, notably the cathedral, and in many buildings at Lucca and other Tuscan towns, the marble incrustation takes the forms of joiners' work, with styles, and rails, and panels just like a wooden door or partition. This is, of course, to be condemned; every means must be taken to avoid using the forms proper to one material when working in another. The styles and rails at once give the impression of being framed together to carry the panels; and, if you were unaware of the nature of the material, you would be quite surprised to learn that the framing was not itself the wall, but was carried by something much more solid behind it. In many buildings, in parts, for instance, of the cathedrals at Pisa and Lucca, the slabs are ranged in courses and pretend to be solid blocks. I do not think anyone will defend such a conscious untruth as that. In others, the best-known instance is that of the Doge's Palace at Venice; the pieces are cut small and arranged in a pattern or diaper; this is a less objectionable system, but is, nevertheless, a treatment more suited to bricks or tiles or some manufactured material which is always obtained of a particular form and size. The real solution seems to me to be found in those Venetian palaces—the Ca d'Oro, for instance—in which the slabs are arranged in panels outlined by a moulding or ornament, such as a cord, or what Mr. Ruskin calls the Venetian dentil. These mouldings are cut on the edges of slabs, which are built into the wall and form a perfectly constructional and legitimate tie for the facing, which no one could take for anything but what it is. The treatment does not imitate that of wood or stone, and indeed would not be suitable to either. It appears, and is, perfectly secure, and gives, as you know, very beautiful results. The Venetians of the fifteenth century seem to me to have been very happy also in their use of porphyry, verde antique, and other very valuable and rare marbles, which they set in frames like jewels in the fronts of their houses, sometimes in squares or diamonds, but more frequently in circles. I do not know whether the idea has ever been suggested by anyone else, but it occurred to me that possibly these circles may be the slices cut off the ends of the antique columns stolen from Constantinople and the East, to make them fit their new positions. The notion seems at first, perhaps, a little wild, but I do not know that there is really any great improbability in it. Of coloured marbles in columns there is little to be said, except that they seem most appropriate when of small scantling, and most beautiful when quite plain; fluting, twisting, or carving on veined or even coloured marble, whether in columns or otherwise, seems almost an insult to the material, and certainly spoils in the one case the beautiful lines of the natural veining, and in the other the breadth of the colour.

Pavements.

I must not leave the subject of marble without mentioning its use in pavements. The early marble mosaic, the opus Alexandrinum as it was called, to be found at Rome especially, in most of the ancient churches, is, to my mind, the most appropriate material for a decorative pavement ever invented. The marble is rich and beautiful in itself, and able to bear a considerable amount of wear and tear without material deterioration, and the patterns, being geometrical, never suggest the reluctance to walk upon them which one feels if natural objects are represented. The pattern is almost always founded upon the circle, one large one forming a nucleus round which others are arranged on the hen-and-chickens or planet-and-satellites system. The eye of each circle is usually a large piece of porphyry or other rare and valuable marble, and this is surrounded by a single, triple, or quintuple band of smaller pieces, which goes winding about and connecting the whole together. Then there are the marble pavements of St. Miniato at Florence and the cathedral at Siena, each unique in its way. That of St. Miniato, laid down in 1207 (I like to make the most of a date when I have one), is in black and white marble, the black forming the ground, with circles containing conventional animals in white upon it. The pavement of Siena Cathedral is a magnificent work in white marble, with Biblical scenes and architecture drawn upon it in incised lines, which are filled up with black mastic. The whole thing is magnificent as a piece of line-drawing on a gigantic scale, but simply abominable as a pavement. There is a rubbing of a part of it in the architectural court at South Kensington. While on the subject of pavements I should like to mention some which remain at Pompeii, and which are very suggestive for cheap floors. They consist of a concrete of broken brick or lava, making a red or black ground respectively, into which have been pressed, while it was wet, small tesserae of white and black marble, in various geometrical patterns, squares, diamonds, frets, or others. They are very effective, and I do not see that any difficulty could arise in reproducing them.

Furniture.

A vast quantity of marble, both white and coloured, is used in the furniture of the churches, in pulpits and fonts, stoups, screens, altars, and tombs. The early pulpits, or ambones, and the screens, decorated with opus Alexandrinum, and often, also, with glass

mosaics in geometrical patterns (the principal colours used in such mosaics are red, yellow, white, and dark blue or green), give one an idea of colour not to be acquired by the wildest dreamer in this country. Some of the more southern towns, such as Salerno, Amalfi, and Ravello, possess the best specimens of this kind of work, but there is a great deal also at Rome and a little at Ravenna. The beautiful white marble pulpits at Pisa and Siena, the work of Niccolo and Giovanni Pisano, are, I suppose, the finest specimens of Gothic furniture in Italy, but they are more works of sculpture than of architecture. (At South Kensington there are casts of the one still existing in the baptistery at Pisa and the one which was once in the cathedral.) The pulpits and other furniture in white and coloured marbles of the cinque-cento period, which are to be found all over the country, are most exquisite and refined both in design and execution, but would alone take a long paper to describe.

Carving.

In Italian architectural carving, though the figure sculpture is always most beautiful and interesting, and though almost all the foliage of the Roman and Renaissance periods in Italy is an acknowledged example to all ages and countries, it seems to me that much of that on the buildings of the Gothic period, while it has thrown aside the conventionality and refinement which make the beauty of the former, has none of that vigour and crispness which make up for the loss in the carving of our own and the French Gothic period, and upon which we set such a high value; in fact, many of the crockets, which are generally very large and set very close, look like very naturalistic cabbage leaves, while the undulating contortions of others strongly suggest flames; and when, as was often the case, I saw a gigantic finial with an ugly little half-length figure of some saint popping out of it like a jack-in-the-box, I was irresistibly reminded of a fairy tale that was once a favourite, in which an ogre appears to a child out of an actual cabbage. I do not care either for the foliage on the caps of the same period, which is naturally of much the same character. Some of you will at once think, I suppose, of Mr. Ruskin's eulogy of the caps of the arcades of the Ducal Palace of Venice; but even their beauty does not lie, I imagine, to any great extent in the foliage, but is due to the figure sculpture and the thought displayed in its design. I came across, however, one little piece of foliage of singular interest; it was the knob of a cap on an ambone in the cathedral at Ravello, near Amalfi, right in the south. It is work of the thirteenth century, certainly, but all the rest of the carving is purely Romanesque, while this piece bears something more than a strong resemblance to our Early English work; it is, in fact, the very thing itself. While on the subject of carving, I must not forget the name of Mino da Fiesole, a Florentine sculptor, who lived in the second half of the fifteenth century, and who did a large quantity of decorative work in the neighbourhood. There are several specimens of it at South Kensington. His sculpture in low relief, with its simple, sharp lines, is wonderfully well adapted to architectural decoration. Here is one very charming specimen of carved work in the external pulpit on the south-west angle of the cathedral at Prato. It is a circular structure in white and coloured marbles, with sculptured panels, surmounted by a moulded rail, corbelled out from the wall, and surmounted by a conical canopy, a little like an umbrella; the effect is novel and pleasing in the extreme.

Symbolism.

The Mediæval Italians thoroughly understood, and were very fond of, symbolism; and the traveller who has studied Mrs. Jamieson's interesting books will find that his pleasure is vastly enhanced by his power of deciphering the legends told by that means in the sculptures and decorations of all the more important Italian buildings. Not only were religious emblems used, but cities and historical events were represented by symbolical animals on the angles or over the doorways of their public buildings, giving something of the piquancy and interest which is to be found in our more useful and more grotesque gargoyles.

I find that I have wandered to some extent away from purely architectural subjects, but by way of returning to them I will say a few words about corbels.

Corbelling.

The Italians are exceedingly fond of corbelling, and use corbels and consoles of enormous size and projection. I remember some at Bologna, in the courtyard of the Palazzo Fava, 9 feet high and 5 feet 6 inches in projection. In the same town the whole side of a celebrated brick and terra-cotta house, in which the Caracci are said to have lived, situated near the Piazza St. Domenico, is corbelled out some 3 feet at the level of the first floor. The eaves of the roofs, which are frequently made of enormous projection for the sake of the shade in the streets, are in that case often supported on long carved wooden brackets, as, for instance, at the Bigallo at Florence. The corbels and consoles supporting the numerous window balconies in Italy, and the singing galleries, which are such a frequent and fine feature in the churches, are often of elaborate and beautiful design, especially those of the cinque-cento period. Corbel tables under cornices and strings were used in Italy up to the latest period, and many are elaborate and beautiful.

Balustrades.

A very common feature in the north-east, in Venice, Verona, Padua, &c., is a peculiar balustrade, formed of a number of little colonnettes generally supporting a solid-looking, trefoiled head, and surmounted by a moulded rail. The caps, and sometimes the spandrels between the trefoils and hollow in the rail, are carved with foliage; there are often no bases, and occasionally no caps either to the shafts, and very frequently the head is omitted, and the shafts directly support the rail. There is a very beautiful specimen in the red marble balustrade of the staircase at the Casa Priuli at Venice (the same house which has the corner window illustrated in Mr. Street's "Brick and Marble Architecture").

Balconies.

But I think these balustrades are most charming when surrounding one of the little balconies corbelled out from the house-fronts, as I have mentioned above. In Padua and Venice I remember them especially, and the extra charm often given to them by the little conventional lions or other figures perched upon the corners and peeping at the passers-by.

Twisted shafts.

Another feature which I remarked in Italy as being peculiar to the country is the twisted shaft, which seems to be used everywhere, from the building of the beautiful cloisters of St. John Lateran and St. Paul without the walls, at Rome, in the commencement of the thirteenth century, to the erection of the front of the baptistery of St. John at Siena at the end of the fourteenth. These shafts are generally exceedingly beautiful in themselves, and as they are most frequently used—that is, simply for decorative purposes; very seldom where a great weight has to be sustained—do not strike me as so awfully unconstructional. The variety of design is practically unlimited; a plain shaft twisted on itself is the simplest, and between this and the shaft, which is not only twisted but has, as well, three or four elaborately-moulded carved and inlaid threads running round it like the threads of a screw, there must be an almost endless number of varieties, each of which may be again infinitely varied by altering the mouldings, or making the turn quicker or increasing the number of threads. A further complication is sometimes introduced by twisting two shafts together, but that has, I think, always an unpleasing effect. Where these twisted shafts are used in door or window jambs they follow the example of the other mouldings, and run round the arch as twisted rolls.

Doors.

Coming to doors and windows, I cannot, of course, notice all the varieties, but must choose those which seem most beautiful or characteristic. There is one class of very elaborate doors which greatly excited my admiration. The most beautiful example I know is the south door of Orvieto Cathedral. The jamb and arch-mould consists of alternate chevroned rolls or shafts, and bands of conventional, very refined, and deeply undercut foliage, of an altogether exceptional type at the period, but strongly resembling the Classic acanthus. These are divided by rows of small dog-tooth ornament. The door is, as usual, square-headed, with a deep, rich green, bronze lintel, carved with little figures of our Lord and His Apostles. The arch is pointed, and the springing is marked by a band of carving, running into caps over the shafts, with a moulded architrave, which is carried across the lintel on consoles. In the tympanum are two little twisted shafts, which evidently once carried a canopy, under which was probably a figure of a saint; and there are also some remains of colour decoration. The whole (except the lintel) is in white marble, and the richness of the effect is perfectly enchanting. Many similar and not much less beautiful doors exist in the country. There is one on the south side of the Palazzo Comunale at Perugia, which is especially fine; it is much lower in proportion than the Orvieto one, and is finished with a semicircular arch. Over the door, on either side, is a bronze griffin overcoming a wolf, to commemorate a victory of Perugia over Siena. Another class of door which interested me a good deal, and of which there are some specimens at South Kensington (it belongs to the early part of the sixteenth century, and is therefore Renaissance), is that consisting of a flat pilaster on either side supporting an entablature, and surmounted by a semicircular canopy; each foot of the canopy is ornamented with a flower in a circle, surmounted by a five-leaved honeysuckle, and the summit has two such flowers supporting a finial. The tympanum is always filled with appropriate and characteristic sculpture.

At Venice, and now and then elsewhere—there are several specimens at Naples, and at least one in the interior of Milan Cathedral—many square-headed doors of the Gothic period are surmounted by a peculiar and very characteristic canopy. It consists, in its simplest form, of a pointed arch, with much carving and moulding, and much becrocketed, supported at the sides by large finials bracketed out from the wall. The *raison d'être* of this canopy is evidently to afford an opportunity for sculpture. A good simple specimen is the south transept door of the Frari Church at Venice. Similar canopies are very common over wall tombs. Some very beautiful specimens may be seen in SS. Giovanni e Paolo at Venice.

Windows.

Some of the most characteristic Mediæval windows in Italy are, I think, the circular ones which fill the gables of almost every church built between the beginning of the twelfth and the end of the fourteenth centuries. These might have been very beautiful features; indeed, it is always a difficult task to make a circular window in a gable otherwise, but unfortunately the dislike or ignorance manifested by Italians with regard to tracery prevented their being made the most of, and, with a few exceptions, all are designed on much the same pattern—a pattern which I do not like, because it strongly resembles and always reminds me of a cart-wheel; but that is a matter of taste. There are three honourable exceptions: two of them the east and west windows of Siena Cathedral, which are round holes filled only with glass and stanchion-bars; and the other an early window at Toscanella, near Viterbo, which is thoughtful, and, I think, very beautiful in design. When I speak of the dislike of the Italians for tracery, I do not forget that they used it, or one kind of it, to a very large extent at Venice; but I regard Venice as an altogether exceptional city—in architecture as in other things. And I must also make an exception in favour of some instances of plate tracery of the most exquisite beauty. I refer to the windows of the church of St. Michele in Orte, or “Or St. Michele” at Florence, and of the little church of the Madonna dell’ Arena at Padua, so well known for containing some exquisite frescoes by Giotto. Mr. Ruskin, if I remember rightly, gives unstinted praise to the former in his “Seven Lamps,” and says of it that “there is no more beautiful building in Italy.” Unfortunately, “doctors differ,” for Mr. Fergusson says in his history that it attracts attention “more on account of its curious ornaments than for beauty of design, which latter it does not, and indeed can hardly be expected to, possess.” I must say that, as regards the windows, I think Mr. Fergusson has made a mistake. Certainly the windows of the Padua chapel are some of the most charming and suggestive little features that I came across anywhere. I must also not forget that the tracery in Giotto’s campanile at Florence is beautiful and refined in the extreme. I do not remember a single instance in an Italian building of the use of a moulded mullion (I do not regard Milan Cathedral as an Italian building). If it was necessary to divide a window, shafts with caps and (generally) bases were used, carrying arched or trefoiled heads, and the frame and glass were set back to the inside of the wall. Sometimes, in very thick walls or where no glass is used, as in cloisters and towers, the shafts are double, or there is a long cushion capital similar to that found in the Saxon work in this country.

(To be continued.)

A LIBEL CASE.

AN action taken by Mr. M^cManus, a builder living at Brook Green, Hammersmith, against Mr. Buckler, architect, was tried before Lord Coleridge and a special jury in the Queen’s Bench Division, on April 5 and 6. The case, as stated by the plaintiff, was that he had, among other building contracts, carried out for the Duke of Norfolk at Arundel Castle certain extensive building work, in respect of which the defendant had acted as architect for the duke over the plaintiff, and that the works were finished by the plaintiff at a total cost of 46,000*l.*, about the end of 1880, and to the expressed satisfaction both of the duke and the defendant. That in March, 1880, the plaintiff, at the invitation of the defendant, still acting as the duke’s architect, tendered in competition with another for the erection of the chapel, hall, and tower for the duke at Arundel Castle, and the plaintiff’s tender was accepted at the price of about 27,000*l.* That at the end of 1880 or beginning of 1881 the defendant falsely and maliciously said to one Walford, an architect: “He is not a builder, but a speculative contractor, and is not capable of carrying out any good or large work. He will not be allowed to carry out any more work at Arundel Castle;” and, further, that in May or June, 1881, the defendant falsely and maliciously wrote to one Bradford, an architect, in these terms: “The person named in your letter is rather a speculative contractor than an experienced builder, and dependent upon the judgment of others, and not himself capable of carrying out large works.” And, further, that in May or June, 1881, the defendant wrote to one Wardle, architect and surveyor, a letter in these terms: “Mr. M^cManus is rather a speculative contractor than an experienced builder, and dependent on the judgment of others, and not capable of carrying out large works.” The plaintiff complained that these statements imputed to him that he was not competent to carry on the business of a builder properly, and was one who built houses solely on speculation, and with inferior materials and workmanship, and contracted for works on the mere speculation of his being able to carry them on and of their turning out well, without being a man of any substance or experience, or capable of exercising a right judgment of his own upon such matters, and that he had not properly carried out the works at Arundel Castle; and that, by reason of the letters in particular, he had been refused permission to tender for certain work for which

Mr. Bradford was architect, and had been seriously injured in his business. The defendant pleaded that he had not spoken or written the words complained of with the meaning attributed to them. And, further, that as to the words written to Mr. Walford and Mr. Bradford, they had authority from employers to admit competent builders to tender for large building operations, and that the plaintiff had applied to them for leave so to tender; and, therefore, they had in confidence applied to the defendant, who had superintended works which the plaintiff had taken a contract for, to give them his opinion as to the plaintiff’s qualifications as a builder personally to carry out large building works, and that any statements made by him to them were made confidentially and in answer to their inquiries and *bonâ fide* and without malice, and truly represented his (the defendant’s) opinion of the plaintiff’s qualifications for such employment, all of which the plaintiff denied. The defendant had been interrogated by the plaintiff as to the grounds of his statements, especially as to the work at Arundel Castle, and he had answered that the plaintiff had neglected to shore up the ramparts, and had made a mistake as to a corridor window.

Sir H. Giffard said the plaintiff found that he was being seriously injured in his business by reason of injurious statements, and for some time could not trace them to their source, but at last discovered that they emanated from the defendant, and he felt himself compelled to bring the action to vindicate his character, and protect himself from utter ruin and destruction. If, in truth, the statements complained of had been honestly made in answer to inquiries, they could be protected, but the case for the plaintiff was that they were not so, and that the defendant must have known they were untrue. That being so, it was not necessary to show from what motive he had uttered these statements, for if they were untrue to his knowledge, that of itself stamped and marked them as malicious. The defendant, in answer to interrogatories, had stated that the plaintiff was a plasterer by trade, and had no previous knowledge or experience of building, except of the commonest class, and had only taken a contract upon speculation, with the intention of subletting the higher class work to other persons. That was not a true description of the plaintiff (except that, like many eminent men, he might have begun with the lower kind of work), for he had for years been engaged, as the defendant knew, in high class work, and had executed such work to the satisfaction of the defendant himself.

The plaintiff stated that he had been fifteen years in business. On the completion of the works at Arundel Castle he asked the defendant to give him a certificate of satisfaction, in order that he might show it; but Mr. Buckler told him he would reply to any written communications. When he heard of defendant’s statements he called on Mr. Buckler, who said the report was but idle gossip. But defendant, while admitting that the works at Arundel were satisfactory, gave the credit to Traske, the sub-contractor for the masonry. Plaintiff said such a statement must be withdrawn. It had been alleged (said the plaintiff) that he had neglected to shore up part of the ramparts at Arundel Castle; but the shoring-up was no part of his contract, and what had been done was done against his will; and there was a mistake made by the clerk of the works which led to extra work, allowed as such by the defendant. As to the mistake in the main corridor window, it was as to some armorial bearings, and it was the mistake of the worker in glass who inserted the windows. These were the only complaints made against him as to the work at Arundel, and of these he had not heard until this action.

In cross-examination, plaintiff said that he had been two years apprenticed to a carpenter, and then for five years to a plasterer, and worked some years as a journeyman plasterer. For the last fifteen years he had been in business on his own account; he had first taken contracts, not having a building yard of his own. For seven years he had had premises of his own. He first had such premises two or three years before 1879. The first contract he had taken was fifteen years ago. It was a contract to do the plastering of a building. His first contract to build was at Studley Royal, for about 1,000*l.* He was not a mason himself; he employed a mason. The stone was not only cut and shaped at the quarries by Traske, but it was also fixed and put in position by his men, and he did the whole of the stonework of the two sides restored, but he did it under plaintiff’s supervision. Traske employed the foreman of the masons, who looked to the masonry, but they were under plaintiff’s control and superintendence. He believed that the libels prevented him from tendering for works for which he might otherwise have tendered. With reference to the “settling” of the rampart wall, he attributed it to improper interference on the part of the duke’s “clerk of the works,” and said that he himself had given proper instructions to secure the wall.

A plasterer named Isaacs, who was plaintiff’s general foreman at Arundel, confirmed the plaintiff’s statement with regard to the failure of the rampart wall.

Another foreman named Powell stated that he had under him an efficient staff of foremen, foreman of the masons, &c. The excavations at the foundation of the rampart wall had been improperly done, so far as he could judge contrary to all common sense, too much earth having been taken out. As to the rest of

the work, he believed it had been properly done, and duly attended to by the plaintiff, and Mr. Buckler never complained of anything so far as he was aware. Part of the stonework, he said, was done by Traske, but under his directions, and he gave instructions for the laying of every stone. He had as many as a dozen masons at work under him. The stones from Traske's quarries were fixed by Traske's men, but under his directions.

Mr. Rogers, architect, stated that he knew the plaintiff, who had done works on a chapel at Studley Royal, and also a church at Parkstone, under him. He had seen the letters complained of by the plaintiff, and he thought the words "speculative builder" disparaging.

Lord Coleridge observed that the more serious words seemed to be "that he was not capable of doing any large works."

The witness stated that the work done by the plaintiff under him was done satisfactorily, and much of it was masonry. No doubt some parts of the works were sublet, but that was usual; and in answer to Lord Coleridge he said that when a builder had a large contract comprising a variety of works he necessarily entered into sub-contracts for the various works—the masonry, the plumbing, &c. His lordship thought that on this part of the case the defence could hardly be sustained. It was not justifiable, surely, on such a ground as that to say of a builder that he was not competent to carry out large works.

The Attorney-General pointed out that the words were "not competent by himself to carry out such works, but that he was dependent on the judgment of others," not having had himself experience as a builder.

Lord Coleridge observed that the same might have been said of any great contractor, and of the greatest of all, the late Mr. Brassey, who originally was a farmer.

The Attorney-General said no doubt it might have been said, and said with truth, of Mr. Brassey, and could hardly be deemed a libel upon him.

Lord Coleridge said he only desired to express an opinion on this particular aspect of the case; he did not say a word as to the defence on the ground of privilege, and he pointed out that the evidence had not connected the alleged special damage (loss of contracts) with the letters complained of.

The counsel for the plaintiff said they only desired to vindicate their client's character, and were not so anxious as to the amount of damages.

Lord Coleridge again said that he desired to say nothing as to the formidable defence set up on the ground of privilege.

The Rev. A. Scoles, who had been an architect, gave evidence in favour of the plaintiff, and stated that he had executed works to his satisfaction, and that he thought the letters of the defendant disparaging to him. If he had not, he said, known the plaintiff for many years, reading such letters as these, he would not even allow him to tender for any work in which he was employed or interested.

Mr. Gandy, surveyor to the New Law Courts, said he had known the plaintiff for some years, and had known some work of his—plastering—which had been done well.

Mr. Brophy, who was surveyor for the duke at Arundel down to April, 1879, stated that he was well acquainted with the work that was done there by the plaintiff, and it was in his opinion well done, and he never heard any complaint about it except as to one window, as to which the duke had asked him if it was well done, and he answered that it was not done correctly.

Mr. Walford, architect, stated that he had known the plaintiff for some years. In 1881 he said he saw the defendant, Mr. Buckler; he went to him to obtain a reference, having some work to be done. He inquired of him as to the plaintiff, and he said "he was only a plasterer, and not capable of carrying out large works," adding that at Arundel he did not do the work himself. He (Mr. Walford) afterwards, being menaced with an action, informed the plaintiff what defendant had said. In cross-examination, he said that it was stated in answer to an inquiry by himself, and he considered it in confidence; and Mr. Buckler said it was so, and witness assented in silence; he did not dissent. In March 1881 he had written to plaintiff, "I could give you information," &c., but he did not tell him, he thought, until November. The defendant told him that he had thought M'Manus was an experienced builder, and found that he was only a plasterer, and that "one pushing man had introduced another."

At this stage of the case, several communications having taken place between counsel,

Mr. Horne Payne (in the absence of Sir H. Giffard) asked his lordship's leave to be permitted, with the Attorney-General, to see him in his private room.

Lord Coleridge at once assented, and the learned counsel accordingly saw his lordship in his private room. After some time the learned counsel returned into court and conferred together, and, when his lordship returned into court,

The Attorney-General said that, through his lordship's kind assistance, the counsel engaged in the case had been able to bring it to an amicable termination. His client (Mr. Buckler) had, he said, never had any hostile feeling towards Mr. M'Manus, nor had he volunteered anything, but he had only answered inquiries made of him, and his answers had been given confidentially, but had

been communicated to the plaintiff. In his answer, however, though he had only said what he believed to be true, he had used some expressions which might be misconstrued in a sense injurious to the plaintiff, and so he desired to withdraw them, and assented to a verdict against him to carry costs.

Mr. Horne Payne said he had certainly expected a more handsome apology from the Attorney-General, but his great object was attained—the vindication of his client's character. He had risen from the humble position of a plasterer, and had attained a most respectable position; he had, it must now be taken, executed the works at Arundel Castle satisfactorily, and he had been intrusted by the duke with another contract for 27,000*l.*, which was still to be carried out. Under these circumstances he was willing, on the part of the plaintiff, to accept a verdict for 10*l.* 10*s.* (to carry full costs), coupled with the retraction which had been offered.

Lord Coleridge: Gentlemen of the Jury,—I confess I think this is a satisfactory solution of this case. The parties having agreed to certain terms that satisfy them, you and I have nothing further to do. I entertain an opinion which I have already foreshadowed—I do not know whether I share it with you—that, to say of a contractor who is not familiar with all the different heads of work contained in a large building contract which, in the very necessity of the case, must contain work of a great variety of descriptions, that he had employed skilled masons for masons' work, skilled plumbers for plumbing work, skilled bricklayers for bricklayers' work, skilled joiners for joiners' work, and so on, would prove nothing whatever in justification for the statement that he was nothing but a speculative contractor and not capable of carrying out large works. According to my experience (which perhaps I have no right to give) and according to the good sense of the thing, no builder can be expected to know intimately the variety of trades with which he has to deal in the course of the conduct of his business. Therefore, it seemed to me that there was considerable difficulty on the side of the defendant, so far as I have heard the case, and of course I only express my opinion so far as I have heard it, in justifying the statements he had made. He says he cannot justify them, that is to say, he cannot plead that they were true, but he says they were not used in the sense in which they were imputed to be used, and that they were written in confidence. Upon that matter I neither entertain nor express a shadow of opinion, because I do not know what the circumstances are. But that was the difficulty in the way of the defendant. Then the difficulty in the way of the plaintiff appeared to me to be this. Although these were certainly derogatory expressions, yet there was considerable difficulty in showing not merely the definite connection and loss of this, that, or the other contract with these words, which, no doubt, it would be difficult in any case to show, but to my mind there was considerable difficulty in showing even the moral probability that what the plaintiff had lost had been in consequence of these two or three letters, because he was unable to say that in the number of contracts that he had tendered for he had reason for thinking that those contracts had been refused him on any other ground than that his tenders were higher than other tenders. Of course that would be damage for which the defendant would be in no way responsible if it could not be traced to the letters. Further, if when the plaintiff, rightly or wrongly, took it into his head he was being injured by Mr. Buckler he abstained from tendering, and consequently did not get any contracts, it would be very unfair as it seems to me to inflict on Mr. Buckler loss that was in part not traceable to anything that he had done, supposing the question of privilege to be out of the question, and in part in consequence of the plaintiff's own course of conduct by reason of his not tendering. Therefore it seems to me—and I am only telling you what actuated me in giving the advice I gave—that as there was a good deal of difficulty in seeing that the plaintiff could make out much of a claim to damages, and that as the defendant had a difficulty in justifying what he had done, except on the ground of privilege, it was eminently a case for a reasonable settlement; and that on the one hand the plaintiff should be content with such an amount of damages as would carry the costs of the action—which of course he ought to have—and that the defendant ought to say, as he has said, that he has said more than he can justify. Any man who has said more than he can justify ought to express his sorrow for doing it, as the defendant has done. Of course he acted upon the authority of other people. It is true that he made these statements, as he says, in confidence, and only when he was invited to do so—and only, possibly, on the information of the Duke of Norfolk's clerk of the works and other people who have not been called before us. A man must, nevertheless, take care in making a statement with regard to a tradesman that he does not say anything that he cannot justify. If a man says what is untrue, and cannot justify it, or if a man reports and repeats a slander, if it is untrue he is just as bad as the person who originates it, and very often much more so. Therefore a man who does that ought to say that he is sorry for that which he has done, and ought to pay such damages as will carry the costs of the action. If Mr. Buckler will allow me to say so, I think he should in future take care that he is not quite so hasty in saying things which might be equally truly said, as far as I can judge, of some of the first contractors in the world. We know in our experience that there are

many contractors who began from a small beginning, and that there must have been times at which a good many of them were unable to attend to all the work; yet they were none the less hard-working and honourable men, seeking to make a considerable position in the world, and so justly entitled to be respected as the great man I referred to. In my judgment, he (Mr. Brassey) was a great man, and carried with him to the grave the applause, reverence, and respect of everybody who knew him. Yet at a certain period of his life every word of that which has been said here might be said of him. Therefore it was by no means a right thing to say in derogation of a struggling contractor at a particular time when he was getting on in the world, that he did not do everything himself. A man gets to know in time things connected with the different trades in relation to building, and he may be perfectly able to carry out large contracts. Gentlemen, I have spoken more in detail than I should in order to explain to you how it was I came to give the advice that the learned counsel have been good enough to say they think is wise to take, because I do not like to do anything when a matter is before a jury behind a jury's back. I have given you the reasons why I gave the advice I did to the parties, and they are content to take it, therefore our duty is completed by your finding a verdict by consent for the plaintiff for ten guineas. I give a certificate for a special jury.

The Foreman of the Jury: The jury quite agree with your Lordship's remarks.

Lord Coleridge: The costs will follow the event.

THE NATIONAL GALLERY.

THE annual report of the Director of the National Gallery has appeared. Mr. Burton says: The total number of pictures now contained in the public rooms of the Gallery is about 1,050, exclusive of water-colour drawings. The *Colonna Raphael* (belonging to the Duke of Ripalda), though no longer exhibited to the public, still remains deposited in the building, the trustees being absolved from all responsibility for its custody while it remains there. The Duke has been requested to remove it as early as possible, which he has promised to do, and the picture has been repacked for removal.

In consequence of an appeal from the Board of the National Gallery, the Government, last session, introduced into Parliament a Bill to enable the trustees and director to lend to provincial institutions some works belonging to the British School of Painting which might be conveniently spared from the collection, but which, having been acquired by bequest or donation under certain restrictive conditions, it is at present impossible to lend without the authority of Parliament. It is hoped that no objections will be made to the moderate and carefully-considered provisions of this Bill.

Plans have been prepared for the erection of glass screens in the entrance-hall of the National Gallery for the prevention of draughts, which have long, and especially during the winter months, been a source of serious inconvenience to the attendants, the students at work in rooms near the main staircase, and to the public in general, besides exposing the pictures to sudden variations of temperature which cannot but be prejudicial to their condition. The lamentable deficiency of wall space for the accommodation of pictures in this annually-increasing collection has been frequently brought under the notice of the Treasury by the trustees and director, who look forward, not without confident hope, to provision being made by their Lordships in the coming Session to meet that most pressing want. It is earnestly to be desired that any additions made to the existing structure may be sufficient not only to admit of the present collection being commodiously displayed, but amply to provide against its certain increase while the buildings are in progress; and that such additions may be in harmony with and in furtherance of a greater plan for the completion of a National Gallery worthy of its destination. The constant influx of students and copyists (whose numbers increase at the average rate of 300 per annum) has rendered necessary a more methodical arrangement of copies and canvases temporarily left (for the convenience of their owners) at the National Gallery. Accordingly, two rooms have been set apart for this purpose, and fitted up on a system which insures order and avoids delay on students' days.

As nearly as can be calculated, the National Gallery was visited by 895,836 persons on the public days during the year 1882, showing a daily average attendance on such days (206 in number) of 4,348. These numbers must, however, be only regarded as approximate, no accurate means of checking them being in use. On students' days (Thursdays and Fridays), when the number of visitors entering by payment is registered by a turnstile, 34,260 persons were admitted between January 1 and December 31, 1882; the admission fees (at sixpence each) amounting to 856*l.* 10*s.*, as compared with 719*l.* 10*s.* 6*d.* received in 1881. The total number of students attending the Gallery on Thursdays and Fridays throughout the year 1882 was 20,750. There were 328 new students entered on the books. The daily average attend-

ance of students copying works in oil colours was 151, and in water colours 49. Independently of partial studies, 643 oil-colour copies of pictures have been made—viz., 392 from the works of 65 old masters, and 251 from the works of 38 modern painters. The pictures by foreign or old masters most often copied during the year were Greuze's *Girl with an Apple* (13 copies), A del Sarto's *Portrait of Himself*, Guido Reni's *Magdalen*, Murillo's *Peasant Boy*, and Greuze's *Head of a Girl*. The favourite English works have been Landseer's *Spaniels* (13 copies) and *Dignity and Impudence*, and Reynolds' *Age of Innocence*, *Heads of Angels*, and *Infant Samuel*.

The additions to the Gallery during 1882 have been unusually interesting. The following works have been purchased out of Government funds: W. Blake's *Spiritual Form of Pitt Guiding Behemoth* (100*l.*); J. S. Cotman's *Wherries on the Yare* (315*l.*); Gonzales Cogne's *Five Senses*, five paintings (910*l.* 0*s.* 8*d.*); Ercole di Giulio Grandi's *Madonna and Child with Saints* (2,970*l.*); Cima da Conegliano's *St. Jerome in the Desert* (493*l.* 10*s.*); Venetian School, *Portrait of a Young Man* (525*l.*); El Greco's *St. Jerome* (336*l.*); Venetian School, *Venus and Adonis* (1,417*l.* 10*s.*); Filippino Lippi's *Adoration of the Magi* (1,227*l.* 10*s.*); A. Mantegna's *Summer and Winter* (1,785*l.*); Botticelli's *Assumption of the Virgin* (4,777*l.* 10*s.*); North Italian School, *Last Supper* (630*l.*); L. Signorelli's *Circumcision* (3,150*l.*); Velasquez's *Portrait of Philip IV.* (6,300*l.*)

The "Clarke Bequest" enabled the trustees to purchase the following: Tintoretto's *Christ Washing the Feet of His Disciples* (157*l.* 10*s.*); Pantormo's *Joseph and his Kindred in Egypt* (315*l.*); Steenwyck's *An Interior* (204*l.* 15*s.*) Signorelli's *Nativity* was purchased out of the Lewis Fund for 1,200*l.* There have been three donations to the Gallery during the year, viz., *A Portrait of Mrs. Ann Hawkins*, by John Linnell; *A Legendary Subject*, by Lorenzetti; and an engraving, by James Frey, from a picture by Andrea Sacchi.

ELECTRIC LIGHTING.

A LECTURE was delivered at the Institution of Civil Engineers on the 5th inst., by Dr. John Hopkinson, F.R.S., the subject being "Some Points on Electric Lighting." The science of lighting by electricity was divided by the lecturer into two principal parts—the methods of production of electric currents, and of conversion of the energy of those currents into heat at such a temperature as to be given off in radiations to which the eye was sensible. The laws known to connect together those phenomena called electrical, were essentially mechanical in form, closely correlated with mechanical laws, and might be most aptly illustrated by mechanical analogues. For example, the terms "potential," "current," and "resistance," had close analogues respectively in "head," "rate of flow," and "co-efficient of friction" in the hydraulic transmission of power. Exactly as in hydraulics head multiplied by velocity of flow was power measured in foot-pounds per second or in horse-power, so potential multiplied by current was power and was measurable in the same units. Again, just as water flowing in a pipe had inertia and required an expenditure of work to set it in motion, and was capable of producing disruptive effects if that motion were too suddenly arrested, so a current of electricity in a wire had inertia; to set it moving electro-motive force must work for a finite time, and if arrested suddenly by breaking the circuit the electricity forced its way across the interval as a spark. Corresponding to mass and moments of inertia in mechanics there existed in electricity co-efficients of self-induction. There was, however, this difference between the inertia of water in a pipe and the inertia of an electric current—the inertia of the water was confined to the water, whereas the inertia of the electric current resided in the surrounding medium. Hence arose the phenomena of induction of currents upon currents, and of magnets upon moving conductors—phenomena which had no immediate analogues in hydraulics.

In the widest sense, the dynamo-electric machine might be defined as an apparatus for converting mechanical energy into the energy of an electrostatic charge, or mechanical power into its equivalent electric current through a conductor. When a current of electricity passed through a continuous conductor, it encountered resistance, and heat was generated, as shown by Joule, at a rate represented by the resistance multiplied by the square of the current. If the current was sufficiently great, heat would be generated at such a rate that the conductor would become incandescent and radiate light. Attempts had been made to use platinum and platinum iridium as the incandescent conductor. But these bodies were too expensive for general use, and besides that, refractory though they were, they were not refractory enough to stand the high temperature required for incandescent lighting, which should be economical of power. Commercial success was not realised until very thin and very uniform threads or filaments of carbon were produced and enclosed in reservoirs of glass, from which the air was exhausted to the utmost possible limit. Such were the lamps made by Mr. Edison with which the Institution was temporarily lighted. The electrical properties of such a lamp were examined, and in particular it was shown that its efficiency increased and its resistance diminished with increase of current.

The Institution was lighted by about 230 lamps, each giving sixteen candles light, produced each by 75 Watts of power developed in the lamp. To produce the same sixteen candles' light in ordinary good flat-flame gas-burners would require between 7 and 8 cubic feet of gas per hour, contributing heat to the atmosphere at the rate of 3,400,000 ft.-lbs. per hour, equivalent to 1,250 Watts, or nearly seventeen times as much heat as the incandescence lamp of equal power.

At the present time, lighting by electricity in London must cost something more than lighting by gas. What were the prospects of reduction of this cost? Beginning with the engine and boiler, the electrician had no right to look forward to any marked and exceptional advance in their economy. Next came the dynamo; the best of these were so good that there was little room for economy in the conversion of mechanical into electrical energy; but the prime cost of the dynamo machine was sure to be greatly reduced. Hope of considerably increased economy must be mainly based upon probable improvements in the incandescence lamp, and to this the greatest attention ought to be directed. It had been shown that marked economy of power could be obtained by working the lamps at high-pressure, but then they soon broke down. In ordinary practice, from 140 to 200 candles were obtained from one horse-power developed in the lamps, but for a short time he had seen over 1,000 candles per horse-power from incandescence lamps. The problem, then, was so to improve the lamp in details, that it would last a reasonable time when pressed to that degree of efficiency. There was no theoretical bar to such improvements, and it must be remembered that incandescence lamps had only been articles of commerce for about three years, and already much had been done. If such an improvement were realised, it would mean that it would be possible to get five times as much light for a sovereign as could be done now. At present, electric lighting would succeed commercially where other considerations than cost had weight. Improvements in the lamps were certain, and there was a probability that these improvements might go so far as to reduce the cost to one-fifth of what it now was. He left the meeting to judge whether or not it was probable—nay, almost certain—that lighting by electricity was to be the lighting of the future.

ARCHITECTURAL REVIVALS.

At the meeting of the Birmingham Architectural Association at the Queen's College, last week, Mr. Scruton in the chair, an address was delivered by Mr. J. W. Tonks, on the subject of "Architectural Revivals." The lecturer commenced by observing that in these days, when the word had "revival" become so hackneyed, it might cause surprise that he adopted it. It implied on the one hand that an art had been allowed to fall into decay, while on the other hand it might mean the renewed adoption of a former style, indicating a paucity of invention and adaptation in those who were its exponents. Unfortunately both those conditions were historical, and they should be noted, for neither the architect nor the public ought to become so enamoured of a past style as to follow it slavishly, and it was even more important that architecture in each age should be animated by a living spirit and a true ideal, for otherwise it would forfeit its position as one of the fine arts. Though architecture was regarded as one of the coldest and least sympathetic of the arts, yet there was hardly any other to any fault or failure in which the ordinary observer was really more keenly sensitive. If a building is ill-adapted for its purpose, if its proportions are inordinate, if parts are built for show and not for use, ordinary common sense is sufficient to condemn it. A mere garish display of ornament, a mixture of style in construction of a new portion of a building is in part contrast to the older portion to which it is added, it needed no special initiation into the mysteries of architecture to smile at and ridicule the absurdity. He believed also that the capacity to appreciate genuine architecture was also more general than might be supposed. Any visitor to a fine old cathedral would be surprised by its appropriate magnificence. So with a classic building in perfect proportion, or a Palladian edifice like St. Paul's. If a true ideal had animated the architect and had been carried out in his work it would appeal to a taste which was more general than was often imagined. Some architectural treatises assumed so natural and easy a development of style that they reminded one of the answer Topsy gave to a question, "Who made you?" She replied, "Nobody made me. I specs I growed." We are informed that the various Gothic styles of the Middle Ages probably grew in this way. The explanation was hardly adequate, and the experience of past ages went probably in another direction. Thus, ancient Egyptian art was closely allied to their religion; its rules and symbols governed the architect at every stage, yet in spite of conditions which seemed to forbid the outgrowth of a great style, one of signal excellence did arise. The lecturer stated his conviction that it was precisely because the art of ancient Egypt was the distinct expression of a religion that it became so great. If a man had a clear idea and wished to express it in a building he might succeed in doing so after some patience

and some preliminary failures. But if a man had no distinct idea, but a vague desire to say something rather like what his neighbours said, with a slight improvement, there was no probability of his expressing anything worth hearing or preserving either in a building or elsewhere. The miserable and incoherent examples of building without a purpose and upon an imitative plan were only too familiar as results of that vague eclecticism which some assumed as progress, but which was really degeneration of style. As an example, the architecture of ancient Assyria was in part a revival of Egyptian. In so far as it was derived it was inferior, and its noblest features were those in which it was distinctive. Coming to Greek art we were met by an entirely new set of conditions. Many theories had been put forth as to the rows of columns in Greek temples being derived from the pine supports of primitive wooden huts, but the Parthenon was created by the love of beauty and of poetry, which was the moving spirit in Greek art. There were two faculties of the human mind—the imitative and the inventive. The result of the constant exercise of the one is degraded imitation; the result of active exercise of the other is progressive art if in accord with true laws and principles. This appears to have been the mode of Greek art. If art crossed over from Egypt, what might have been a mere copy became a living creation, exquisite in grace, perfected in movement and finish. In Roman architecture we recognised the enslaved Greek, and amid all its magnificence there was seen the fatal degradation of imitative work. Mr. Fergusson, in his work on the architecture of Southern India, had done good service in the same direction, and the distinctive inventive styles of different regions were as marked as was the occasional similarity of some features to parallel characteristics of Western art. The spirit of Indian art moved westward. Through Persia, Arabia, and Asia Minor the new influence spread; all the more powerfully as Greek art arrived at its dotage of formalism and display. Byzantium, as capital of the Eastern Empire, was the centre of a new religion. Here the two influences met, and again in the history of architecture was religion to give life and character to what had been otherwise a mere hybrid style. The Pagan forms of Rome and the idol ornaments of Asia and India could not be acceptable to the rising spirit of Christianity. Therefore the Basilica, first adapted to Christian worship, furnished the form of building, and was decorated with forms and symbols suited to the Christian religion. The great Gothic movement was next reviewed, after a reference to the Moresque architecture, which was the result of Mohammedanism, and attained its high perfection in spite of the rules of the Koran forbidding the figures of human beings or animals being either carved or portrayed. The Renaissance was too much of a revival and too little of a new conception; the revival of letters made men more conversant with and more copyists of past styles. The revival became Palladian, degraded so that Pope could exclaim in his day—

Lo! what huge heaps of littleness around!

The whole a laboured quarry above ground.

We must admit that there had been a revival of an eclectic kind in modern architecture, though it was difficult as yet to estimate its force and direction. "Victorian," so-called "modernised Gothic," and "Queen Anne" had their turns, the only conceivable advantage of the latter probably being that it admitted of such freaks and fancies being incorporated into its quaint incongruities. Still all this was better than the unabashed ugliness of the Georgian period. The architect in these days had more to contend with and more to learn than formerly. His clients at times fixed the style for him. The new conditions of modern life should be his advantage and aid in giving us something new. The adoption of a really ecclesiastical style for secular purposes was undesirable. The rise of a truly living architecture of a style representing the present day in spirit and character must be gradual. The religious motive was hardly likely, for religions were as diverse as modern conceptions of style. The age of great cathedrals seemed to have passed; the age of great public buildings and large business offices seemed to have succeeded. The only course for the architect was to master the great principles of each style, to work on correct principles, and always to fit his edifice accurately for the use it was intended to serve. As to copying, Leslie advised young painters never to begin to copy a picture unless they saw something they could improve in it. The architect should certainly not do less, though he should be certain that his modification was improvement. His inventive faculty would certainly find its work in one awkward part which usually occurred somewhere, as every designer knew, and which would either be the plague-spot or the glory of his work. The lecturer believed that architecture would advance a new stage, with a new life and character. There was a desire for beauty in the humblest dwellings, that workshops and offices should respond to the calls of art, that streets should be picturesque, public buildings noble, and churches more worthy of the purposes they were designed to fulfil. With all this animated public sentiment, with all this wealth of opportunity and diversity of effort, it would be strange indeed if nineteenth-century architecture did nothing to justify the claim that it could not only adapt past styles, but that it had some ideas of its own.

A cordial vote of thanks was passed on the motion of Mr. James, seconded by Mr. Gething, and supported by Mr. Mantle, the chairman, and the secretary, Mr. Franklin Cross.

FIRES IN ANCIENT MANSIONS.

A LETTER has been printed in the *Times* from Mr. Loftus Brock, honorary secretary of the British Archæological Association, in which he says:—

The safety from fire of the old historic houses of England is a subject of so much importance that public service may be rendered by drawing attention to it in regard to the losses of the last few months. Ingestre Hall, a gem of late Elizabethan art, was burnt in October last. In the comparatively short time that has since elapsed, your pages have recorded the destruction by fire of Clevedon Court, a building dating from the fourteenth century; Woodbastwick Hall, of early seventeenth century date; Gunton Hall; Stanford Court, with its Elizabethan gallery; and Wrotham Park—or six mansions in the five months of autumn and winter. It was suggested at the time that Ingestre Hall was burnt from a beam beneath one of the hearthstones becoming ignited. I ventured shortly after this to draw attention in the *Times* (October 14, 1882) to the outbreak of fire in an ancient mansion, and of the discovery, under my direction, of beams entering beneath the fireplaces, several of which were found more or less charred and ready for conflagration. I enumerated a few practical works which I directed in the building referred to, and expressed the belief that this was no mere isolated case; similar defects of construction, either beneath the hearths or in the flues, would be found in many other similar mansions if examination were made, and that, if similarly attended to in time, serious loss might be prevented.

The unfortunate losses that have since been recorded appeared to be a painful commentary upon these remarks. I have accordingly, to test how far this hypothesis was illustrated by the buildings that have perished, made some inquiries of the owners and others, and now make public the results. I have undertaken this inquiry with the concurrence and support of the Council of the British Archæological Association, one of whose objects is to "preserve ancient monuments of the history of our forefathers." I have directed my inquiries more particularly to the most ancient of the buildings referred to, omitting Gunton Hall, which was ancient only in some portions, and Wrotham Park, a fine mansion, but erected only in the last century.

The noble owner of one of these mansions says that he has no doubt whatever that the fire was caused by an old beam being too close to the fireplace. In another case "the occupants had been alarmed for two days past by the smell of smouldering wood, but all efforts to discover the cause failed. A servant went into a spare room and found it full of smoke, and the adjacent one in flames." In a third, "the fire was first seen above, or in the line of," the flue of a fireplace that had not been lighted for some time, "close to the roof; but how it got there we have no means of knowing." In a fourth case, the cause of the fire is said to have been with but little doubt "the proximity of a beam to the hall chimney." Again, "in the oldest part of the house it can now be seen that there were beams under all the fireplaces. I think it would be well worth a visit from some members of the Archæological Society, to see the ruins and the curious construction of the house, and the immense quantity of wood used in the building." Thanks are due to the owners who have rendered me much assistance, without which it would have been impossible to conduct this inquiry. These evidences are submitted to the serious consideration of all owners of similar mansions, and I deem that a public duty is discharged in doing so. Such losses as these of the last few months are national ones, which cannot be replaced; and although, from my office, I am bound to regard them from the mere antiquarian aspect, yet, who can but sympathise with the family losses, the danger to life, and all the trouble attendant upon a conflagration? A little attention in time is absolutely necessary, and this truth may be accepted as the stern lesson taught by the losses that have been sustained.

EXPLOSIVE COMPOUNDS.

MR. G. M. ROBERTS, the manager for Noble's Explosives Company, has furnished some details of the explosive force of nitro-glycerine and dynamite, which will do much towards allaying a panic. They do not, he says, when exploded, exert such a force as is popularly believed. To speak precisely, the power developed by the explosion of a ton of dynamite is equal to 45,675 tons raised one foot, or 45,675 foot-tons. One ton of nitro-glycerine similarly exploded will exert a power of 64,452 foot-tons, and one ton of blasting gelatine, similarly exploded, 71,050 foot-tons. These figures, although large, are not enormous, and need not excite terror. Seventy-one thousand tons of ordinary building stone, if arranged in the form of a cube, would measure only 96 feet on the side, and if it were possible to concentrate the whole force of a ton of blasting at the moment of explosion on such a

mass, the only effect would be to lift it to the height of a foot. The foregoing figures are derived from experiments made at Ardeer with an instrument which gives accurate results in measuring the force of explosives. The power exerted by an explosion on surrounding objects is in the inverse ratio of the cube of the distance from the point of explosion. Thus, at 100 feet from the exact point of an explosion the power is only the cube of 1-100, or 1-1,000,000th part of what it is at a distance of only 1 foot from that point; or, in other words, if the power at 1 foot from the spot be represented by 1,000,000, at the distance of 100 feet it will be but 1. It is thus seen that the effects are intensely local, but comparatively trifling at even short distances. If a ton of dynamite or nitro-glycerine were exploded in a London street the effects would be felt severely in the immediate neighbourhood only of the explosion, and beyond that they would be confined to the mere breakage of windows. Indeed, it would be impossible by a single explosion, however large, to do damage to any considerable extent beyond the immediate neighbourhood in which the explosion took place. On one occasion Mr. Roberts happened to witness the explosion of over a ton of nitro-glycerine from a distance of only 60 yards. The nitro-glycerine was about 10 feet beneath the level of the ground, which was of sand and covered with water. Beyond the breakage of windows and the bursting of a few doors in the surrounding buildings there was no damage done. A little sand was thrown over him, but he received no personal injury. Vague statements have been from time to time promulgated to induce the belief that there are stronger explosives than nitro-glycerine and nitro-glycerine preparations, and that the wretched men who have been guilty of the late attempts on public buildings, &c., are in possession of more powerful explosives than any known to chemists. The public may rest assured that such is not the case. Nitro-glycerine and its preparations form the strongest explosives yet known. The strongest of these is the material known as blasting gelatine. It consists of nitro-glycerine combined with a certain proportion of nitrated cotton. It is much more difficult to prepare than either nitro-glycerine or dynamite, and cannot be made by unskilled persons. If the power of dynamite be represented by 1,000, that of nitro-glycerine will be 1,411, and of blasting gelatine 1,555.

The 1½ cwt. of nitro-glycerine seized by the police the other day would, if exploded, exert a force of only 4,833 foot-tons, and if converted into dynamite it would represent a force of only 4,567 foot-tons. The conversion of nitro-glycerine into dynamite reduces the power of the former, but renders it more easy and safe to handle and use. The power given above is comparatively insignificant, and as it is the maximum effect that could be produced under the most favourable circumstances on the very spot of explosion, it never could be obtained in practice. It is therefore absurd to say, as was said the other day in a London paper, that the explosion of such a quantity of nitro-glycerine would blow up the whole of London. In fact, the explosion could scarcely be heard over London, and the damage done by it would be strictly local. Mr. Roberts has often, by way of experiment, exploded a pound of dynamite suspended from the end of a fishing-rod by a string about 6 feet long, holding the rod in his hand the while. As there was no solid matter to project, he received no injury, and the end of the fishing-rod was not even scratched. About 3 feet of the string at the end of the rod was always left uninjured. It will be seen from the foregoing that the scoundrels who attempt to destroy public buildings are powerless to do much harm by their operations. They cannot by any means at their disposal lay a whole city in ruins—not even a street. They may injure special buildings, but that is the most they can do.

CHURCH BUILDING AND RESTORATION.

Yarmouth.—Plans have been prepared by Messrs. Bottle & Olley, Great Yarmouth, for extensive additions to the churches of St. John and St. Andrew in Great Yarmouth. The additions to St. John's comprise new south transept, south chancel aisle, turret, corridor, clergy vestry, and an octagon room of 27 feet diameter, and alterations to chancel. The additions to St. Andrew's are new north aisle, porch, and large room in connection with church and school.

Biggleswade.—The church of St. John the Baptist erected in Potten Road has been opened. The architect is Mr. Arthur Blomfield, and the work was carried out by Messrs. Page Brothers, contractors, of Buckden, Hunts. The stonework was executed by Mr. Wade, of Eaton Ford.

Litchborough.—The parish church of St. Martin has been reopened after restoration. Messrs. T. Cottrell, of Calworth, and J. Wootton, of Sulgrave, builders, have carried out the works under the direction of Mr. Hartshorn, architect, London.

Crowborough.—The new church of All Saints, Crowborough, has been opened. The church, which consists of nave and south aisle, apsidal chancel, chancel aisle and tower, has been built from the plans of Messrs. Whitfield & Thomas, Haymarket, by Mr. Payne, of Crowborough.

Withcall.—A new parish church dedicated to St. Martin has been opened at Withcall, near Louth. The plans of the building were prepared by Mr. A. W. Blomfield, and the work was executed by Messrs. S. & W. Pattinson, of Ruskington.

Thannington.—The ancient church of Thannington has been reopened after restoration. The contractor for the work was Mr. J. B. Cozens, and the architect Mr. J. Cowell, of Canterbury.

Tettenhall.—The church at Tettenhall has been reopened after restoration, which has been carried out at a cost of about 7,000*l.* by Messrs. Horsman & Willcox, contractors, of Wolverhampton, from plans by the late Mr. Street, R.A., under the direction of Mr. A. E. Street. The stone used in the work has been almost exclusively sandstone from the Codsall quarries, near Tettenhall.

West Coseley.—The new church of St. Chad, West Coseley, Sedgley, has been opened. The building is of brick, in Early English style, designed by Mr. T. H. Fleeming, of Wolverhampton, and erected by Mr. Guest, of Brettell Lane, near Stourbridge.

Earley.—St. Peter's Church, Earley, has been reopened after enlargement and restoration. The work has been carried out by Messrs. Wheeler Bros., of Reading, under the direction of Mr. F. Bacon, architect, of Parkhurst, Hants. The chancel screen and pulpit rail was executed by Mr. Barford, of Maidenhead, the communion rail standards and the gas standards in the chancel and nave by Messrs. Jones & Willis, the chancel paving by Messrs. Minton & Hollins, and the heating and lighting by Messrs. Williams, of Reading.

Wellington, Salop.—A new Wesleyan chapel has been opened. The works have been carried out from the plans of Mr. Herbert Tritt, architect, by the following contractors: Mason's, bricklayer's, and joiner's work, Messrs. Paterson & Son, Wellington; plumbing, heating, and painting, Mr. York, Wellington; plastering, Messrs. C. Howroyd & Sons, Bradford.

Rishton, Lancashire.—On Good Friday a new Congregational church was opened at Rishton. The plan consists of a central vestibule, and two side vestibules leading into the church, behind which is a large class-room and minister's vestry. The exterior walls are built with Yorkshire pierpoints and ashlar dressings, the style of architecture being thirteenth-century Gothic. The internal timber-work is pitch pine varnished, the windows being glazed with tinted glass in lead frames. Accommodation for 308 sittings is provided on the ground floor, it being proposed to erect a gallery at some future period which will give an additional accommodation for 150 persons. The work has been carried out under the supervision of Mr. William S. Varley, F.R.I.B.A., Architect, Blackburn.

SCHOOL BUILDINGS.

Govan.—A new Board school has been opened in Harmony Row. The site has an area of 2,110 square yards, and cost 13*s.* per yard. The school gives accommodation for 1,000 children, at 8 square feet of area for infants, and 10 square feet for other children. This new rule of the Education Department adds fully 15 per cent. to the cost. The school is two storeys in height, and the plan is arranged in the form of the letter T, as being the most suitable to the site—the back wing dividing the ground into two playgrounds. The infant department is on the ground-floor of the back wing, having a schoolroom 48 feet by 30 feet, and two classrooms 28 feet by 20 feet, and 20 feet by 20 feet respectively. This department is lighted from the south, west, and north. The height of the ceilings is 15 feet. The senior school, with similar accommodation, occupies the upper floor of the back wing. The juvenile section occupies the front of the building, on the ground-floor, the schoolroom being 39 feet by 25 feet 9 inches, and having two class-rooms—one 33 feet by 24 feet 3 inches, and the other 26 feet by 19 feet 3 inches. The partitions are of framed timber and plate glass—that between the largest class-room and the schoolroom being telescopic, so that the two apartments can be used when required as one. The junior school has similar accommodation on the upper floor of the front building. The stairs for boys and girls, whilst entirely separate, occupy the space of only one stair; whilst the whole is under supervision from any point. The stair-railing has been made 4 feet high, and the corner posts are carried through both flats to give stability. The plans were prepared by Messrs. H. & D. Barclay, architects, Glasgow.

Ilkeston.—The Ilkeston School Board, which was formed in 1878, has just opened its first set of schools. They are built on the Heanor Road, to accommodate 578 children, boys and girls. The architect was Mr. Tait, of Leicester; and the builder, Mr. Frederick Shaw, of Ilkeston.

The "Railway Age" reports that 766 miles of new American railways were laid in the months of January, February, and March last, as against 1,200 miles in the corresponding period of last year. It is estimated that an aggregate of 8,000 miles will be constructed this year.

GENERAL.

Professor Grimm has written an article in the *Preussische Jahrbücher* on "Raphael and the New Testament."

Sir Joseph Pease, M.P., has offered to erect a building for a free library in Darlington at a cost of 5,000*l.*

Messrs. Remington & Co. have published M. Jules Gourdault's "A Travers Venise," which originally appeared in *L'Art*.

Mr. Wakelam, of King's Lynn, has been appointed borough surveyor of Oswestry.

Mr. W. H. Mitchell, of Southampton, has prepared the plans for a new infants' school, to be erected by the St. Mary Extra School Board, Southampton.

Messrs. Crosby Lockwood, & Co. will shortly publish a book on "Saw Mills," by Mr. Bale, besides volumes on "Comparative Statics," "Lathe-work," &c.

Messrs. Borer & Dobb, of London Wall, E.C., have obtained first place in the limited competition for the new Congregational Church, Lower Edmonton.

The New Galleries of the Institute of Painters in Water-Colours in Piccadilly will be opened on the 27th inst. by the Prince and Princess of Wales.

The Belgian Government propose to contract a loan of 56,000,000 francs for the execution of public works in 1883 and 1884.

Additions are to be made to the Wesleyan chapel, Hyde Park Road, from plans by Mr. James Wilson, architect, 12 East Parade, Leeds.

A Report of the Glasgow School Board states that twenty-eight schools erected by the Board have cost (including sites) 399,644*l.*

The Management for the Loan Exhibition of Old Masters, Edinburgh, have already been offered over one hundred and fifty paintings, in addition to works which have been directly applied for.

A Litany Desk, designed by Mr. E. A. Ould, and carved by Mr. E. Griffiths, of Chester, has been presented to Chester Cathedral.

The Funds for the purchase of the Old Grammar School, Shrewsbury, for the purposes of a public library and museum, are now nearly subscribed, 450*l.* only remaining to be raised.

The Designs of Mr. George Baines, architect, Accrington, have been selected in open competition for new Baptist schools, Pole Street, Preston, and tenders for the work are to be obtained forthwith.

The Corporation of Preston have obtained the assent of the special committee of the House of Commons for their Bill to improve the navigation of the Ribble, and for the construction of docks.

A Public Meeting will be held on Monday at Newcastle-on-Tyne, to consider the raising of funds for the completion of the restoration of St. Nicholas Cathedral Church.

The West Riding Justices of the Peace have granted 3,600*l.* for the repair and enlargement of the Wakefield Court. The work will be begun early next month under the direction of Mr. J. Vickers Edwards, the surveyor.

"The Hawarden Castle," a new mail steamer intended for the South African service, has been completed by Messrs. John Elder & Co. The saloons have been completed from the designs of Mr. J. M. McLaren, architect.

Additions are to be carried out at the Governess's Home, Southport, according to the plans of Messrs. Maxwell, Tuke, & Hurst.

The Minister for Foreign Affairs at the Hague has announced, for the information of exhibitors at the International Exhibition at Amsterdam, that the Government make no charge for watching, sealing permits, or other Custom House formalities required with respect to goods sent from abroad.

Messrs. Phillips' Patent "Lock-jaw" Roofing Tiles have been selected for covering the towers of Rainhill Asylum, Liverpool, on account of their snow, rain, and wind-resisting properties, slates and ordinary tiles not being considered adequate to withstand the boisterous gales of so exposed a situation.

Mr. Shaw-Lefevre has stated that the competition for designs for the new buildings for the Admiralty and the War Office will soon be announced. But as the result is not likely to be arrived at soon, no vote will be taken for the erection of the buildings in the present session. A sum of 100,000*l.* has been inserted in the estimates towards the cost of the acquisition of the site.

Messrs. Trollope & Sons have completed four large panels in tapestry from the designs of Mr. A. S. Coke, and under the direction of Mr. G. T. Robinson. They are intended for Moy Hall, the residence of Mr. Mackintosh. The series represent four incidents in the history of the Clan Chattan, of which The Mackintosh is the chieftain—*The Battle of the Clans*, described by Sir Walter Scott in "The Fair Maid of Perth"; *The Treachery of the Comyns*; *The Tragedy of Bog-of-Gight*; and *Lady Mackintosh raising the Clan for Prince Charles Edward in 1745*.

CARLISLE.

For Additions and Alterations at the Workhouse Hospital, Carlisle. Mr. GEORGE DALE OLIVER, Architect. Quantities by the Architect.

Accepted Tenders.

C. & J. Armstrong, builder . . .	£1,650 0 0
Batey & Foster, carpenter and joiner . . .	854 0 0
Nanson, slater . . .	142 16 0
Bell & Thompson, plumber and gasfitter . . .	443 0 0
Ferguson, plasterer . . .	170 0 0
Denard, painting and glazing . . .	72 9 0
D. & V. Stanfield & Son, iron and smith . . .	37 12 2

CLAYTON-LE-MOORS.

For Building Pair of Semi-detached Houses, Clayton-le-Moors. Mr. GEORGE BAINES, Architect. Quantities by the Architect.

Wolstanholme, Rishton . . .	£1,400 0 0
Riley, Accrington . . .	1,392 0 0
Ramsbottom & Son, Accrington . . .	1,372 0 0
Cunliffe & Son, Accrington . . .	1,350 0 0
FOSTER, Clayton-le-Moors (accepted) . . .	1,330 0 0

DARLINGTON.

For Building Methodist New Connexion Church, Darlington. Mr. A. H. GOODALL, Architect. Quantities by the Architect.

Saul . . .	£4,569 18 0
Elliott . . .	3,740 0 0
Crawshaw . . .	3,368 0 0
Marshall . . .	3,332 9 2
Kitching . . .	3,300 0 0
Longley Bros. . .	3,171 17 6
Renshaw & Walker . . .	3,158 18 0
Snaith . . .	3,147 0 0
J. W. & M. McKenzie . . .	3,140 0 0
Wharton . . .	3,075 0 0
DOUGILL (accepted) . . .	3,020 9 0

DUNDEE.

For the Erection of Gate Lodge at Lyndhurst, Lochee, for Mr. Edward Cox. Messrs. JAMES MACLAREN & SON, Architects.

Brown & Son, mason.	
Mackie & How, joiner.	
Alexander & Law, slater.	
Brown, plumber.	
Lamond, plasterer.	
Total cost, £350.	

ERITH.

For Erection of a pair of Semi-detached Residences at Erith, Kent, for Mr. S. Hurdle. HENRY ROBERTS, Architect and Surveyor, 113 Lewisham Road, S.E. SLY, Greenwich (accepted)

FECKENHAM.

For Extension of Board Schools, Astwood Bank, for the Feckenham School Board. Mr. ERNEST DAY, Architect, Worcester.

		Allowance for Old Materials.
Garbutt, Malvern Link . . .	£1,169 0 0	£20 0 0
Kendrick, Worcester . . .	914 15 0	10 0 0
Bourne, Worcester . . .	890 0 0	15 0 0
Wells & Son, Worcester . . .	867 0 0	15 0 0
Dixon Bros., Worcester . . .	840 0 0	—
Tilt & Fisher, Bromsgrove . . .	800 0 0	—
Huins & Sons, Redditch . . .	740 0 0	10 0 0
Surman, Astwood Bank . . .	727 9 2	13 0 0
HUNLEY, Astwood Bank (accepted) . . .	571 0 0	17 0 0
Pollard, Astwood Bank . . .	560 0 0	20 0 0

GOSBECK.

For Restoration of Gosbeck Church, Suffolk. Mr. HERBERT J. GREEN, Architect, Norwich.

Smith, Ipswich . . .	£947 16 3
Saunders & Son, Dedham . . .	946 0 0
Gibbons, Crowfield . . .	911 1 2
GRIMWOOD, Weybread (accepted) . . .	714 8 6
Tooley, Ipswich, too late.	

HEADINGLEY.

For Additions to Beech Villa, Shaw Lane, Headingley, for Mr. Walker. Mr. JAMES WILSON, Architect, 12 East Parade, Leeds.

Accepted Tenders.

Thompson & Sons, mason . . .	£107 0 0
Rhodes Bros., joiner . . .	24 16 9
Thompson, plumber . . .	30 0 0
Total . . .	£161 16 9

HUNGERFORD.

For Additions to Buildings, Froxfield Vicarage, near Hungerford, for Rev. R. C. Stiles. Messrs. WEBB & TUBBS, Architects, 1 Blagrove Street, Reading.

KINGERLEE, Banbury (accepted) . . .	£100 0 0
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INVERNESS.

For Building a Villa, Southside Road, Inverness. Mr. ROBERT BLACK, Architect.

Accepted Tenders.

A. & M. Donald, mason . . .	£549 0 0
P. Cameron, carpenter . . .	397 0 0
McKenzie & Co., plumber . . .	106 14 0
Falconer, plasterer . . .	87 15 0
E. Cameron, slater . . .	57 17 0
Chisholm & Grant, glazier . . .	35 10 0
Rose Street Foundry, b. lls . . .	7 16 0
Total . . .	£1,241 12 0

For Warehouses in Dempsted Gardens. Mr. ROBERT BLACK, Architect.

Accepted Tenders.

Fraser, mason & carpenter . . .	£1,000 0 0
Mactavish & Mackintosh, ironwork and plumber . . .	180 0 0
Russell, slater . . .	41 13 0
Macdonald, glazing, &c. . .	18 0 0
Total . . .	£1,239 13 0

KEIGHLEY.

For Construction of Passenger Stations and Buildings on the New Line from Keighley to Thornton. CRABTREE BROS., Oxenhope (accepted) . £50,000 0 0

LIVERSEDGE.

For Erection of Two Semi-detached Villa Residences, Leeds Road, Liversedge, for Messrs. Payne and Illingworth, Heckmondwike. Mr. ALFRED E. RHODES, Architect. Quantities by the Architect.

Accepted Tenders.

Firth, mason . . .	£607 0 0
Smith, joiner . . .	272 0 0
Midwood, plumber . . .	39 0 0
Fawcett, plasterer . . .	140 0 0
Thornton, slater . . .	69 18 0

LLANGADOCK.

For Rebuilding and Enlarging Chapel, Vestry, and Dwelling House, Llangadock. Mr. T. THOMAS, Architect, West Cross, Swansea.

Walter & Johns, Morriston . . .	£1,061 0 0
Jones, Y-tradgynlais . . .	1,000 0 0
Brown, Thomas, & Johns, Llanelly . . .	964 0 0
D. Davies, Talley . . .	945 0 0
Phillips, Llanelly . . .	882 4 0
J. Davies, Llanwrtyd . . .	822 10 0
Thomas Bros., Llandilo . . .	813 0 0
Williams, Llandilo . . .	732 0 0
Morgan & Son, Mothvey . . .	630 0 0

LONDON.

For Rebuilding Two Houses and Shops on the site of Nos. 177, 179, and 181 New Kent Road, S.E. Messrs. GEORGE LANDSOWN & HARRIS, Warwick Street, Charing Cross, Architects.

Howard & Dorrell . . .	£1,770 0 0
Falkner . . .	1,740 0 0
H. & E. Lea . . .	1,718 0 0
Canning & Mullins . . .	1,630 0 0
Tarrant & Son . . .	1,628 0 0
Smith . . .	1,600 0 0
W. & F. Croaker . . .	1,576 0 0
Marland . . .	1,555 0 0
EDGLEY (accepted) . . .	1,363 0 0

For Construction of Sewers and Laying Down New Carriage-ways and Footways in Whitcross Street and in the Streets adjoining, in connection with the Whitcross Street, St. Luke's, Artisans' Dwellings Scheme.

Botley . . .	£16,389 0 0
Bell . . .	15,990 0 0
Turner & Sons . . .	14,000 0 0
Smith . . .	12,765 10 0
Kellett & Bentley . . .	12,658 0 0
Cook & Co. . .	12,650 0 0
Colepepper . . .	11,913 0 0
Killingback . . .	11,900 0 0
Nowell & Robson . . .	11,735 0 0
MOYLEM & Co. (accepted) . . .	11,250 0 0

For Laying Down New Carriage-ways and Footways in Kentish Town Road, Monte Video Place, and Great College Street, in connection with the Kentish Town Improvement.

Turner & Sons . . .	£6,809 0 0
Nowlem & Co. . .	6,150 0 0
NOBLE & ROBSON (accepted) . . .	5,985 0 0
Wheeler & Hindle . . .	5,785 0 0

For Alterations to Nos. 43 and 44 High Street, Hampstead, Messrs. EBBETTS & COBE, Architects, Savoy House, No. 115 Strand, W.C.

Nichols . . .	£163 3 6
Williamson . . .	125 7 6
Langley & Pinkham . . .	97 0 0
Steel Bros. . .	69 0 0

For Alterations and Additions to Premises in Noble Street, St. Luke's, for Messrs. George Farmiloe & Sons. Messrs. ISAACS & FLORENCE, Architects.

Roberts . . .	£811 0 0
Wells & Son . . .	785 0 0
CRABB (accepted) . . .	774 0 0

For New Warehouse, 193 Upper Thames Street, for Mr. J. Dale. Mr. F. CHAMBERS, Architect. Mr. M. King, Surveyor.

King & Son . . .	£2,463 0 0
Ashby & Horner . . .	2,425 0 0
Holland & Hannen . . .	2,300 0 0
Lee & Son . . .	2,300 0 0
Greenwood . . .	2,299 0 0
Conger . . .	2,243 0 0
Colls . . .	2,237 0 0
Grover . . .	2,147 0 0
Brass . . .	2,143 0 0

For New Warehouses, Nos. 196 and 197 Upper Thames Street, for Mr. J. W. Pimm. Mr. F. CHAMBERS, Architect. Mr. M. King, Surveyor.

Lee & Son . . .	£8,950 0 0
King & Son . . .	8,698 0 0
Ashby & Horner . . .	8,544 0 0
Holland & Hannen . . .	8,183 0 0
Conger . . .	8,132 0 0
Greenwood . . .	8,131 0 0
Colls . . .	7,959 0 0
Brass . . .	7,783 0 0
Grover . . .	7,519 0 0

For New Offices, &c., for Messrs. Carter, Paterson, & Co. 128 Goswell Road. Mr. WILLIAM EVE, Architect, 10 Union Court, Old Broad Street, E.C.

Spencer & Co. . .	£616 0 0
Downs . . .	463 0 0
Higgs . . .	460 0 0
Rowe . . .	450 0 0
Harris & Wardrop . . .	394 0 0
D. D. & A. BROWN (accepted) . . .	355 0 0

For Erection of Stable, for Messrs. Carter, Paterson, & Co., 128 Goswell Road. Mr. WILLIAM EVE, Architect, 10 Union Court, Old Broad Street, E.C.

Harris & Wardrop . . .	£863 0 0
Higgs . . .	810 0 0
Downs . . .	727 0 0
D. D. & A. BROWN (accepted) . . .	720 10 0
Deduct if old roof is retained.	
Harris & Wardrop . . .	£105 0 0
Higgs . . .	90 0 0
Downs . . .	50 0 0
D. D. & A. BROWN (accepted) . . .	60 0 0

LONDON—continued.

For the Erection of a Block of Printing Offices in Fetter Lane, E.C., for Messrs. R. H. Burt & Co. Messrs. BROWN & ELLIS, Architects. Mr. W. B. Brown, Surveyor.

Dove Bros. . .	£13,275 0 0
Roberts . . .	11,972 0 0
Marland . . .	11,585 0 0
Rider . . .	11,268 0 0
Conger . . .	11,088 0 0
Ashby Bros. . .	10,987 0 0
Colls & Son . . .	10,885 0 0
Lawrance . . .	10,832 0 0
Brass . . .	10,787 0 0
Greenwood . . .	10,771 0 0
Macey . . .	10,596 0 0
Nightingale . . .	10,572 0 0

For Erection of Bakery at the Workhouse, Marloes Road, Kensington, W., for the Guardians of St. Mary Abbots, Kensington. Messrs. A. & C. HARSTON, Architects, 15 Leadenhall Street, E.C.

Warr. . .	£687 0 0
Martin & Goddard . . .	546 0 0
Egan & Co. . .	543 0 0
Seward . . .	464 0 0
Nightingale . . .	463 0 0
Ridout (informal) . . .	447 0 0
Hunt & Challis . . .	441 0 0
Reeves . . .	423 0 0
BOLDING (accepted) . . .	287 0 0

Ovens, Machinery, and Fittings.

SMITH & SON (accepted) . . . 448 0 0
For New Sanitary Fittings to the Infirmary, Marloes Road, Kensington, for the Guardians of Kensington. Messrs. A. & C. HARSTON, Architects, 15 Leadenhall Street, E.C.

Jeffrey & Burton . . .	£2,314 0 0
J. & F. May . . .	1,250 0 0
Lucas & Son . . .	1,240 0 0
Bolding . . .	1,227 0 0
Jeakes & Co. . .	1,172 7 6
Crappier . . .	989 0 0
Slacker . . .	878 0 0
CLARK, BUNNETT & Co. (accepted) . . .	850 0 0

NOTTINGHAM.

For Erection of Three Dwelling-houses, Hyson Green, Nottingham. Mr. A. H. GOODALL, Architect. Quantities by the Architect.

Greenwood . . .	£874 0 0
Hewitt . . .	860 0 0
Collison . . .	799 0 0
Bott & Wright . . .	780 0 0
Whitton . . .	742 0 0
Cooper . . .	733 0 0
Stainforth Bros. . .	729 0 0
Ireson, Wade & Gray . . .	725 0 0
Morrison . . .	718 0 0
Price . . .	680 0 0
Cuthbert Bros. . .	675 0 0
SCATTERGOOD (accepted) . . .	645 0 0

For the Erection of a Warehouse, Hyson Green, Nottingham. Mr. A. H. GOODALL, Architect. Quantities by the Architect.

Hewitt . . .	£725 0 0
Greenwood . . .	706 0 0
Morrison . . .	684 0 0
Cuthbert Bros. . .	680 0 0
Cooper . . .	669 0 0
Bott & Wright . . .	665 0 0
Stainforth Bros. . .	659 0 0
Collison . . .	653 0 0
Ireson, Wade & Gray . . .	645 0 0
Price . . .	645 0 0
SCATTERGOOD (accepted) . . .	630 0 0

ROCKSHAW.

For Lodge, Rockshaw, near Merstham, Surrey, for Mr. W. Gardiner. Messrs. WEBB & TUBBS, Architects, 1 Blagrove Street, Reading.

Gray, Reigate . . .	£735 0 0
Thompson, Caterham . . .	694 0 0
KINGERLEE, Banbury (accepted) . . .	655 0 0

For Additions to Mansion, Rockshaw, near Merstham, Surrey, for Mr. W. Gardiner. Messrs. WEBB & TUBBS, Architects, 1 Blagrove Street, Reading.

Gray, Reigate . . .	£1,173 11 8
Kingerlee, Banbury . . .	990 0 0
Thompson, Caterham . . .	956 0 0

SHELTON.

For Building Infants' Schools in connection with St. Mark's National Schools, Shelton. Messrs. R. SCHREINER & SONS, Architects. Quantities supplied.

Clark, Hanley . . .	£268 0 0
Barlow, Stoke-on-Trent . . .	850 0 0
Ellis, Hanley . . .	849 0 0
Ogden, Hanley . . .	832 13 0
Cornes, Hanley . . .	815 0 0
Bowden, Burslem . . .	813 10 0
H. & R. Inskip, Longton . . .	791 0 0
Gibson, Tunstall . . .	669 0 0

TILEHURST.

For Boathouses, Tilehurst, near Reading, for Messrs. Hawkins. Messrs. WEBB & TUBBS, Architects, 1 Blagrove Street, Reading.

Woodroffe, Reading . . .	£100 0 0
Kingerlee, Banbury . . .	80 0 0
TALBOT, Caversham (accepted) . . .	60 0 0

Wet Boathouse.

TALBOT, Caversham (accepted) . . . £50 0 0
For Stables, at Tilehurst, near Reading, for Messrs. Hawkins. Messrs. WEBB & TUBBS, Architects, 1 Blagrove Street, Reading.

KINGERLEE, Banbury (accepted) . . .	£235 0 0
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For Billiard-room, Tilehurst, near Reading, for Messrs. Hawkins. Messrs. WEBB & TUBBS, Architects, 1 Blagrove Street, Reading.

KINGERLEE, Banbury (accepted) . . .	£290 0 0
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For New Laundry and Alteration to Hotel, Tilehurst, near Reading, for Messrs. Hawkins. Messrs. WEBB & TUBBS, Architects, 1 Blagrove Street, Reading.

KINGERLEE, Banbury (accepted) . . .	£200 0 0
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For New Billiard-room, Wellington Club, Reading, for the Directors of the Conservative Club. Messrs. WEBB & TUBBS, Architects, 1 Blagrove Street, Reading.

Pegler	£461	0	0
Winter	454	17	0
Lewis & Son	435	0	0
Strong	440	0	0
Woodroffe	410	0	0

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For Erection of Masonic Hall, Woolston, near Southampton. Mr. W. H. MITCHELL, Architect.

Stevens & Sons	£1,450	0	0
Bunton & Bone	1,405	0	0
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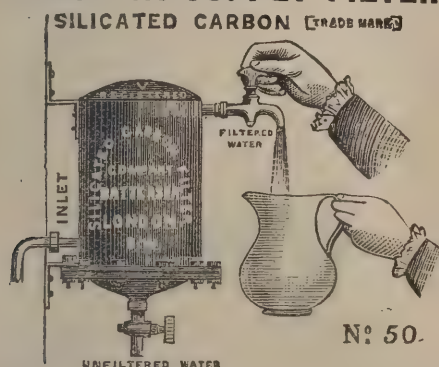
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Messrs. WEBB & TUBBS, Architects, 1 Blagrove Street,
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Simmons, Reading	£335	0	0
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Wernham, Reading	308	10	0
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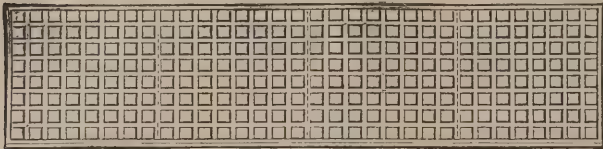
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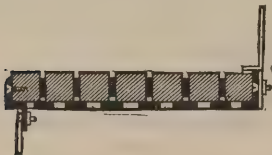
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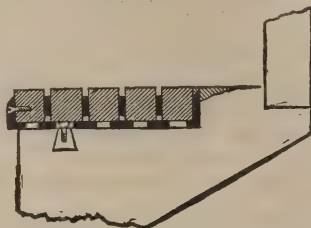
No. 1.—Plan of Tread showing Cube Pattern.

Each Tread is so constructed that the wooden blocks of which it is composed can be removed by taking off the brass or iron nosing of the tray, so that when the outer edge of the wood is worn, the blocks can be taken from the front and those next the riser (which will be quite intact) substituted. The worn blocks, after being reversed, are slid into the position next the riser. This at once gives the tread the appearance of being quite new, and ready for prolonged wear. When in their turn the nosing blocks again become worn, the same operation can be effected by transposing the unused blocks from the sides of the tread to the front, and so on until all are in turn utilised. Finally, when in the course of years the wood is worn out, the trays can be refilled at a very small cost; and if they should not require entire re-filling, can be re-nosed with new blocks for a few pence. Skilled labour is not required in removing or transposing the blocks. These advantages are so obvious that remark is superfluous, and the many years the Wooden-block Treads have proved their efficiency, places the durability of this construction beyond doubt. It has already been adopted by some of the leading Architects and Engineers. The Patentee generally uses Oak, Elm, or Teak, in these Treads, but, if an exceptionally durable Staircase is required, employs "Jarrah" (an Australian mahogany of extreme hardness), samples of which will be sent on application.

No. 3.—Section of Tread showing Iron Risers.



No. 6.—Sect. of Worn Stone Step nosed with Patent Tread.



No. 8.—Section of Tread reversed, the worn portion underneath, and the new face presented for traffic. In this case the original level is maintained by iron grids that fit into the channels on the underside.



These Treads can be fixed to Stringers of Wood or Iron, can be used for Spiral or Winding Staircases, and can be entirely removed without disturbing the Risers. The Trays which contain the wooden blocks can be made of either wood or cast iron, the latter being, of course, superior. In either case they are in themselves complete, and only require wood or iron stringers to make a finished staircase. If necessary they can be constructed with strong lugs to build into wall, and fix like ordinary stone steps, only being less than one quarter the weight. In this case the balusters are fixed in sockets cast on the outer edge of trays. Particulars to be obtained from the Patentee, at the Works.

W. H. L. & Co. also desire to call the attention of Architects, Engineers, and general consumers to their large stock of Rolled Joists and Plates, from which Girders can be made up at the shortest notice. Drawings and Sections, with the strengths calculated, forwarded on application. Cast-iron Columns, Stanchions, and every description of Builders' and Contractors' Iron Work supplied.



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The Architect.

A NEW SCHOOL OF ARCHITECTURAL TRAVELLERS.



THE paper which was read before the Architectural Association a fortnight ago, on the subject of "Italy," by a young member who had spent a month or two in that sunny land by way of a trip "in the spring of 1880," is one which we cannot pass over without a few words of comment; and in order to relieve the apprehensions of the author, as well as of such of our readers as

admire his moral courage, we beg so far to anticipate as to observe that we have nothing but commendation to offer to Mr. BAGGALLAY for what we regard as one of the most promising productions of the current architectural year.

The remark may be made in passing, we hope without giving offence, that it seems to be one of the many useful purposes of our junior architectural Society to afford certain opportunities for the development of practical professional enterprise, whether of thought or of action, which the senior Society is rather disposed to deny to the professional world. This must have struck many thoughtful men amongst us more forcibly than usual, perhaps, during the last three or four years. No one, of course, would expect (although, if we were rigidly questioned, we might after all not find it so easy to say why) that the Royal Institute of British Architects should devote one of its few and ceremonious sittings to hearing an account of a young man's trip through Italy. A trip through Sweden, or a journey in the Himalayas, or a week spent in Tunis, is much more to the point; but Italy has been exhausted long ago, and nothing can possibly remain to be said about its buildings, either ancient or modern, any more than about its thousands of pictures and statues and miscellaneous articles of *vertu*; for are they not all for ever disposed of in the teeming pages of MURRAY? Nevertheless, if anyone would wish to see reduced to a concise and comprehensive report the impression which a visit to the most interesting of all countries is calculated to leave upon the intellect and imagination of a typical young architect of the present moment, and will condescend to read it in a weekly journal instead of the "Transactions" of a learned Society, we can recommend Mr. BAGGALLAY's paper most sincerely and most strongly, as being, in our opinion, precisely what is wanted just now by those young and rising men who are to be the leading architects of England five-and-twenty years hence. In other words, the tide of our student-travel has once more turned in the direction of Venice, Florence, and Rome; and, be it observed, the views which will now be accepted of the multitudinous examples of architectural art there to be contemplated are as different from those which were received thirty or forty years ago as, in short, such a paper as Mr. BAGGALLAY's is different from the descriptions given by men like Sir DIGBY WYATT and Mr. STREET.

The history of English architectural travel may be said to have begun in 1802. In that year, as everyone knows, the adjustment of the Peace of Amiens allowed our islanders the opportunity, denied to them for many years before that time, of journeying all over Europe. Amongst other things, the Grand Tour architectural was at once instituted, and, although the chronic warfare of the age too speedily resumed its course, yet, after Waterloo had finally brought it to a close, the Grand Tour remained as a permanent institution, and our young architects—there were not so many of them then—went as regularly as clockwork, and almost as leisurely, through France to Italy, and through Italy to Greece, until Cockney taste, gradually purified by this slow process, should be completely refined on the summit of the Athenian Acropolis, retracing the route to smoky London charged to the full with reminiscences, not so much of the wonderful cities of the vigorous renaissance world of 300 years ago as of the mythology of PALLADIO, MICHAEL ANGELO, VITRUVIUS, and PHIDIAS, the right divine of "the five orders of architecture," and the mysteries of geometrical volutes, *entasis*, conic sections in

extremis, and *scamilli impares*. This was the end of architectural travel half a century ago.

The time came next when English sentiment reverted to baronialism, and so passed on to Gothicism; and travel therefore changed its views to correspond. Mediæval France, mediæval Germany, mediæval Italy itself, and at last mediæval Spain, drove out of sight more and more effectually the remains of the now despised *Cinquecento*; and as for Greece, English architects had ceased to know it, had "cut" it, in fact, dead. PHIDIAS had retired for ever into the British Museum. VITRUVIUS was voted a delusion and a snare. MICHAEL ANGELO was chiefly known as a muscular sort of person, "of very bad taste in architecture." The name of PALLADIO was suggestive of the royal compo statue at King's Cross washed away by the rain, and the dandy cement elevations of NASH in the Regent's Park, painted in four oils every three years in terms of the lease.

Sketching, under the *régime* of mediævalist travel, has been, as everybody knows, prodigiously in the ascendant. Not that the sketch-book was neglected in the old days of classic study; on the contrary, the columns of Jupiter Stator, the ruins of the Parthenon, the caryatides of the Erechtheum, the very dome of the Pantheon, were re-delineated and re-measured by every new comer, as if they had never been discovered before; but, when the thousands of piquant "bits" of all kinds of building which pervade old Continental towns were made the objects of worship, it is easy to see how the traveller's sketching came to be the sole index of his merit and the continual dream of his existence. In fact, it may be said with no little truth that the sketching of forms became the rival of the study of design, and that the architectural tourist often degenerated into the mere faddler with picturesque drawing, with whom quantity of amusement was of much more moment than quality of education, and the indulgence of a kind of coarse poetic sentiment vastly more important than all the cultivation of the refinements of grace. Hence it is, indeed, that at the passing moment the art of delineating the titbits of old buildings in masterly freehand has become so exquisite an accomplishment as to give a specific direction to English architectural designing, and not only competition perspectives are exhibited, but the edifices they represent are actually built, in a fashion of artistic composition which is sometimes, speaking critically, scarcely architectural at all, being pictorial enough, no doubt, and histrionic enough, but neither quite academical nor quite structural, and therefore wholly disappointing. But this is scarcely the subject we have in hand.

It is necessary, however, to make some such allusions as these in order to direct attention to the circumstance that Mr. BAGGALLAY, as we venture to think, represents a new school of architectural tourists. He has done his sketching, doubtless; but he has much more done his studying. Not that he pretends to have accomplished in the course of so hasty a "trip"—as he very properly calls it—anything like such an exhaustive review of the architecture of Italy as the old classic traveller, or the more recent Gothic explorer, may be considered to have so laboriously achieved. The new school of students is to be a sort of railway-speed school, a quick-discerning and somewhat superficial school, keen-witted rather than profound, clever rather than learned, but wholly practical instead of scholastic, having for its purpose the businesslike endeavour to grasp the motive of the manifestation as a whole, and to attain to an understanding of the mode of working which shall be in no way whimsical or fantastic or pedantic, but altogether utilitarian and workmanlike. In this view of the case we find Mr. BAGGALLAY speaking to his fellow-students of the Architectural Association in language like this: "I do not propose to act the showman, telling you in guide-book fashion that in such and such a town this and that building have such and such features of interest, but rather to attempt a short *description of those features which made most impression upon me*; and in the fear of failing to interest you by what I have to say, I have borrowed from my friends a number of sketches which are hung upon the walls." This, we repeat, seems to be very much the right way to deal with the case at the present moment. In so far as classical style is to be revived in England within the next twenty years, it must be done, not for the use of the Academy, but for the practice of the drawing-table. The five orders are entirely out of date. PALLADIO, VIGNOLA, CHAMBERS, are as dead as BATTY LANGLEY. That MICHAEL ANGELO was a person "of very bad taste in architecture" nobody will care either to assert or to deny. All the editions of VITRUVIUS

may go for waste paper. CALLICRATES observing the acanthus sprouting up around the basket on the maiden's grave will call up the smile of the cynic rather than the tear of the academician. What Englishmen want nowadays, vulgar and sordid as it may be in the eyes of the transcendental, is something that will work into good commonplace English design, without making the head ache or the heart either. A young man like Mr. BAGGALLAY does well to run through Italy—not to crawl through it—in search of this, and the young men of the Architectural Association do well to cheer him to the echo when he gives them a straightforward, workmanlike account of what he found. We have had almost enough of the students who sketch a great deal and see but little; we are ready now for some of those who, while sketching or not, as they please, see everything.

ART AND ARTLESSNESS.

BY LEWIS F. DAY.

WHENEVER a point of art is the subject of discussion, the difficulty of coming to an understanding is increased to an incalculable degree by the different meanings attached by the speakers to the terms it is necessary to use. To start with definitions would not greatly help us. Even if adversaries could for the sake of argument bring themselves to accept one meaning, we could not go far in the way of defining without stumbling upon other words standing equally in need of explanation. What a flood of light would be let in upon the question of decoration, could we but agree as to what is meant by the term "conventional"! An Englishman understands by conventional treatment such a rendering of natural forms as may be consistent with the decorative character of art. It implies to him that self-restraint, that intelligent selection, that recognition of the material in use, that regard for the position of the work, without which ornament is not worth the name of ornament. To a Frenchman, on the contrary, it stands for all that is hopeless in art. Nothing remains to be said of that which he has stigmatised as *de la convention*—he has expressed once for all his supremest contempt for it.

Nor is this merely a matter of nationality. It depends to a very great extent upon what is meant by conventional. Of course not all Englishmen are agreed as to what they understand by the word, nor all Frenchmen probably; but there is in its different interpretation in the two countries an explanation of the respect, as of the contempt, in which it is held. The continental use of the word is perhaps the more exact. The conventional is that which has come to be accepted, and, as a matter of fact, little or nothing is universally accepted until it is effete. What has been accepted becomes, therefore, insufferably tedious in modern art. Nor is there any hope or promise in it. The French artist is not far wrong in identifying it with stagnation. On the other hand, we find that it is mainly in the work of certain periods and of certain peoples that the principles which many thinking artists believe to underlie decorative art are found to be generally obeyed. In endeavouring to explain those principles, concerning which they have come to some sort of a general understanding or agreement, they adopted, in an evil hour, the term conventional to express that quality or kind of treatment which they considered apt to the purpose of ornament. But the elusive spirit of design was less easy to grasp than the forms in which it was embodied, and the cut-and-dried character of the examples adduced by way of illustration led to the supposition that the conventional was indeed the trite, the literal meaning of the word lending itself to the confusion.

There is little doubt but that the verdict of artists on conventionality is mainly according to their interpretation of the term. If by conventional ornament we mean perpetual variations on the same old tunes, tunes long since played out; if we mean adherence to the ancient types; if we mean imitation and mimicry, and a bigoted belief in the letter of the law as it was in the days that are happily past, only a Tory of the "good old" type (may we say without irreverence the "crusted" type) can consistently belong to the party of "convention." If, however, what we accept as conventional is rather the spirit in which in the past the masters of ornament accepted nature, always as guide, and inspiration rather than a "prompter," really reverencing nature most deeply—aye, and following her most truly—in that they were not content to copy, without thinking,

the forms nearest to hand, nor imagined that what she made fit for her purpose must, without modification, perforce be fittest for their very different purposes, then it seems hard to understand how ornament can be decorative without being conventional. A fitter term might be found for it, no doubt—myself I prefer to use the word "apt"—but in discussing the conventional we cannot ignore the current interpretations of the word, and the last given is as certainly what one party mean by it as the first is what their opponents understand.

One can scarce conceive of architectural ornament which is not treated in a manner more or less modified by considerations altogether apart from the natural forms on which it may have been founded. Even the human form, with which less liberty may safely be taken than with any other of nature's works, is not ready-made to the hand of the sculptor; and the great works of the masters, to which we accord the title of "monumental," are so in virtue of a something which was not in the model of the sculptor, but in his art. Call this quality what you will—conventional, traditional, monumental, ideal, artistic—something there is in all applied art (in all art for that matter, but we are speaking here more especially of decorative and ornamental art) which is, not contrary to nature, for it belongs to human nature, but non-natural in the sense that it is not borrowed directly from natural objects.

The reaction against the affectations of art that characterised the early part of the present century came not a moment before it was needed, and we owe all gratitude to the men who led opinion back to the almost forgotten paths of nature. It was only natural that in revolutionary times there should be excess. Now that the heat of the struggle is over, and all that was traditional in art is in danger of becoming extinct, it is time that we bethought ourselves that not all of these traditions were pernicious—perhaps none of them in themselves—for, whatever of perversion or degradation they may have suffered, they represent the embodiment of artistic experience in all time and among all nations. The masters must be presumed to have known something. If there was at one time a danger of artificiality in art, the danger now lies in the opposite direction of naturalism—a naturalism which assumes that a copy of nature is in itself a work of art, ignoring altogether the necessity of art on the part of the artist, calling it indeed by any title which will sufficiently express his contempt for it.

Nothing in art is easy, except to such as have a natural faculty in that way. It is not easy to paint a good study from nature, but it does demand ability of a lesser kind to succeed in that comparatively rudimentary effort than to paint a picture in which there is composition, unity, style, and all that goes to make art. In like manner, the mere painting or carving a sprig of foliage is within the reach of a half-taught amateur; but to adapt that foliage to its position and purpose, to design it into its place, and to treat it after the manner of wood, stone, stained glass, or what not, demands not only thought and natural facility but technical training. It is easy to ridicule conventionality, if it is to be so called; but there has not yet been produced any decoration worth mention in which a more or less non-natural treatment has not been adopted. In other words, the artist has not hitherto been able to dispense with art. Certainly mere sketching will not supply the place of that of which it is only a very small part.

Those who feel the need in decoration of a quality at which the modern nature-worshipper delights to scoff, will feel disposed to pray that they may be preserved from some of their allies. The late high priest of conventional ornament did not indeed reject all that was natural, but he considered ornament by so much the worse according as it could be traced to a natural source. His followers appear to have proceeded on the theory that to emasculate a natural form was to fit it for ornamental use, and so at last was evolved a style of diagram (it cannot be called design) which, although it was certainly more nearly akin to the science of botany than to the art of ornament, more than justified the ridicule of the naturalists. But it is no more just to take this childish work as representing conventional design than it would be to put forth the production of a feeble amateur as an example of naturalism. Compare the best ceramic painting of Sevres with the best of Ancient Greece or China or Japan; compare the work of PALISSY with Persian lustre ware or Hispano-Moresque pottery, and who would not choose the more conventional art?

I am not contending for the word conventional, but for the fit treatment of ornament—a treatment which men persist in

calling by that title, more especially when they want to swear at it. We cannot afford to let go our hold of that, by whatever name it is to be called, which distinguishes the decorative art of the best periods and the greatest masters from the crude attempts of those who have not yet so much as grasped the idea that there is in art something more than a dishing-up of the raw facts of nature.

It remains to be proved that the naturalistic artist is more true to nature. He professes, indeed, to follow nature, but is he not rather dragging nature into the dust? There is a wider view of nature which includes human nature, and that selective and idealising instinct which is natural to man. It is one thing to study nature, another to pretend that mere studies from nature are works of art. In no branch of art has it ever been held by the masters of it that nature was enough. It is always the tyro who is overpowered by the model before him; a master of his craft compels it to his special purpose. The poet, painter, sculptor, architect, musician, actor, inasmuch as he is an artist, *conceives* where others *crib*. "Lor! how natural," says the rustic. Thinks the connoisseur to himself, "What perfect art!"

THE BUILDING EXHIBITION AT THE AGRICULTURAL HALL.

(Continued from page 246.)

THIS exhibition, as we intimated in our last, closed on Saturday evening last, and is generally pronounced to have been a success. It was visited by a great many of the profession, and the general attendance was good. Most of the exhibitors with whom we conversed appeared satisfied with the results, and we believe the actual amount of business actually negotiated was in excess of what was anticipated. A large number of the exhibits will be removed to Birmingham, where Mr. SHRAPNELE opens the second building exhibition in the Midland metropolis on the 30th inst. It may be mentioned that he was presented with an illuminated address by the exhibitors at Islington, expressive of their satisfaction at the way in which the arrangements were conducted. We now append an account of the remaining exhibits that we consider worthy of comment.

Occupying a central position in the body of the hall, Messrs. STEVEN, BROTHERS & Co., of Upper Thames Street, and Milton Ironworks, Glasgow, had a large collection of iron goods, which was as diversified in its detail as the ground area it covered was extensive. In builders' ironwork were to be seen most articles required in the trade, from a common gutter-pipe to a highly-ornamental baluster or spiral staircase, the designs of many of the exterior pieces, such as rain-water heads, finials, &c., being remarkably good. In constructive ironwork this firm during the last few years has taken a leading position, and many notable public works have emanated from their foundries. In interior appliances they are equally well to the fore, the collection of register grates, stoves, &c., shown here embracing a wide range as to quality and price. Kitchen ranges are also a speciality with the firm; and their highly-finished close range, with every modern improvement, ranks amongst the best manufactured. The cast-iron enamelled bath is another item promoting domestic comfort to which they have paid much attention, and a new one shown here for the first time possesses a veritable improvement, in the fact that the waste is cast with and made a part of the bath itself, instead of appearing as a separate pipe or outlet. A range of stable fittings formed another prominent object in the stall, which as a whole reflected great credit on the firm.

A considerable display of wirework for both building and horticultural purposes was made by Messrs. JEFFERY & Co., 115 Oxford Street. The builders' requisites included a collection of the screens and sieves used by the operative in preparing material, &c., for his work; guards for greenhouses and skylights, &c.; a very good specimen of a cheap "lean-to" greenhouse, made so as to be extremely portable and easily erected or taken down; and a large collection of horticultural wirework of great diversity. There was also an extensive assortment of garden seats, tables, and similar appliances.

The popular little "BISCHOP" gas-engines of 2 and 4 h.p., to which we have often adverted in these columns, were shown by the proprietors, Messrs. J. E. H. ANDREW & Co., engineers, of Stockport.

Messrs. STUDD, ABRAHAMS & Co., engineers, of Kettering, exhibited a combined mortar mill with engine and boiler with a 6-foot pan, and a mill only with a 7-foot pan. The mills of this firm have advantages over those mills in which the pans revolve. When the pan in the ordinarily-constructed mill is driven, its weight, together with that of the false bottom and roller, drives the wheel and spindle, and the materials when mixed are carried on a toe-step bearing under the pan, which wears very rapidly, and, being in an awkward position, is often a cause of trouble and expense. In those exhibited by Messrs. STUDD, ABRAHAMS, & Co. this bearing is dispensed with, and the inventors claim that their mills will run for years without adjustment. Each mill had two pairs of scrapers, which turn the mortar over twice in each revolution, and also discharge it mixed direct into barrow or truck.

The Woolpit Brick and Tile Company, Limited, Woolpit, Suffolk, had an excellent collection of their manufactures, consisting of dark red facings, light red and hard red facings, a variety of white facings, white moulded and white rubbers, &c. The productions of this firm are well known in the trade as being of good and trustworthy character.

The Æolus Waterspray and General Ventilating Company, Limited, 235 High Holborn, attracted considerable attention with this comparatively new ventilator, of which several examples were shown. They also exhibited a patent multi-tubular ventilating stove, heated by an atmospheric gas-burner in shape like a gridiron, the rows of jets burning between the hot-air tubes, the fresh air being drawn from the outer atmosphere, and heated in its passage through the tubes before it is discharged into the apartment.

Messrs. THOMAS SMITH & Co., Canal Potteries, Old Kent Road, S.E., were present with a good representative display of their productions, which comprise all kinds of sanitary ware in brown stoneware, as well as terra-cotta. The collection also included several samples of chemical apparatus and water filters. Domestic stoneware in white, glazed sinks and kindred appliances were good features in the exhibit, and their terra-cotta chimney tops, terminals, &c., looked equally well.

A collection of the numerous articles coming under the head of mill furnishings was shown by Messrs. A. LUSTY & Co., engineers, of Elthorpe Road, N., who also exhibited some very good and moderate-priced wood-working machinery, including a hand-power band-sawing machine, mortising machine, band and circular saws, &c.

Builders and cabinet-makers' brass foundry was well represented by the old-established firm, Messrs. WM. UDAL & Co., Bromsgrove Street, Birmingham. The collection embraced a large assortment of door and lock furniture in enamel, brass, glass, china, wood, &c., many of the designs being of most artistic character. In the cabinet department were examples of the Chippendale, Queen Anne, Mediæval, and other styles. There was a variety of stable, carriage, and window fittings, and also a collection of fire-irons, dogs, and fire-brasses of the present style. The firm also exhibited BRUCE's patent fanlight opener, which is of simple and effective construction for locking, opening, and closing all kinds of ventilators. It can also be applied to doors, and the appliances to which it is fixed can be secured at any angle by simply turning the set screw. It can also be arranged to open any number of lights, at whatever elevation they may be fixed.

Another collection of general brass-foundry goods, covering a wide area as to uses, and containing some meritorious examples, was shown by Messrs. YOUNG & BUSS, builders' ironmongers, of Blandford and Blenheim Streets, W., supplemented by a variety of electric bells, burglar and fire alarms, &c., of the usual character.

The Belfast Wire Works and Patent Felt and Grease Manufactory (Mr. JOHN ROGERS), Victoria Street, Belfast, sent an interesting assortment of felts for building and other purposes. They included roofing, sheathing, and inodorous felts, and a damp course, or foundation-felt. There was also a hair-felt for covering steam pipes and boilers. A varnish specially adapted for felts, wire web for manufacturing purposes, wire netting, a variety of wire shop-window guards, &c., figured amongst the display.

Messrs. W. & R. LEGGOTT, Charles Street, Bradford, exhibited their fanlight-opener, worked by a continuous cord, and adapted to many kinds of ventilators, skylights, fanlights, &c.

MAIGNEN'S "Filtre Rapide," 22 and 23 Great Tower street, adapted to the filtration of water on a large scale, for

wines, spirits, &c., and for general domestic purposes, was shown by the inventor in a variety of forms. Mr. MAIGNEN embodies the principle of softening water, wherever necessary, with that of filtration, all of which is accomplished by means of the one medium he employs, which is mixed according to requirement, and the filters being made in loose sections, the whole can be cleaned, the filtering medium altered or replenished at any moment with absolute ease, and by the most inexperienced person.

A profusion of appliances connected with domestic fittings in hardware was shown by Mr. WM. BURLEY, Tower Buildings, London Wall, who claims a speciality for such appliances. They embraced portable electric bells, requiring no fixing, most useful for invalids, &c., all kinds of electric bells and burglar alarms, and safety alarm bolts, applicable to any kind of door, &c. Improved blind furniture, and YOUNG'S patent cord hold-fasts, that have obtained a large sale, were amongst the exhibits, and window latches, sash fasteners, and other articles helping to attain security and ventilation.

Mr. JOHN STONE, of Ulverstone, was present with samples of his well-known revolving shutters, which do not require detailed description here. We, however, desire to call attention to his patent safety hoists, an admirable invention for the prevention of accidents in connection with well-holes, &c., which cannot be too highly recommended, when the number of accidents that annually occur from trap-doors and similar openings being left unguarded are considered. The hoists are so arranged that on their passing each opening revolving shutters or sliding doors working automatically with the hoist itself open and close them. A provision is also made where it is not necessary to close the openings with every passing of the hoist, to put this arrangement out of gear by simply altering the position of a lever fixed on the ground floor.

The Silicate Zopissa Composition and Granitic Paint Co., Fish Street Hill, E.C., exhibited several specimens illustrating the value and uses of their invention as applied to bricks, plaster, panels, and textile fabrics, and similar examples made with a colourless liquid, Zopissa, showing its non-porous attributes. Samples of the effects of their granitic paint as applied to wood or iron were also shown, as well as others specially prepared for naval, architectural, colliery, and engineering purposes, for which they claim several advantages.

An excellent liquid metal polish, suitable for cleaning all kinds of metal goods, was shown by Messrs. J. BOCHLEN & Co., 37 Wallbrook, E.C.

MESSRS. BRAZIER & SON, 106 Blackfriars Road, S.E., exhibited their patent deodorising self-acting water-closets, and other kindred appliances. The deodorising closet is offered to the public as a substitute for the old pan closet at about half the cost. It is easily fixed and requires no metal-work under the seat, while a simple arrangement secures the admission of an aromatic or deodorising material to enter the closet every time it is used.

An exhibit of a scientific character was contributed by the Galvano-Mercurial Silvering Company, Wells Street, Hackney, who introduced specimens of daylight-gas, and electric-light reflectors, and footlights, and basement reflectors, including photogenic and scientific appliances for increasing the power of light, either artificial or natural. A new vitrified material named "opero-sectile," and another, "albatrine," are used in connection with a new process for super-seding glazed tiles or paint for basements, walls, ceilings, &c. The exhibit also comprised a variety of articles, including some models from the Gas and Hydraulic and General Engineering Co., of Winnipeg, Canada, connected with the saving of life from fire, extinguishing fires by gravitation and the ordinary means, fireproof cloth, firemen's uniforms and equipments, fire-engines, &c.

A new firm of aspirants connected with the decorating trade—the Patent Embossed Tapestry Co., who at present have only temporary offices at 117 Chancery Lane—sent an assortment of their productions, which they term "permanent embossed tapestry for wall decorations, &c." We shall not at present enter into a further description of the material, which we leave for a future occasion.

MESSRS. SMITH & TURNER, of Bartholomew Close, E.C., contributed BEN TURNER'S patent adjustable regulating door-springs, an improved adjustable slam hinge, various window catches, bolts, and casement fasteners. They also exhibited a number of sanitary goods, including lavatories fitted complete,

lavatory basins, Bramah and other closets, butler's sinks, baths, and bath and other brass fittings.

The Torbay and Dart Paint Company, Limited, whose works are at Dartmouth, were well abreast of their competitors with their specialities. Torbay paint is too well known to need further comment, and the fact of its being used so extensively by the Government for the dockyards and War Departments, Colonies, &c., is a good proof of its value.

Mr. CHARLES WOOD, Shirland Road, Paddington, exhibited a most extensive collection of bricks, tiles, terracotta samples, and many other articles composed of burnt clays that enter into the requirements of the building trade. The exhibits included the blue and red Staffordshire goods of the Walsall Wood Colliery Company, LOCKHART'S Luton bricks, the Hathern Station Brick Company's specialities in syenitic stone, comprising window-heads, sills, coping, flagging, domestic goods, &c., as well as a good collection of terracotta ware of varied character from the same works, which helped to make the exhibit in its combined form not the least attractive in the hall.

The Antiseptic Apparatus Company, 46 Queen Victoria Street, E.C., and Bermondsey Street, S.E., showed their patent antiseptic apparatus, which is a very useful and effective appliance for the purpose of injecting a measured charge of disinfectant into the pans of water-closets of every description, each time they are used, and so destroying the ill effects of sewer gas. The firm have lately adapted the principle to flushing tanks for urinals and water-waste preventers, which were also in action at their stand. The former of these is made in two compartments, the most useful size holding 25 gallons of water and 10 gallons of the antiseptic fluid; but the disinfectant being very powerful, the apparatus is so contrived that only a quarter of a pint discharges with the full body of water, so that it is only necessary to renew the fluid about every three months. The arrangement of the water-waste preventer is similar, as by pulling the lever for a flush of water, a small charge of the disinfecting fluid is introduced simultaneously. They are well worthy of notice, and we understand they have been adopted by several public bodies, including the Corporation of the City of London, the Great Northern Railway Company, &c.

MESSRS. LAMB & Co., 119 Finchley Road, N.W., had a very complete collection of the various ventilators patented and made by them, comprising the Triumph ventilator, a two-cone ventilator for drain-pipes, a railway carriage ventilator, ship ventilators for extracting foul and supplying fresh air, and the Triumph smoke-cure chimney cowl. These ventilators and cowls possess many advantages over the ordinary revolving ones in having two or more cones revolving above the exhaust-chamber, and the wings are so arranged as to give the greatest possible amount of suction. The railway carriage ventilator is compact and simple, and we should imagine would prove a very effective means for clearing smoking and other compartments of foul air, &c., without draught.

A good exhibit of disinfectants was that of JEVE'S Sanitary Compounds Company, Limited, 43 Cannon Street, E.C. The various productions of this firm are now pretty well known, and comprise a disinfectant fluid known as JEVE'S perfect purifier, a disinfectant powder, household soap, soft soap, and dog soap, samples of each of which were shown. They also make a preparation for preserving wood, consisting of creosote made soluble, which it is claimed penetrates more thoroughly than that ordinarily used.

Another firm of art metal-workers represented was Messrs. JOHNSON BROS. & Co., Limited, 6 Waterloo Place, S.W. They sent several very good specimens of original design and first-rate finish in altar-rail standards, balusters, gates, grills, &c., in wrought-iron and iron and brass. Messrs. JOHNSON BROS. are also patentees of a system of glazing without putty, the principle of which is similar to others already described, and which are fast superseding the old method.

Mr. ALEXANDER DICK, Cannon Street, had a numerous variety of engineers' and house fittings, &c., in "Delta" metal. It is claimed for this metal, which may be termed an improved brass, that it is as superior to brass as steel is to iron, or as phosphor-bronze is to ordinary gun-metal; and that it can be forged and rolled hot, or may be drawn into wire when cold. It is exceptionally tough, and in the shape of castings is very fine and close in grain, and less affected by the atmosphere than its prototype. It is applicable for very numerous purposes.

The Universal Ventilating, Sanitary and Engineering Company, Limited, Lewisham Bridge, S.E., sent a collection of STEVENS' galvanised and terra-cotta chimney tops, of which they are the proprietors. The exhaust ventilators, by the same inventor, and a drawer inlet ventilator figured amongst the collection, which was of the usual character shown by the firm.

The Canal-Head Foundry and Engineering Works, Ulverston, exhibited a handsome black and gold case, containing a revolving wood shutter worked by their patent balance-weight motion, an arrangement that has much to commend it for large and heavy shutters. In contradistinction to this was a curvilinear iron shutter, actuated by their spring motion, which also found many admirers. The firm in addition exhibited some patent joiners' bench knives, to enable wood to be securely held on the bench, &c.

A good collection of varnishes, and examples of their appearance on grained and marbled work, and others showing their effect on enamelled slate, were exhibited by Messrs. MEREDITH & Co., of Lionel Street, Birmingham, a firm who have passed "the century" since their establishment as varnish makers. Considering the immense quantities of this protective required in many of the Birmingham trades, there seems to be no valid reason why the Midland metropolis should not take a front place in this important industry, and Messrs. MEREDITH & Co. are certainly in the front rank amongst their many competitors.

Messrs. EWART & SON, of the Euston Road, confined their exhibit on this occasion to specimens of ornamental workings in zinc, mainly in stampings, showing their adaptability to all ornamental purposes, more particularly where lightness and small cost is an object. The subjects were arranged upon a structure of pyramidal form, and comprised examples of dormers, vanes, finials, cresting, mouldings, &c., a number of figures and animals' heads forming a conspicuous feature. The comparative ductility of zinc, coupled with its slight deteriorative features from oxidation, weigh considerably in its favour, and Messrs. EWART have of late applied it with success in large works.

Lincrusta-Walton: its popular name is too well-known amongst the profession to leave us much opportunity of introducing any new remarks in its favour, and any detailed description of its mode of manufacture would be superfluous. It is amongst the most effective wall decorations of the age, and considering that it is waterproof, and capable of being washed with soap and water without injury, it is at once placed in the front category of the most unique decorative features of the day.

Amongst the many assortments of tiles and other decorative features exhibited may be mentioned the display made by Messrs. MILLER, LITTLE & Co., Devonshire Street, Portland Place, W., which embraced most of the uses to which the clay ornament has of late been utilised. Beyond these the firm exhibited many specimens of decorative art in the form of painted panels for doors, cabinets, &c., screens and friezes, indelible tapestry paintings, vases and plaques, as well as a collection of painted and stained glass suitable for all domestic purposes.

Messrs. JOSEPH DAVIS & Co., opticians and meteorological instrument makers, of Kennington Park Road, who appear to secure an *entrée* into most exhibitions, displayed an assortment of instruments, those connected with the building trade, such as drawing cases, surveyors' and builders' levels predominating. Chirometers, compasses, and specific gravity and other testing apparatus came in for a share of attention, as well as the popular royal "Polytechnic" barometers.

Messrs. JOSIAH MOORE & SONS, St. James's Walk, Clerkenwell, showed a collection of their well-known glass ventilators for windows, and glass letters in various colours, which need no further comment, being widely known. Mr. A. DORRIT, of Portsmouth, exhibited a new hydraulic water-closet named the Excelsior, which brings the flush of water into play by the seat being depressed with the action of sitting upon it.

Messrs. H. W. COOPER & Co., 28A Upper George Street, Edgware Road, had specimens of their patent glass revolving, circular, and sliding ventilators, improved glass louver and Venetian ventilators. This firm were the first to introduce these circular ventilators, which are now so generally used in plate-glass windows, and the fact that they have been largely imitated is a strong proof of their popularity and utility. They can be cut from 4 to 24 inches diameter, in any size plate or

any kind of glass, and to any design in plain, ornamental, stained, or painted-glass windows, and without the glass being taken out of the sashes, so that they are suitable for churches, halls, mansions, shops, skylights, &c.

A collection of improved wood-working machinery by Messrs. HOPKINSON & PRINCE, 15 Wallbrook, includes band-sawing machines, in which by means of india-rubber covered rims and other improvements in the construction, the chance of the saw giving way is reduced to a minimum. Special attention appears to have been given to the finish of these, and the same may be said of the tenoning, boring, and planing-machines, and the various lathes exhibited. The "Wordsworth" gas engine shown by this firm is one of the latest additions to the market in this class of motor, and possesses some improvements well worthy of attention. It is specially designed for small power users, and it is claimed for it that it can be left with perfect safety to be attended by a boy or girl.

Messrs. J. G. THOMAS & Co., Edgware Road, and 87 Queen Victoria Street, E.C., sent a first-rate assortment of their various wire goods. Fancy wire work, such as garden arches, rose temples, aviaries, bird-cages, and conservatory fittings, we may remind our readers are specialties for which the firm can hold their own against all comers; in fact they have been awarded several prizes for pre-eminence. Many very pretty designs were shown; while their poultry appliances, comprising houses, fencing, portable runs, hen and chicken coops, &c., testify to a considerable amount of ingenuity in arrangement and construction. We must not, however, overlook the articles specially suited to builders, contractors, &c., which form an important branch of Messrs. THOMAS & Co.'s business. The articles shown in this department were numerous, and included gravel and mason's sieves, lime-screens, straight wire-lattice for the protection of church windows, skylights, &c., corrugated diamond lattice for window guards, iron railings, &c., galvanised wire fans for window sills, gates, wire-netting, &c.

Messrs. S. & C. PHELPS, Sidney Sussex College, Cambridge, exhibited a few well-designed specimens for the following articles, viz.: A panel for a balcony, another for a gate or screen, and one for a stair-rail, besides a lamp bracket, a candelabrum, a scone, a pair of handles for a chest, and some hinges, door-handles, &c.

Messrs. W. RICHARDSON & Co., Darlington, sent several models of conservatories and greenhouses, showing their system of ventilation, &c., and an example of their improved span-roofed garden frame. A useful adjunct to the garden was also shown in a sample of a length of glazed wall-tree protector, 3 feet wide and another of 2 feet. Specimens of an excellent blind for greenhouses formed another feature, which was supplemented by a collection of boilers, &c., for different-sized greenhouses.

A collection of cabinet furniture for drawing, dining, and bed-rooms, and specimens of folding-chairs, tables, festoon blinds, &c., were exhibited by Messrs. W. H. VAUGHAN & Co., of Old Street, E.C. The firm are extensive manufacturers, and the designs and construction of most of the articles shown evinced considerable merit.

A large collection of weighing-machines were shown by those popular makers Messrs. DAVID HART & Co., Wenlock Road, City Road, prominent amongst them being their improved machine without loose weights, and which they adjust to the standard weights of any country. This machine has been extensively patronised and has been sanctioned by H.M. Officers of Customs for weighing goods in bond, &c.

The Patent Waterproof Paper and Canvas Company, Limited, of Willesden Junction, N.W., were present with their several specialties, an important one being their patent Willesden paper, which is claimed to be rot-proof as well as waterproof, and adaptable for all the purposes that felt is brought into requisition for.

A good collection of bricks was shown by the Finsbury Park Brick Manufacturing Co., Limited, Mavors Hill, Finsbury Park, N. The goods were of excellent colour and good make, and are said to be equal in quality to the best Suffolk.

The Imperial Stone Co., Limited, of East Greenwich, were not behind their competitors in artificial stone as regarded the quality of their exhibit. Their speciality is well known in the trade, and the specimens exhibited comprised, in addition to the Imperial stone, some excellent specimens of red concrete in balusters, caps, panelling, &c., with enamelled slabs in Imperial stone, sinks, &c.

Mr. G. DEARDS, Harlow, Essex, was again showing his

system of dry glazing. The principle of this, which was one of the first introduced to supersede putty, has been described before in our columns, so that we will merely mention that the bar is composed of two zinc tubes combined, resembling the letter X, in which the glass is placed, and upon which the zinc cap is afterwards made to slide. All is held firmly and securely down to the rafter by screws placed at various intervals. We need hardly remind our readers that Mr. DEARDS is also the inventor and patentee of heating apparatuses, prominent amongst them being that known as the Champion boiler, which has also before been referred to in *The Architect*; but this year he has introduced important improvements in the construction of his open fire coil grates, the result attained being the utilisation of the heat given out from the sides and back, which in ordinary cases is quite lost.

Mr. C. E. ZIMDARS, 327 Gray's Inn Road, W.C., and at New York, sends a variety of pneumatic bells, door catches, burglar and fire alarms, also similar appliances in which electricity is the motive agent; all of which appear to be well finished and of good workmanship.

Messrs. BROWNE & Co., 186 Piccadilly, had an assortment of gas cooking and warming stoves, including that known as the "Piccadilly" gas fire, which is cheap, simple, and portable, and suitable for small rooms.

Mr. JOSEPH WESTWOOD, jun., High Street, Bromley-by-Bow, E., made a useful exhibit with the different specimens of HAWKSLEY'S patent treads, flooring, &c.

Messrs. BOLDING & SONS, South Molton Street, had a spacious stand, which contained a good assortment of the goods for which they are noted, comprising baths, lavatories, flush-out closets of various kinds, and numerous hot and cold water fittings, hydrants, garden and fire hose, &c.

Messrs. ROBERT MORGAN & SON, Blackfriars Road, were represented by an exhibit that nowadays is of as much importance to builders as to engineers, for it contained beltings, laces, steam-packings, &c., the former being shown in both leather and cotton. They also had a speciality in the shape of an oil expressly for gas engines, which appears to possess useful properties.

The exhibit of Messrs. TREGGON & Co., York Works, Brewery Road, N., lost nothing by comparison with those of other firms in the same line of industry. Besides the many specimens of ornamental zinc work adapted to building uses, a number of useful appliances used by the builder and painter in his daily work were shown. The "Counterblast" cowl that has gained so much popularity was amongst the exhibits, and also a collection of galvanised cisterns, hot-water tanks, and oil drums, which have become an extensive item in the firm's output. A new use to which steel has been found applicable was shown in a bath formed entirely of sheet steel. As the material is very durable and light, we imagine steel baths will soon become extensively used.

A collection of wood chimneypieces, shown by Messrs. W. WALKER & SONS, of Bunhill Row, deservedly obtained a large amount of approbation, and fully maintained the reputation of the firm for this class of decoration. The woods comprised American walnut, mahogany, and stained oak; and a beautiful specimen for a drawing-room was in carved rosewood, inlaid with pearl. The mantelpieces were mostly supplemented with grates, kerbs, tile hearths, &c., which added greatly to the general effect.

Messrs. WILLIAMS & NASH, 9 Castle Street, Holborn, were one of the largest exhibitors of chimneypieces, their collection being of a most praiseworthy character. The marble chimneypieces comprised specimens from most of the best foreign quarries, and included many of very moderate price, as well as others of a more costly character. There was also a collection of specimens of English marbles, which, if they cannot vie in richness of vein with those of foreign extraction, have nevertheless points to recommend them. The firm also exhibited, in connection with the mantelpieces, a collection of handsome tile grates, hearths, marble kerbs, &c., of the style now in vogue.

Messrs. QUIRK, BARTON & Co., 61 Gracechurch Street, E.C., show their patent tin-lined lead pipe and tin-lined sheet lead, the special advantage of which is that it prevents poisoning, when substituted for ordinary lead.

The Art Tile, China, and Glass Painting Co., 39 City Road, E.C., had some very good designs in stained glass, leaded panels, hand-painted tiles for furniture, stoves, &c., and hand-painted china plaques, designs for church windows, &c.

Another firm who are exhibiting patent fibrous plaster decorations are Messrs. JACKSON & SONS, 49 Rathbone Place, W., and the specimens shown of ceiling work, cornices, &c., appear to be quite up to their usual standard; so also are some wooden mantelpieces ornamented with the material.

Messrs. CAMERON, AMBERY & Co., of 27 Little Britain, E.C., and New York—a firm who must have been well known to visitors to the hall, their specialities being useful to almost any trade, or, in fact, to anyone, whether for office or private use, who wish to lay their hands on correspondence, documents, &c., in the most ready manner—sent samples of their patent system of letter filing, including the "Peerless" cabinet letter files, which are handsomely made in black walnut and other woods.

Messrs. BROAD & Co., South Wharf, Paddington, are another firm who made a good display of various descriptions of moulded, facing, and other building bricks, roofing and paving tiles, slates, sanitary ware, &c.

Among stones, that known as Pennant stone, and quarried at Staple Hill, Bristol, by the Mangotsfield Pennant Stone Company (Limited), is worthy of note. The samples shown included two columns, respectively 4-inch and 12-inch diameter, an astragal-nosed step, bunched and pointed paving for street work, kerb and crossing-stones, &c. For the latter purpose it is extensively used in Bristol and surrounding towns, it being claimed for it that it is nearly as durable as granite, while it does not wear so slippery.

Messrs. ALEXANDER MCLEAN & Co., of 69 Belvedere Road, Lambeth, and other addresses, show samples of their improved KEENE'S and Parian cements, and artificial marble and polished mouldings made of the former; also flowers modelled in extra superfine KEENE'S and patent embossed tiles for wall decorations, and other purposes, in the same material; also Portland cements, plasters, &c.

Messrs. RITCHIE & Co., 23 St. Swithin's Lane, E.C., had an assortment of their heating, lighting, and ventilating gas-stoves that have been so extensively used during the past few years. Providing light and heat, they are useful appliances for halls, offices, conservatories, &c., and the arrangements for ventilating and neutralising the ill effects of the products of combustion are a great recommendation to them over a merely gas-heating stove.

An old-established firm, Messrs. JOHN HALL & SONS, 77 High Street, Marylebone, whose works are at Bristol, sent a large collection of glass, including the various kinds of window, stained and painted, cut-glass, glass tiles, ventilators, &c., and a large assortment of paints, colours, oils, varnishes, &c.

PARIS NOTES.

IN order to settle the question of cheap dwellings for the labouring classes in Paris and other French cities, a scheme (which now only awaits ratification by the Chambers) has been drawn up and agreed upon between the Government, the representatives of the city of Paris, and the Crédit Foncier. Six months ago little was heard about the subject. The Crédit Foncier engages to advance 20,000,000 francs on mortgage for the construction of small houses, costing from 3,000 to 10,000 francs apiece. The State will provide for the paying off of the loans, the builder having only the interest to pay. The whole is to be repaid within twenty years. The amount of subscriptions received from municipalities or private individuals will go to diminish the burden undertaken by the State; and in the case of departments or communes offering to guarantee interest, the advances made by the Crédit Foncier in the said department or commune will be assimilated to the existing communal loans. As regards buildings of several storeys, of which one half the interior space is let out in tenements of 150 francs to 300 francs rent, the Crédit Foncier is to be authorised to advance 65 per cent. of the value secured by a mortgage repayable in seventy-five years, on condition that the department or commune guarantees the annual payments. The city of Paris is likewise authorised to guarantee interest on a capital of 5,000,000 francs for the same purpose. The materials used in these buildings will be exempt from all octroi or road dues, while the land and houses will also for a period of twenty years be free from all State and municipal taxes.

With the approach of summer the question of the Paris water-supply is again coming to the front. The total amount now

distributed daily in the French capital for public service and private use is 400,000 cubic mètres. In a few months' time this will be raised to 450,000 cubic mètres, owing to the completion of new pumping machines. The position of affairs would be still more satisfactory if only the distribution in each district were proportional to the population, and to this end it has been decided to increase the supply in those quarters where it is at present insufficient. The works that will require to be undertaken for this purpose are estimated to cost 78,000,000 francs, including the purchase of new sources of supply, the necessary increase in the mains, and the construction of new reservoirs and pumping machines. Paris will then possess a daily supply equal to 800,000 cubic mètres.

As was to be anticipated, the gas company absolutely refuse to comply with the Prefectorial decree summoning them to lower the tariff 5 centimes per cubic mètre—from 30 centimes to 25 centimes. The matter will, therefore, have to be fought out before the law courts.

The managing committee of the Society of French Artists has decided that a register shall be opened in the secretary's office at the Salon, in which exhibitors may inscribe the selling price of their works. This book will be at the disposal of anyone desirous of consulting it.

It is announced that Clésinger's statue of Hoche—almost the last work of the deceased sculptor—which is destined for the open space in front of the Ecole Militaire, will be exhibited in this year's Salon.

The second annual Exhibition of Decorative Art was opened last Sunday at the Palais de l'Industrie. The exhibits are arranged in five sections: (1) Architecture, sculpture and decorative painting; (2) metal and goldsmiths' work; (3) tapestry; (4) ceramics, enamels and glass; (5) printing and publishing. In organising this annual exhibition the object of the Union Centrale des Arts Décoratifs has been to bring before the public the many interesting works by decorative and industrial artists, which, from the nature of their destination, are precluded from figuring in the Salon—strictly limited to the reception of paintings and statuary properly so-called. The exhibition, which last year was a great success, will remain open for upwards of two months.

"Japonism" has of late years become so fashionable, especially in Paris, that the success attending the "Exposition Retrospective de l'Art Japonais," now being held at M. Georges Petit's Gallery in the Rue de Sèze, is not to be wondered at. The exhibition, the proceeds of which will be handed over to the Union Centrale des Arts Décoratifs, has been excellently organised by M. Louis Gouse, director of the Gazette des Beaux-Arts and owner of an extensive collection, with the help of other amateurs. It affords specimens of every phase of Japanese art—paintings, lacquer, porcelain, and bronzes—all lent by private collectors.

M. Garnier, ex-consul of France at Shanghai, has left the whole of his fortune, amounting to about 400,000 francs, to the Académie des Inscriptions et Belles-Lettres, on condition that the revenue accruing therefrom shall be devoted to the equipment and sending out of expeditions for scientific research and exploration in Central Africa and Upper Asia. At a late meeting of the same Academy a letter was read from the Marquis of Lorne, inviting the Institute to send a representative to the second session of the Royal Society shortly to be held at Ottawa. The invitation was most warmly received, and the answer to be returned will be considered at the next meeting of the body. It may be noted that M. Xavier Marmier has just been appointed by the French Academy to represent it at the inauguration of the Canadian Academy at Montreal.

At the meeting of the Société Libre des Artistes Français, specially summoned to consider the encroachments threatened by the Senate on the Luxembourg Galleries, a resolution was passed praying "the Minister of Instruction and Fine Arts to resist the removal of any works until a suitable building has been prepared for their reception." It is probable that the proposal of M. Etienne Arago, director of the Museum, that the Orangery shall be fitted up and added to for the purpose, will be accepted as a compromise.

The Minister of Public Instruction and Fine Arts has signed a decree nominating the members of the juries for the National Triennial Exhibition of Painting and Sculpture, to be opened on September 15 next. The members of the Académie des Beaux-Arts form part of these bodies by right, and to them are added an

equal number of artists appointed by the Minister. The following is the list:—

Painting section.—MM. P. Baudry, Bonnat, Bouguereau, Boulanger, Cabanel, Cabat, Delaunay, Gérôme, Hebert, Lenepveu, Müller, Meissonnier, Fleury, Signol—members of the Academy. MM. Etienne Arago, Jules Breton, Français, Gruyer, Harpignies, Guillaumet, Henner, J. P. Laurens, Jules Lefebvre, P. Mantz, J. Moreau, P. de Chavannes, P. Rousseau de Tanzia—nominated by the Minister.

Sculpture section.—MM. Bonnassieux, Cavelier, Chaplain, Chapu, P. Dubois, Dumont, Falguère, Guillaume, Thomas—members of the Academy. MM. Barrias, David, de George, de la Planché, Frémiet, Hiolle, Mercié, de Ronchaud, Saglio—nominated by the Minister.

Architectural section.—MM. P. Abadie, Bailly, Ballu, C. Garnier, Ginain, Lesueur, Questel, Vaudremer—members of the Academy. MM. Boeswilwald, Brune, Alphand, J. André, Daumet, Litsch, Moyaux, Ruprich, Robert—nominated by the Minister.

Engraving section.—MM. Bertinot, François, Henriquel-Dupont—members of the Academy. MM. Delaborde, Gaillard, Hédouin—nominated by the Minister.

THE NEWLAND MILLS CHIMNEY.

A REPORT by Lieutenant-Colonel Seddon, R.E., who acted as assessor at the inquiry into the causes of the fall of the chimney of the Newland Mills, Bradford, has been forwarded to the Home Office. It is as follows:—

Construction of Chimney.

The chimney, which was built of stone, and about 85 yards high from the top to the foundations, about 10 feet below ground level, was erected between May 1862 and November 1863 under a contract between the late Sir H. W. Ripley and the firm of John Moulson and Sons, builders. The contract was to build an 85-yards octagon stone chimney, with a 9-feet internal flue, and 24-feet square at base, in every respect similar to a 60-yards chimney just completed by the same firm at the Ripley Dyeworks. Although at that time it was considered an exceptionally high chimney to build, its design was simply a repetition on a larger scale of other stone chimneys common to that part of the country. No professional advice appears to have been taken, and although certain plans got out for Sir H. W. Ripley by a firm of architects (Messrs. Andrews & Delaunay) were produced to the Court, they did not represent the chimney as actually built, according to the evidence laid before the Court, the late Sir H. W. Ripley acting as his own architect, employing a clerk of works, responsible solely to himself, to supervise the work.

Foundation of Chimney.

The site selected for the chimney was immediately over a filled-up coal-pit, which had been used in getting the coal from a seam known as the "Better-bed coal," about 30 inches thick, and at a depth of about 18 yards from the surface. The excavation for the foundations was 30 feet by 30 feet, and 14 feet deep through clay down to hard dark slate, which overlies the coal. From the bottom of this excavation the old coal-pit, which was either 8 feet by 6 feet, or 6 feet circular (according to different witnesses), was opened up, and round it were sunk four more 6-feet circular shafts down to the rock slating of the coal; the old headings were then walled up by packing dry rubble, wedged tight to roof and sides, with oak wedges, for a radial distance of about 6 yards from the centre of the old pit. These five shafts were then filled up from the coal slating to the foundation level about 15 yards, with lime concrete thrown in in a sufficiently liquid state to find its own level. A bed of lime concrete 30 feet by 30 feet by 2 feet 6 inches was then laid at the bottom of the excavation, and on this two courses of 12-inch ragstone footings (no stone under 40 feet super), the bottom course 28 feet by 28 feet, and the top course 26 feet by 26 feet.

Remarks on Foundations.

I had the chimney base bared down to the ragstone foundations, which, though they had never been brought to a level face, appeared to be perfectly sound and undisturbed, exhibiting practically no signs of settlement, for on levelling the quoins immediately above the foundations a difference of level of only three-quarters of an inch could be detected. This might have been due to a little want of care in the original setting out; but, in any case, it would hardly have thrown the top of the chimney 8 inches out of plumb, and could therefore have had nothing to do with its fall. This being the case, it was unnecessary to go lower down and to examine the concrete below the ragstone foundations. At the same time, the foundations prepared for carrying this chimney, the total weight of which may be taken at at least 3,600 tons, might be reasonably suspected to have been at fault, although, even if they

had yielded at any time, their ultimate condition was evidently not the cause of the accident.

It would be natural to suppose that the ground round an old coal-pit might be more or less disturbed, and its condition would not be improved by sinking four more shafts close around it; whilst the common lime concrete piers, formed by filling up these five shafts, could not be relied on to carry a weight which amounted to about 22½ tons per foot super, even when uniformly distributed over them, and to much more when the shaft was acted on by heavy winds. The use of furnace ashes in the concrete no doubt greatly improved the feeble setting properties of the lime employed; but the very liquid state in which it was thrown in would allow the water to drain out of it into the old coal workings below, carrying away much of the lime from the bases of the concrete piers.

There is always a great risk in building over old coal workings, however well packed they may be, and in the case of so weighty and lofty a structure, standing on so small a base, the results of any failure in which would entail most serious consequences, the right course would have been to have carried the entire structure down to the rock seating of the coal. That the foundations were not found to be at fault was probably due more to the soundness of the shale below than to the support of the concrete piers.

The base of the shaft as erected was a square of 24-feet sides, with the angles cut off so as to bring it to an irregular octagon with four faces of about 15½ feet, and four of about 6 feet each. At the ground line, about 10 feet above the base, it was brought to a regular octagon, and so continued to the top. Two flues ran into the base of the chimney: that on the east side was 6 feet from floor to crown of arch, and 5½ feet wide, whilst that on the west side was 7 feet from floor to crown of arch, and 6½ feet wide. The chimney flue was 9 feet 8 inches diameter at the base, working into 9 feet diameter a little above the midfeather, which ran up to a height of about 10 feet; from thence to the top the diameter of the flue was 9 feet. The shaft itself, which had an external face batter of about ¾ inch to a yard, was constructed as follows, up to about 30 feet from the base:—

1. An independent inner 9-inch ring of firebricks, built with one leader course to every three stretcher courses, and laid in fine-riddled lime mortar.

2. A 9½-inch ring of red bricks, consisting of leader courses alone (as far as could be seen, for there was only the lower 20 feet left standing), laid in fine-riddled lime mortar, and separated from the inner firebrick lining by a 6-inch air-space.

3. Filling or backing of common rough rubble work, laid and grouted in common backing mortar, the lime being unriddled.

4. An outer casing of dressed wall-stones, 6 inches to 7 inches deep on face, averaging about 6 inches on width of bed, and laid in fine-riddled lime mortar.

At a height of 30 feet from the foundations, 19 inches of solid red brickwork, resting on the top of the firebrick and red brick linings below, was carried up to the 38-yards level, whence it was continued 14½ inches thick up to a necking at the 74-yards level, from which point the rubble backing was omitted and the shaft was continued in solid brickwork with the wall-stone facing up to the seat of the ornamental stone capping. This was solidly put together with iron cramps, and apparently had no great projection besides being shaped so as not to offer much resistance to the wind.

From about the 40 yards level the same mortar was used in the rubble backing as in the outer and inner faces of the shaft. Right through bond stones, one on each of the octagon faces, and of the same thickness as the outer wallstones, were specified to be inserted at every 3 feet in height, extending from the outer face right through the rubble backing and half-way into the inner brick lining. It was stated that more than the specified number were put in.

When the chimney had reached a height of over 10 yards, Sir H. W. Ripley determined to ornament the shaft by sinking circular and long panels about 5 inches deep in each face of the octagon. Accordingly, commencing at a height of about 15 yards from the ground level, four rings of circular alternating with three of long panels were constructed on the outer face of the shaft. The building of the shaft commenced in July 1862, and went on till about the middle of December, when, frost coming on, it was covered up, its height being then about 40 yards. Work was begun again on February 28, 1863, and was again stopped on June 8, when just over 70 yards high, the chimney being found to be out of plumb about 3 feet at the top, though said to have been plumb when left the evening before.

A surveyor was at once sent for to ascertain accurately the lean of the shaft, and the results of his observations, as shown by drawings produced at the inquest, indicate that the lean was from the foundations, which appears to have been the general impression amongst the men employed on the work, owing to its having apparently gone out of plumb in the course of a single night. At the same time the description given to the Court by the foreman of masons was: "It was all right when we left at night. . . . When we came to look at it again it was bulged out at one side, and hollow on the other."

Again, another mason who went to work during the straighten-

ing process about to be described, says in his evidence: "It seemed to get out of plumb about 18 yards up the chimney."

Straightening Operations.

After the surveyor had fixed the extent and direction of the lean, a chimney-straightener of the name of Woodman (now dead) was sent for from Manchester. This man, who is said to have doctored a great many brick chimneys, but is not supposed to have been previously engaged on a stone chimney, straightened the shaft by cutting a slice out of it a little more than half-way round on the opposite side to the lean, and at a height of about 17 yards from the ground, of the same thickness as one of the courses of the facing stones (6 inches to 7 inches), replacing it by a course of flat bond stones passed half-way through from both the inside and outside of the shaft. This course was ¼ inch thinner than the course of wallstones removed, the reduced thickness being made up by iron wedges, which, when finally drawn, let the mass above them down on to the bond stones below. This operation brought the top of the shaft back about 18 inches out of the 3 feet, but not altogether in the direction desired. Accordingly, another similar cut was made about 3 feet higher up, which brought the shaft plumb.

It is important to mention here that in cutting out these two slices the external quoin stones were purposely left in to prevent the mass above coming over too suddenly, the result being that the outer casing was cracked and broken above and below those quoins for a considerable distance. The damaged portions of the outer casing were afterwards removed and made good, but without disturbing the backing by attempting to bond the new face work to it.

The operation of drawing the iron wedges, which took from three to six days for each cut, was thus described by one of the masons employed on it: "We had to use big hammers to move them, knocking the wedges from side to side. When we moved the wedges a bit it seemed as if men were striking a 40-horse-power boiler. That was the throgs breaking." The sound so described is not a single report, but a succession of reports dying away gradually. Another mason employed upon the straightening said: "I heard noises like the discharge of pistols." Nothing was done to the side of the shaft opposite to the cuts, though one of the witnesses stated that the joints on the opposite side of the shaft to the cuts showed signs of opening.

After the straightening the chimney was gone on with at once and completed.

Remarks on the Straightening.

Notwithstanding the surveyor's drawings and the general opinion expressed by the men employed on the work that the cause of the chimney leaning was a sudden giving of the foundations during the night of June 7, the evidence of a member of the firm employed in erecting it, and the description already quoted of the appearance of the shaft given by two of the masons, together with the fact that the spot selected for cutting into it was 17 yards to 18 yards above the ground level, all seem to point to the conclusion that the leaning over was not from the foundations, but rather from some distance above them.

All the witnesses, however, agreed in stating that the top of the shaft was 3 feet out of plumb, whilst the surveyor's plans confirm their evidence. Taking this to be the case, and also that the course replaced at each cut was only half inch thinner than that taken out, about which there was no difference of opinion, it is clear that there must have been considerable yielding somewhere for the shaft to have become plumb, as it would have required nearly 3 inches to be taken out at the level of the cuts to have brought the top of the shaft back a distance of 3 feet. Bearing this in mind, it is quite possible that the foundations may have been partly at fault, and that on the weight coming over they yielded slightly in the opposite direction, thus bringing them nearly level again, as they were found to be on the removal of the base of the shaft. The effect of making a cut 6 inches to 7 inches deep through the rough rubble hearting of the chimney, inserting the bond stones and wedges, meeting halfway through, and then drawing the wedges and letting the rubble hearting above down on the bond stones, was simply to break up the latter like biscuits, whilst, as the upper part of the shaft weighing about 2,000 tons gradually took its new bearing, the hearting would be shaken, and numbers of the throgs would break up with the loud reports described by the witnesses. Again, by leaving in the quoins to take the first shock of the weight as it came over, all bond between the outer casing and the hearting was destroyed for some distance both above and below the cuts. The opening of the joints on one side of the shaft was but the natural consequence of taking a slice out of the other side, and in regular courses down such as a brick chimney this could have been remedied by wedging up or removing a course of bricks and turning them on edge; but nothing of the kind being done in this case, the upper portion of the shaft, about 2,200 tons weight, would in every wind be liable to rock with disruptive effect, surely, however slowly, destroying all cohesion in masonry at and about that level, and especially in the unfortunate slice lying between the upper and lower cuts.

Lieut.-Colonel Seddon next gives a summary of the evidence of Mr. Moulson, which was published in *The Architect* in February.

Results of Inspecting the Ruins.

I first saw the ruins some days after the disaster, by which time most of the dead bodies had been recovered, and the débris had been cleared away from the actual site of the fallen mills; the yard, however, was filled with the wreck of the chimney to a depth of about 18 feet, completely covering up the portion of the base of the chimney still left standing. I was frequently on the ground during the removal of the débris round the base of the shaft, and carefully inspected the latter, as it was first cleared out down to the underground flues and then taken down piece by piece to the rag-stone foundations, which, as already stated, were found to be undisturbed and practically level. The débris was heaped up round the broken base of the shaft, just as would have occurred had it burst out as described at some distance up, and then the upper portion, crushing and being crushed, settled down vertically, and finally toppled over. The cap of the chimney lay in a cellar beneath the ruined mill, at a distance of about 120 feet from the base of the shaft, giving some idea of the length of the upper portion which finally fell across the mill. The débris consisted chiefly of loose stones of all shapes and sizes from the backing, and powdered mortar, mixed up with loose bricks from the inner lining and wallstones from the outer facing, some of the latter being firmly cemented together, and in many cases stained on the backs and in the joints with soot, which must have come through cracks in the backing. Whatever throughs there might have been were evidently broken up, as very few were found entire. Of the backing very few fragments remained so large as a cubic yard, and even these were ready to tumble to pieces, and in no case did I find any portion of the backing and the outer casing holding together. The backing mortar, where not reduced to powder, was full of large lumps of unslaked lime, and seemed to have been run in profusely, being often from 7 inches to 14 inches thick, one mass seen being quite a foot cube in bulk. In fact, as acknowledged by one of the witnesses, the rubble backing was regarded as mere filling-in between the inner and outer casings, and was composed of the commonest materials used. An exception, however, must be made with respect to the backing below the ground level, which was very sound and solid, requiring to be got out with picks and crowbars; the same mortar had been used as above ground (a pure lime mixed with furnace ashes and sand), but the stones were large and flat bedded, and the work not being exposed to the same vibration as above ground the mortar had had a better chance of setting hard.

The stones used in the outer casing were much too shallow on bed, and, having no proper connection with the backing, were of little use, except as regards appearance. The bricks used in the interior of the chimney were very good, but the condition of the inner firebrick lining in conjunction with the bulging of the outer stem would, had it been inspected, have shown that some serious settlement had been going on in the backing. It was very badly buckled and rent, the cracks being evidently of long standing.

Opinion on Causes of Failure, and Remarks.

The failure of this chimney was undoubtedly due to the damage done to the structure in the operation of straightening. The only wonder is that it survived that operation for twenty years. On cut would have been serious enough, but the second was fatal to the slice of masonry between the two cuts. The weight of the shaft above—at least 2,200 tons—giving a uniform pressure of 7 tons per foot super, rocking in every wind on this weak spot, slowly but surely disintegrated the masonry; the loose rubble backing, in yielding, threw the weight on the damaged outer casing and the inner brick lining, which latter stood on two independent single brick cylinders, 30 feet high, the inner one of firebrick exposed to all the heat of the ascending gases, and the other of red brick laid without any stretches, at any rate for the greater part of its height. The leaning of a chimney and cracks in the shaft would not be sufficient of themselves to cause any apprehensions of immediate danger in a district where the majority of the chimneys are more or less cracked, and many are considerably out of plumb; but, as it happened, those who examined this chimney were misled by a knowledge of its previous history into thinking that the rapid development of the cracks and bulges was merely due to the vibration of the chimney in the wind loosening the old portions of the outer casing which had been built up after the straightening without being tied into the backing, and which had again become loose and undergone similar repairs about sixteen years before. The chimney was in reality daily resting more and more on its outer skin, to remove which as decided was no doubt a fatal error. Before, however, this could be done piece after piece of the outer shell was pinched out, and the rocking of the shaft in the wind on the Wednesday night and Thursday morning completed the destruction of the chimney. A heavy gust came, and the damaged backing having lost the little tie previously afforded by the outer casing burst out, and all was over. It is easy to be wise after gaining experience, but the history of this chimney is so exceptional that I doubt if anyone would have anticipated any immediate danger. The cutting straight of brick chimneys is an operation of common occurrence, but I am not aware of any stone chimney, except this one and another close by, belonging to

Messrs. Sugden & Briggs' works, having been so treated. I unhesitatingly say that it was an operation which ought never to have been performed. The design of the chimney was radically bad in almost every particular, and, although the actual cause of its falling when it did was the damage done to it in straightening, I feel certain that even without that operation it could only have had a limited life, and unless taken down in time it would certainly have fallen some day or other. The system of constructing chimneys or any other walls to carry heavy weights of three or four different parts, each too weak in itself, and yet so put together that they cannot possibly work in unison, cannot be too strongly condemned, whilst the necessity in large chimneys for the firebrick lining being perfectly independent of the structural part of the shaft is now universally recognised. The fall of this chimney ought to be a warning in future to anyone who, dispensing with proper professional advice, takes upon himself the responsibility of carrying out works upon the safety of which the lives of so many may depend. Here we have a self-constituted architect and engineer, with a thoroughly bad design to begin with for an 85-yards chimney, in which the uniformly-distributed pressure at the base of the shaft would amount to over nine tons per foot super, first deciding, after getting about 10 yards above the ground line, to carry the shaft up to 100 yards instead of 85 yards, with the idea of making it look lighter (this was abandoned after the failure at 70 yards); and next weakening the structure considerably by inserting recessed panels all the way up to ornament the face, and that in spite of the advice of his builder to the contrary. It may not be out of place here to point out that there is a limit to the useful height of a chimney as regards draught; whilst the increase of draught due to increase of height is frequently more than counterbalanced by the losses due to sudden changes of direction in the underground flues and their want of gradual easing into the chimney, as well as by the unnecessary admission of cold air into the interior of the chimney. Looking to the possibility of there being other factory chimneys in a dangerous condition, as well as to the evidence of the Bradford Borough Surveyor as to the difficulty of getting to know of such cases, whilst he has no power to inspect such structures without some grounds to go upon, it is worthy of consideration whether the factory inspectors might not be empowered to make inquiries on this subject, and to report any cases which may come to their knowledge.

H. C. SEDDON, Lieutenant-Colonel R.E.

March 13, 1883.

GLASGOW CATHEDRAL.

SOME important additions have, says the *Glasgow Herald*, lately been made to the magnificent series of painted windows in our cathedral. Of these the two last erected form part of the series which adorns the clerestory of the choir. All the windows in the lower parts of the cathedral are now filled with painted glass, so that only those of the clerestory in the nave and choir remain to be filled, and of these the blanks are gradually being occupied. The subjects selected for the clerestory windows of the nave are the primogenitors of our Lord on the north side, and the prophets, evangelists, and apostles on the south side, whilst the clerestory windows of the choir are all set apart for the good women of the New Testament. The two new windows are part of this series—the one represents Lydia, Martha, and Dorcas, and is erected by Mr. Ewing, of Claremont Terrace, as a memorial of his father, the late Dean of Guild, and to his mother; the other window is also a triplet, and is erected in memory of the late John Kerr, writer, Glasgow, and his wife, by his children. The centre-light contains a figure of Elizabeth, and the two side-lights are filled with figures of Tryphena and Tryphosa, the lower portions of each having inscribed tablets, while the lower part of the centre-light is occupied with an ornamental panel containing the shield and armorials of the deceased. Both of these windows, like all the others in the clerestory, have been designed by Franz Fries, of Munich, one of the most notable artists of that school. They are fine examples of high art applied to the art of glass painting, and are wrought out with great clearness of detail and carefulness of finish, while the subjects are conceived and delineated with a greatness of manner and force of expression reached only in the best works of monumental art. We trust the few remaining windows will soon be filled and the scheme of decoration so far completed. When this is done attention may be drawn to the present unseemly paving of the nave and crypts. It may be also (should funds be forthcoming) that the decoration of both walls and ceilings will be included. Those who have seen the Sainte Chapelle at Paris will be able to realise the richness and beauty with which our noble cathedral may be fittingly endowed, and we doubt not but that, as in the past, donors will be found to continue and complete the good work which has thus far been successfully accomplished.

A New Congregational Church is about to be erected at Helensburgh from the designs of Mr. Honeyman, of Glasgow.

NOTES AND COMMENTS.

AN abstract of the conditions for the competition for the *Memorial of Victor Emmanuel* in Rome was published among the "Notes" on the 7th inst. It was proposed to erect the monument (which was to consist of an equestrian statue, an architectural background, and flights of steps) on the north side of the Capitoline Hill. But that site has been abandoned. The Municipal Commission of Archæology opposed the proposal, on the ground that around the hill associations which extended through many centuries had been clustered, and it would be an outrage to the memory of the king if they were obliterated in order to erect his monument. It was suggested that the spot where the statue of MARCUS AURELIUS stood was a more eligible site, provided no injury arose to the hill or to any ancient or mediæval remains which were to be found there. It was finally resolved that the most fitting homage to the memory of the late king was the preservation of everything relating to the history of Rome, and that historic monuments ought not to be sacrificed for the occasion. This resolve is worthy of Rome, and is a rebuke to that exuberant loyalty which is indifferent to everything outside the court circle.

THE judge of the Nottingham County Court lately reserved his decision in a case under the Employers' Liability Act, in order to consider whether a notice of intention to proceed with an action can be legally sent through the post-office. On Monday last an elaborate judgment was delivered, in which the judge said he was of opinion that the language of the Act did not preclude service by post in the ordinary way, but in that case it must be proved that the notice was received by the person to whom it was addressed. As His Honour was not satisfied with the defendant's denial that notice was received, he gave judgment for the plaintiff. Hitherto it was supposed that there must be manual service of the notice, or that it should be sent by a registered letter.

AN architect who has had nearly fifty years' experience in works at old mansions, has sent us some remarks on the subject of fires. He says he has known of old houses with flooring beams running fearlessly into chimney openings, which had nevertheless passed at least a couple of centuries unharmed. They succumb at last in a few hours, through the fixing of a new grate. In the old fireplaces, even so late as the time of the first GEORGE, the firebars were fixed at half a yard from the hearthstone. The chamber and flue were large and open, so that heat in either did not, in fact, could not, cause risk to the timber. It remained for the modern grate to bring the fire to the beam under the thin hearthstone, and to contract the old open funnel above into a furnace flue, which the wood (used so plentifully as bond in old work) could not resist. In some cases the same result has followed from careless work-people raking out their fire on to the hearth, often not more than an inch in thickness; but, so far as our correspondent's long experience goes, the alteration of the grate from an open old basket, well lifted above the floor level, to a close modern grate brought down nearly close to the hearthstone, has been the cause of nine-tenths of "the fires in ancient mansions."

IN the Nottingham municipal building competition 117 sets of designs were submitted. They were in the first place reduced to twenty. A small red star was affixed to each strainer of the twenty sets. Eventually the number was reduced to eight, which are described on another page, and the star was directed to be effaced from the unsuccessful twelve sets. The mark of the star on these latter is, however, clearly discernible, and it may afford some consolation to twelve of the competitors to learn that they were placed among the first twenty. Three names of architects will be suggested by the Corporation, and a majority of the eight competitors will decide who is to report on the second and final competition.

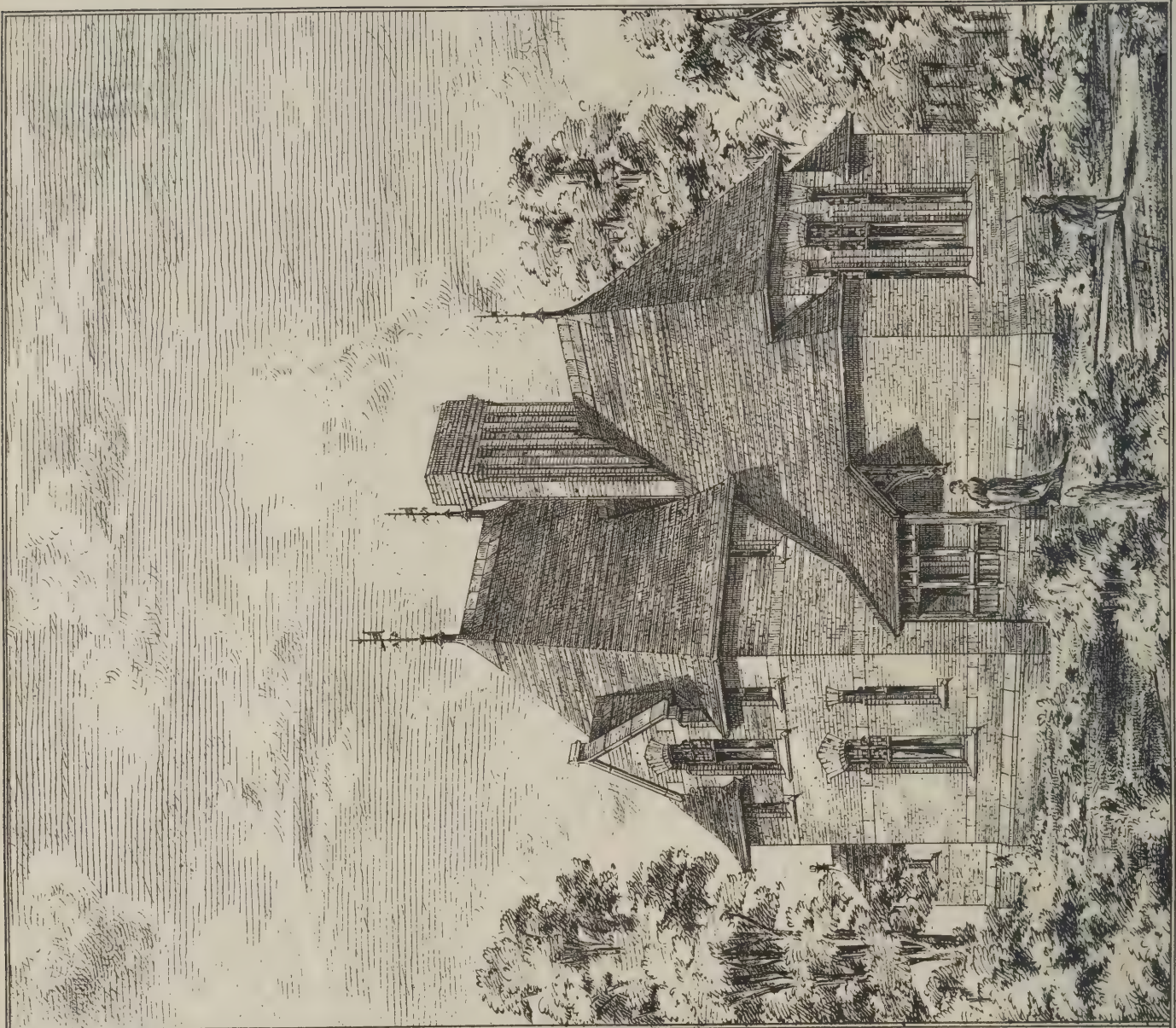
A PAPER on the Government Patent Bill, which is now before the House of Commons, was read by Mr. H. TRUEMAN WOOD at the Society of Arts, on Wednesday. The first defect was said to arise from the character of the controller, who was to be controlled by the Board of Trade and the law officers, instead of being a high official like the Commissioner of Patents in the United States. Objection was also raised to the clause which enjoins the definition of the inventor's claim on the first application. Experience shows that it is

only after the invention is fully described, and after a careful investigation into prior inventions, that a definite statement of claim is practicable. The Bill was also said to encourage fraudulent opposition, and the overthrow of a poor inventor by his wealthier rivals. The procedure for the extension of a patent will, if the Bill should become law, remain as it is now, but it is both expensive and precarious, and requires amendment. If a commission of experts presided over the Patent Office it would be a safer tribunal than the Privy Council. Other objections were raised, and the subject is to be again discussed on Tuesday next.

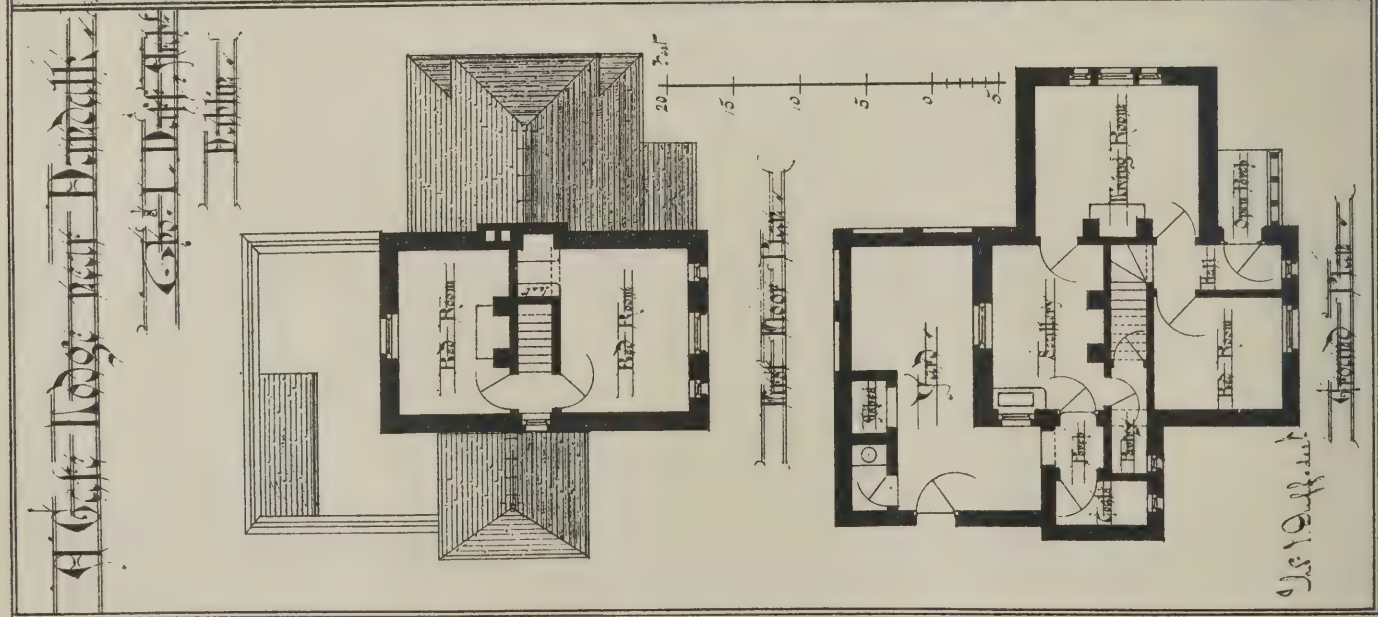
THE memorandum and articles of association of the National Smoke Abatement Institution have been published, and it may be assumed that the new society is likely to be enduring. The objects of the society are to promote the abatement of coal smoke and other noxious products of combustion in cities and other places, to check waste of coal, to continue and extend the work of the Smoke Abatement Committee by assisting invention, conducting trials, granting awards, establishing exhibitions, imparting information, &c. The income and property of the Society are to be applied solely towards the promotion of the objects of the Institution. We hope the Association may do well, although the constitution of the committees cannot be called representative. Among the thirty-six members of the first council there are only four architects, and we cannot discover an architect's name on the managing committee. The provinces have, or should have, a deep interest in the Institution; but with the exception of one member, the council and managing committee are inhabitants of the metropolis.

THE letter of Lieut.-Col. SEDDON upon the accident at the Bradford mill has induced the authorities of some of the neighbouring towns to investigate the extent of their powers for dealing with dangerous chimneys. In the Leeds Improvement Act of 1842 there is a clause which provides that if a chimney be in a ruinous or dangerous state, the Corporation may require the occupier or other person interested therein forthwith to take down, repair, rebuild, or otherwise secure the same to their satisfaction, and that if such occupier, or other person interested therein, shall not begin to take down or repair such chimney within the space of two days after such notice, and complete such taking down, &c., as soon as the nature of the case will admit, they themselves may, if any immediate danger is apprehended, cause the chimney to be forthwith taken down, shored up, or otherwise secured. There are further ample powers conferred by other local Acts. It is part of the duty of the building inspector of the Corporation to supervise the construction of chimneys, and lately he has compelled owners to alter chimneys which were supposed to be dangerous. Leeds would, therefore, appear to have provided against all contingencies, but there are other towns which have shown less foresight.

DURING the week the death of two notabilities has been announced. At the late archæological meeting at Carlisle Lord TALBOT DE MALAHIDE announced his intention of retiring from the presidency of the Royal Archæological Institute, but he was requested by the council to remain. Last week His Lordship died at Funchal. For half a century Lord TALBOT DE MALAHIDE rendered valuable services to archæology and science. In Ireland he was one of the very few men of position who were not ashamed to take pleasure in other matters besides field sports. The archæological societies and the Geological Society of Dublin were for years indebted to him for counsel and for the eager interest he displayed in the proceedings. But he was too little of a politician to be appreciated in Ireland. It will be difficult to discover a better president for an archæological association. Major-General SCOTT, who died on Monday, at Sydenham, like so many Royal Engineers, held civil offices. Since the death of Captain FOWKE he was the principal authority on everything relating to building at South Kensington, and he appears to have loyally carried out his predecessor's plans. General SCOTT, besides other appointments, was the secretary to the commissioners who have the disposal of the funds accruing from the Exhibition of 1851. We suppose his successor in the direction of the buildings at South Kensington will be a military officer, who will, as is customary, depend for his success on the skill of the civilian assistants.



Spangere & Co. 22, North St. Lane, Cannon St. Bldg.





PAYING HARBOUR TOLLS AT BORDEAUX, XVI CENTY.
WALL PAINTING.
By EDMOND DUPAIN.



INK PHOTO
W. & A. C. 47, Martins Lane Cannon St EC

MIDDLESBROUGH PUBLIC
SECOND PR
G. B. NICHOLS

April 21st 1883.



J. King James, Delt.

BUILDINGS, SOUTH - WEST VIEW.
ATED DESIGN.
ONS, ARCHITECTS



THE DISPUTE BETWEEN NEPTUNE & MINERVA.
WALL DECORATION FOR THE DUC D'AUMALE.
By M. ALEXIS J. MAZEROLLE.



Springue & Co. 22, Mark Lane, London E.C.

ST JOHN'S CHURCH, CATERHAM VALLEY.
W. BASSETT SMITH, ARCHITECT.

ILLUSTRATIONS.

THE DISPUTE BETWEEN ATHENE AND NEPTUNE.

THE decorated panel from which this illustration has been taken was painted by M. MAZEROLLE for His Highness the Duc d'AUMALE. It was originally in the prince's house in Paris, but was afterwards removed by him to Chantilly. The same subject, it will be remembered, was selected for the sculpture in the western pediment of the Parthenon at Athens. The incident depicted is one of the oldest Greek legends. The city of CECROPS was placed by him under the protection of ATHENE as tutelary deity. But the distinction, which comprised the right of naming the city, was likewise claimed by NEPTUNE, and it was resolved at a council of the gods that the competitor who was able to endow the city with the more useful gift should become its patron. NEPTUNE struck the ground with his trident, and, according to one version of the legend, the sea rushed forth, while another says a horse was produced. M. MAZEROLLE has reconciled the variations by introducing a sea-horse. The olive-tree appeared at the bidding of MINERVA, and as the emblem of peace it was decreed to be the more suitable for a city in which the arts were to be pre-eminent, and Athens was henceforth associated with the name of the goddess. It would be impossible to represent the incident in such a way as to be satisfactory to modern notions of probability. A good deal must be taken on faith, and accordingly M. MAZEROLLE assumes that those who look on his picture will understand the difficulties of the subject, and will judge it, not by rules of logic, but by rules of art.

PAYING HARBOUR DUES AT BORDEAUX.

M. RUSKIN believes he has put the whole doctrine of free-trade into a few words when he advised nations to abolish their custom-houses. In Bordeaux in the sixteenth century they may have had no custom-house building, but none the less there were dues exacted. The officials shown in M. DUPAIN's picture evidently had a more pleasant life than their successors, who are compelled to transact business in stuffy rooms, and in the old days there was a more picturesque way of announcing that all formalities had been completed. The picture is based on local traditions, M. DUPAIN being a native of Bordeaux. The original work was exhibited at the Paris Salon.

DESIGN FOR MIDDLESBROUGH PUBLIC BUILDINGS.

THE designs sent in in competition for the above were submitted to the arbitration of Mr. ALFRED WATERHOUSE. The first premium was awarded to Mr. G. G. HOSKINS, F.R.I.B.A., of Darlington, whose design has been already published in *The Architect*; the second premium to Mr. J. R. NICHOLS, of the firm of Messrs. G. B. NICHOLS & SONS, Albert Buildings, Queen Victoria Street, London, E.C., and Handsworth, Birmingham, whose design we illustrate in our present number.

The town-hall, 146 feet by 83 feet, exclusive of the organ recess, occupies the whole frontage to Corporation Road, the principal entrance being in Albert Road, and the secondary entrance in Dunning Street. The drill-hall, kitchens, &c., are placed under the town-hall, and are approached from the courtyard and from Corporation Road. The free library and the municipal offices occupy the remaining frontage in Albert Road, the municipal entrance being in Russell Street, opening on to the grand corridor and grand staircase leading to the council chamber, 55 feet by 40 feet, School Board, rates, and municipal offices. The police-court, 55 feet by 40 feet and 25 feet high, is situated under the council chamber, with separate entrance from Dunning Street for the public. The police offices are in Dunning Street, together with the residences for the police superintendent and firemen, and the fire brigade establishment.

The plan throughout is so arranged as to allow abundance of light and air, and spacious and direct approach to every apartment, the town-hall itself being provided with specially capacious entrances to all parts of the floor and to the galleries, a corridor on each side of the hall giving access through three doors to the various parts of the floor. The clock tower—26 feet square—is situated at the corner of Albert Road and Corporation Road, and, with the spire, rises to a height of 200 feet. A second tower, with gabled roof and angle turret, marks the municipal entrance; and a sun-dial is shown on its southern face. The council chamber and police court are

lighted by boldly-arcaded windows, the council chamber and the town-hall being ventilated by light *flèches* covered with lead.

The style adopted is Early Geometrical. The building was intended to be faced with stone throughout, and the estimated cost was 70,000*l.* The design was very highly spoken of at the time in the local press.

ST. JOHN'S CHURCH, CATERHAM VALLEY, SURREY.

THIS church, recently consecrated by the Bishop of ROCHESTER, has been erected near the present terminus of the Caterham Valley branch of the South-Eastern Railway, for the use of a new parish which has lately been formed here. It consists of a nave five bays in length, with north and south aisles, a chancel of three bays with south aisle, and vestry and a north porch. Provision is also made for a tower at the west end.

The walls are built of Godstone stone, faced outside with Bargate stone in random courses, and inside with Reigate fire-stone, Bath and Reigate being used for the dressings. The roofs are pitch pine and Baltic fir, and are covered with Staffordshire tiles. The seats of the naves and aisles are executed in pitch pine, and the fittings in the chancel are all of wainscot oak. All the paving is laid with MINTON'S tiles, encaustic tiles being freely used in the chancel.

The font is an old one which once belonged to the old church at Caterham. The pulpit was a special gift, and is executed in stone and alabaster, elaborately carved. The richly-embroidered altar cloth, and the handsome brass eagle lectern, were also special gifts.

The plans of Mr. BASSETT-SMITH, of John Street, Adelphi, were selected in a limited competition, and the works, with the exception of the seating, have been satisfactorily carried out by Mr. CARRUTHERS, of Reigate, under the direction of the architect. The seating was executed by Messrs. G. M. HAMMER & Co., from the architect's designs.

A GATE LODGE NEAR DUNDALK.

AMONGST our illustrations of this week, we publish plans and a perspective view of a gate lodge near Dundalk, in the county of Louth. The external facings are of red brick, and the roofs are covered with Cumberland green countess slates. Mr. THOMAS J. DUFF, 14 Nelson Street, Dublin, is the architect.

DISTRICT SURVEYORS' ASSOCIATION.

A QUARTERLY general meeting of the District Surveyors' Association was held on the 13th inst., when Mr. Charles Fowler, F.R.I.B.A., who has resigned the office of honorary secretary, was presented with a testimonial on behalf of the members as a mark of their regard, as well as a slight acknowledgment of the great value of the services he had rendered them in the discharge of the duties of honorary secretary of the association for a period of twenty-one years.

Mr. Jennings, the chairman on the occasion, made the presentation. Mr. P'Anson, Professor Kerr, and Mr. Woodthorpe concurred in bearing testimony to the personal esteem in which Mr. Charles Fowler had ever been held by the members, to their appreciation of the excellence of his professional character, and the consistent manner in which he had stamped the work of the association with his own high standard of what was right and fitting their duties and responsibilities. Professor Donaldson, who was prevented by indisposition from being present, expressed by letter his high appreciation of Mr. Fowler.

Mr. Charles Fowler, in replying, reminded the members that he had succeeded one who had created the work of the association, and had placed it on a very high footing. If he had been able to maintain that work, it was mainly due to the kind assistance he had received from the members themselves. They had a highly technical and difficult Act to administer, and the principal object he had endeavoured to keep steadily in view before them was uniformity of practice, in the belief that the public interest is best served by a strict and uniform interpretation of the rules of the Act.

The Collection of architectural and other drawings by the late Mr. Allen E. Everitt, now on view at the Exhibition of the Royal Society of Artists, Birmingham, will soon be added to the Art Gallery, Mrs. Everitt having intimated her intention of presenting them to the town, in accordance with the wish of her late husband.

THE LEEDS ARCHITECTURAL SOCIETY ON COMPETITIONS.

WE have received the following communication :—

Sir,—Now that the Institute has decided to recommend in future the system of double competitions, our Leeds Architectural Society would be glad if you could find space for the circular forwarded by them to the Fellows of the Institute, which contains the reasons leading them to oppose the double competition plan as being a retrograde movement, and one that will seriously damage the position of the profession.

Did the Institute represent the opinion of the architects of this country, or had they even endeavoured to ascertain and follow the feelings of those for whom they profess to speak, our Society would have loyally accepted their decision, and have submitted with a good grace to the will of the majority. As long, though, as the Council of the Institute consists of eighteen metropolitan architects to four provincial ones, whilst the country architects outnumber the London ones by eight to one, they cannot be fairly held to speak with the voice of the profession; and our Society, with others, may honourably hold themselves free to openly oppose decisions made in the interests of a class, and wholly against those of their Fellows generally.

Yours obediently,

23 Park Row, Leeds :

J. WREGHITT CONNOR.

April 16, 1883.

To the President, Council, and Fellows of the Royal Institute of British Architects.

Gentlemen,—The question of architectural competitions, so long before you, will again form the chief item of business at the meeting of the Institute to be held on Monday, the 9th instant. On this occasion it is to be hoped the question, as far as the Institute is concerned, will be settled for some time to come. In the belief that the matter will not again, as so often previously, be adjourned, the Leeds Architectural Society ventures to bring the question once more before you, with the hope of being able to induce you to lend your aid and vote in assisting the Fellows who think with them in this matter to modify the "Suggestions for the Conduct of Architectural Competitions," so far, at least, as these are in favour of the system of double competitions. With this view the Society repeats the arguments laid before you some time ago, with such additional ones as experience of the system has brought to light. These objections are as follows :—

1. That the adoption of two competitions increases rather than diminishes the cost and labour entailed by the old system. Anyone acquainted with the conditions of the Glasgow and Birkenhead competitions, which may be taken as typical of those to be generally adopted in cases under the proposed system, must know that the preliminary sketches are practically as complete and entail as much labour as need be required to determine the order of merit without further trial. In both these cases, in the first competition, the conditions required plans of each floor, elevations of each front, two sections, and a perspective view. How many conditions of competition under the old system asked for more? Surely a competent professional referee could finally determine the position of competitors with so great an amount of information before him. Certainly an intelligent committee of non-professional men could; and it would be strange, indeed, if a member of our own body were less competent to understand drawings than the promoters of competitions themselves. With so much required in the first competition, it is impossible to avoid asking why a few shall be required to simply enlarge their drawings so as to make them clearer to the comprehension of one who ought to be able to understand them at first. It is thus impossible to avoid saying that double competitions benefit the professional referee alone, at the expense of the unfortunate competitors. In connection with this we would remind you that one of the most respected members of your Council drew up the conditions and settled the competitions for Over Darwen Town Hall. In this case all the drawings, with one exception, were made to a sixteenth scale, and only one more in number was required than in the instances given of Glasgow and Birkenhead; yet the professional referee was able to settle the competitions from these sketches with perfect satisfaction to the competitors. It is a proof that no possible reason exists for the second contest; and we feel most strongly that the influence of the Institute ought to be used towards making sketch competitions the only ones to be demanded by promoters.

2. That it increases the opportunities for the introduction of unfair influence on the part of favoured competitors. It is, of course, useless to conceal the fact that competitions are specially open to the employment of friendly or family influence on behalf of particular competitors. It is probably impossible to do anything that will materially check this; but, decidedly, there is no need for our profession to deliberately increase the opportunities for its use. Yet this is exactly what the proposed system would do, by doubling the chances a favoured candidate has for making his influence felt, should he get his design into the first selection. A condition in a recent competition of this character might have been framed expressly with such a purpose, as—by insisting on the

retention of the whole of the designs sent in until after the decision of the final competition—it gave to any competitor in this a chance, should he have power and disposition to do so, of inspecting the whole of the designs submitted, and benefiting thereby. It is with pain that our Society feels called upon to draw attention to this feature of the question, but it is useless to blind ourselves to the occasional imperfections in the conduct of fellow architects and promoters of competitions; and they must be considered as factors in the problems which you are striving to solve.

3. That double competitions are arranged entirely in favour of the promoters, without regard to the interests of architects. Even should the result of your deliberations be the recommendation of preliminary sketch designs of so rough a character and so few in number, as to really lessen the labour to be demanded from those taking part in the first competition, you have no power to force your suggestions on to promoters, who will never be satisfied with less than the preposterously great number of drawings (for a preliminary competition) required in the cases of Glasgow and Birkenhead. No exception can be taken to the promoters of competitions looking to their own interests, regardless of those of architects; but surely this might be left to them, and need not be assisted by the approval of the Royal Institute of British Architects.

4. That the proposed system lends itself specially to the greater use of hired draughtsmanship. If the adoption of double competitions has any specially pronounced tendency, it is that of increasing largely the number of those who participate in the first contest, and thus making competition work more speculative even than it is at present. As a natural result, principals with a practice keeping them reasonably well employed, would be tempted to compete through a skilful draughtsman for every contest of the kind, giving personal attention to the matter only when the chapter of accidents might have given the design thus prepared a place in second competition. The system is recommended on the ground that architects would give more personal attention to the competition drawings than they can do now; but a careful consideration of the question has led our society to take a completely contrary view.

5. That the proposed system, no more than the present one, can insure the employment of the successful competitor. This naturally must be conceded, for no promoters of competitions would bind themselves to accept as architect for the actual work, one whom they could not, or said they could not, trust in this position. What then would be attained as the result of this cumbrous system, that would double the work of the competitors, if the promoters declined or felt themselves unable to accept completely the decision of the referee?

6. That the adoption of double competitions would have a tendency to lower the remuneration to be paid as ordinary commissions. Possibly the effect the new system might have upon the outside public has not been properly considered, but it is fair to expect that our employers might reason somewhat in this way: "For works of considerable magnitude we have come to understand architects risking the labour and cost of one competition for the sake of the chance of securing a good commission, but we find them ready to incur that of two contests; perhaps they might be equally eager to risk that of three. Surely if the mere chance of five per cent. is sufficient to cover all this, the same commission must be far too great a sum to give for work placed in the hands of an architect without competition." Can it be denied that such a mode of reasoning would be a perfectly natural and logical one, and one that would not admit of an easy reply?

7. That the system encourages excessive competition. Few persons would be prepared to speak of the competition system, under any phase, as being a particularly desirable mode of obtaining commissions. It seems to be a necessary evil; one to be guided and rendered as little injurious as possible to the profession. Yet we find the adoption of preliminary competitions to have doubled or trebled the number of competitors, so far as we can judge by recent results. This can only mean a corresponding increase in the disappointments, the heart-burnings, the jealousies, the mental strain and wear, that are the natural accompaniments of keen rivalry. The mission of the Institute that stands at the head of our profession should be to check the indiscriminate and undignified scrambling for work characteristic of the age, rather than to lend its countenance and encouragement thereto.

8. That far more time has to be expended under the double competition method. This is so obvious that no more than the statement is needed to call attention to this phase of the question.

9. That the risk of failure on the part of promoters to carry out their intentions is largely increased. Everyone who has had to do with corporations or elective bodies knows how liable their building schemes are to collapse if the commencement be extended over the day of election, when dormant opposition may become active and overthrow the intentions of the party dominant at the time of competition. This risk, always present, would be exactly doubled wherever the system objected to by our Society was adopted. Too many architects have been the victims of this danger for this feature to require amplification.

No decision that our profession has ever been called upon to make has probably been of greater moment than this on the ques-

tion of double competitions, and our Society feels that in taking the course it has done, and in making this last protest against the possible adoption of the system, it has been defending the architectural profession against the most insidious attack that could have been made against it. One none the less dangerous because those who have made the proposal objected to have been actuated by pure and honourable motives. Our Society trusts that you will make an effort to be present on Monday, the 9th inst., and use your influence in obtaining the omission of paragraph (A) from clause 5 of "Suggestions for the Conduct of Architectural Competitions."

Signed on behalf of the Leeds Architectural Society,
JAMES B. M. FRASER, F.R.I.B.A.,
President.
J. WREGHITT CONNOR, F.R.I.B.A.,
Corresponding Member.

DRAWING IN FRANCE.

"THEY manage these things better in France" is a saying of Sterne, which is supposed to be especially applicable as regards instruction in art. But when one reads a recent article by M. Eugène Veron on the teaching of drawing, it would seem that so far as elementary and ordinary schools are concerned, there is not much difference between our neighbours and ourselves. M. Veron being a recognised authority, his utterances demand respect in France as well as outside it, and he is not likely to speak rashly. Accordingly, when he tells us that the teaching of drawing has been for a long time much neglected among his countrymen we are bound to believe him. There need be no stronger proof of the neglect than the fact that the smooth and pretty lithographs of Jullien, which were at one time admired in England, continue to be used as drawing copies. A better spirit is, however, about to prevail. Owing to the zeal of a few men, who may well be called patriotic, an energetic impulse has been given to art teaching in France. Better models are introduced, as well as improved methods. The official inspectors of drawing are zealously co-operating with the administration of the Beaux-Arts in endeavouring to remove existing defects. If the legislature will only comprehend the importance of the reform which is at work, and support it ungrudgingly, M. Veron is confident that the artistic industries of France will once more be supreme, and a part at least of the trade which has been taken by foreign competitors may be regained. But the Chamber, as at present constituted, is not favourable to the promotion of sound principles in art. M. Veron, however, founds his plea for support upon the material advantages which art can give to France. Those industries in which art is a factor are, he maintains, best adapted to the genius of the French people. By means of art, materials which cost little can become objects which are worth a high price. What is it, he asks, gives value to the works of his great countrymen Palissy, Gouthière, and Reisener? It is not the clay, metal, or wood used in their works, but rather the brain-power which was expended in the production. If the original cost of the materials be compared with the value of the works, the difference will express how much is owing to art. In no industry from which art is absent will the contrast be so great. This reasoning would be apparent to people who are only half-civilised, and the wonder is that it is necessary to have recourse to it in order to convince the authorities who control the destinies of France. In all countries, says M. Veron, prodigious efforts are being made to hold the position which once belonged exclusively to France, and at such a time her statesmen regard artistic pre-eminence as something vainglorious and unworthy of the attention of administrators who believe themselves to be in earnest. Seeing this, it surely is not high treason in M. Veron to desire that, before the art industries of France are ruined, the legislators who have a prejudice against art should give way to men with more generous sympathies, who are able to understand the needs of the present time.

In the meantime, M. Veron suggests that much will be gained if a better system of instruction in art is adopted in the elementary schools, and that this is feasible. If all children were enabled to draw as well as to write, those among them who were gifted with artistic power would somehow manifest themselves, to the great advantage of the art industries of the country. M. Veron proposes the introduction of an instrument invented by M. Gélibert, as a most efficient aid towards enabling children to draw. It is called the stigmograph, and it is employed to enable students to fix certain points on the paper before them which shall correspond with points in the drawing or model which is to be copied. In this way there is a possibility of a copy being produced resembling an original in proportion, which is not always the case at present. Everyone who has observed the early attempts of students is aware of the difficulty which is found in securing a regard for proportion. There will be generally the same parts in the copy as in the original, but in the majority of cases the relation between the parts is entirely different in the two. It is claimed for M. Gélibert's invention that it enables the student to obtain

precise data, which he can turn to account. Some will say that the student's eye is the true stigmograph, and that it is the aim of his training to enable him to judge of proportions. This may be true in cases where there is cleverness; but it often happens that the accuracy of eye which is necessary to judge of proportions is not to be attained without more time than many students can afford. If their labour could be lightened it would be an advantage. In literature and science study is made easier than it was, and there is no reason why similar facilities should not be given in art. M. Veron is of opinion that the new instrument enables a definite notion to be obtained of a figure, as well as of the relations of lines and planes in perspective, and the use of it is easily acquired. The stigmograph is not an instrument for mechanical copying like the pantograph; it simply enables the positions of points to be found, and the student must connect them according to his skill in freehand. The instrument costs only seven francs, and M. Veron proposes that it should be generally adopted in French schools. It would enable drawing to be practised where a drawing-master is not available. The best test of the stigmograph is practical use, and it will be easy for the administration of the Beaux-Arts to try a few experiments in public schools. In England it could also be tested without much cost to the public.

THE NOTTINGHAM MUNICIPAL BUILDINGS.

THE special committee of the Nottingham Town Council have selected eight designs, the authors of which will take part in the second competition. They are as follows: "Esto"—J. W. Hickson, 6 Exchange Street, Manchester; "J'espère"—Messrs. Truman & Pratt, Nottingham; "Suitability"—Charles Bell, 9 New Broad Street, London; "Light"—George Corson, 35 Cookridge Street, Leeds; "Order"—Yeoville Thomason, Bennett's Hill, Birmingham; "Might, Light, and Right"—Messrs. Verity & Hunt, 37 Regent Street, London; "Simplex"—W. Harvey, 7 Whitehall Place, London; "Childe Harold"—J. H. Oldham, 23 John Dalton Street, Manchester.

The following are the descriptions of their designs given by the above selected competitors:—

"Esto."

The interior of the building has not been sacrificed to any architectural vagaries, but depends for its effect on simplicity of arrangement, easy access to the different departments, good light, ventilation, and a general organisation of the whole. The principal and general entrance is in the centre of Sherwood Street frontage, the municipal entrance in Burton Street, the courts and police in Shakespeare Street, each having spacious staircases to the upper floors. On the basement facing Shakespeare Street are police and detectives' entrances, charge office, superintendent's residence and offices, warrant officers' rooms, search, parade, and constables' rooms, together with sixteen ordinary, and one large day cell. The cells are to be lighted and ventilated from the corridors, and access will be given to the prisoners' dock by staircases. In the department of the chief constable on the same floor will be a covered drill-shed, a large open yard, with mortuary, stabling, van-house, and sanitary accommodation. Both public stores and the heating apparatus are provided on the basement, so as to be in the control of the police. In the water department a general and three storerooms, an office, fitting and meter-takers' offices, and large open yard will be provided. For the gas department three storerooms, sulphur, laboratory, and photometer rooms, meter-taker's office, and yard will be provided. There will be a lighters' assembly room, and three large store-rooms. There are also a surveyors' store, and three spare rooms, with entrance and staircase from ground floor approached from the municipal quadrangle. Two staircases will be provided up and down from the gas and water corridors. In the department for the police facing Shakespeare Street, on the ground-floor, are a superintendent's residence, chief constable's office, and waiting-room, and offices for detectives; a messroom, storeroom, and lavatory. Approach to the courts above is obtained by public court stairs from this department, but a private entrance and staircase for the magistrates will be provided in Sherwood Street. An office is purposely placed next the chief constable's office for the water department, in which provision is made for a general clerk's office, inspector's offices, plan-room drawing office, spare and engineers' offices, and fireproof room adjoining telegraph office, all *en suite* and facing Sherwood Street, with staircases up and down. For the gas department, offices for the general clerks, manager, inspector, chief clerk, engineer, plan-room, and drawing-room, will all be provided *en suite*, with staircases up and down. Immediately facing the general entrance in Sherwood Street and the centre of the building is the finance office, properly divided for the receipt of rates, with fireproof-room and four collectors' rooms in connection. An office will be provided also for the lighting department. The offices for the borough surveyor and engineer will face Burton Street, and entering off from that are an inquiry and a waiting-room. Offices will be provided for the borough surveyor, chief clerk, estate surveyor, building surveyor, surveyors' general clerks, private improvement, accountant, private improve-

ment clerks and general clerks; drawing office, plan and contractors' room, all *en suite*, with lavatory and other accommodation, and staircases up and down. The municipal department will have the principal entrance from Burton Street, with a carriage entrance to a large quadrangle. On the first floor next to Sherwood and Shakespeare Streets will be provided police-courts and session-courts, with three retiring-rooms, robing-room, jury and refreshment rooms, and rooms for prisoners in waiting under each court; offices for warrants and summonses, fines and fees; solicitors' consultation-rooms, waiting-rooms for witnesses, large public hall, and staircase, and public corridor, and a grand jury or arbitration-room, all arranged in a convenient manner for the transaction of the general business. On the first floor will also be placed the offices for medical officer, chief inspector of nuisances and his clerks, surveyor's private offices and office for his clerks, all *en suite*. The council chamber, on the same floor, will face Burton Street and Sherwood Street, and will be provided with retiring rooms and waiting rooms, public and reporters' gallery, with separate staircase; one large and two smaller committee rooms; offices for the town clerk, a private and a waiting room; chief clerk's office, and waiting room; general clerks', estate clerks', stock and transfer clerks', conveyancing, registration, and election clerks', clerk of the peace and deputy clerk's offices, fireproof rooms and all the necessary offices. A grand staircase and two private staircases will connect this floor with the other floors. On the second floor it is proposed to provide offices for the School Board, and a store-room for the town clerk; a residence for the chief municipal porter, for the court's porter, and the office-keeper; while the public gallery in the council chamber may also be approached from this floor. Available extra rooms may here be obtained over the town clerk's office and magistrates' rooms if desired. It is proposed to heat the building, with the exception of the cells, by a large apparatus in the centre of the block on the basement, the hot air being carried through by pipes, the air being admitted to the offices and corridors by brass grids in the dados of the walls, &c. The whole of the offices will be provided with open fireplaces. The ventilation would be carried on by the ceiling ventilators, but the two courts and council chamber would be fitted with Boyle's patent air-pump ventilators. With regard to the lighting, it is proposed at a sufficient high level from the corridor floors to borrow light from the offices. Telephonic communication will be provided for. The estimated quantities are 3,479,065 cubic feet at 10d., giving a total of 144,9617.

"J Espere."

The police department is situated next to Shakespeare Street, having on the principal floor the courts and magistrates' departments, with public entrance from Shakespeare Street and private entrances in South Sherwood Street. The offices of the town clerk, borough accountant, and auditor are placed in Burton Street, the council chamber and committee being placed just over these, with a large entrance from Burton Street. The town clerk's strong rooms and stores are placed in easy access to the committee-rooms, being provided with fireproof protection. The gas, water, and rates' departments are placed in the central block on the principal floor, with a large central entrance from South Sherwood Street, the whole having a large and spacious hall, from which the various offices radiate. The health department is placed in the central block on the ground floor. The borough engineer's office and the School Board offices are placed in the central block on the first floor, with an entrance from Sherwood Street. Plenty of space has been provided, the corridors being 13 feet wide. The material used will be Darley Dale stone for the exterior walls, and brick for the interior. The floor and ceilings will be on the Dennett system, and the roof of wrought iron, covered with slates. An arrangement will be made by which the central block and the wings can be shut off from each other by iron revolving shutters in case of fire. The corridors, halls, &c., are to be paved with marble mosaic, and the walls to have a dado of majolica tiles. The cost, including everything but the furniture of the buildings, is estimated at 90,000*l*.

"Suitability"

arranges the several departments as follows: The police department to be on the north side, entered from Shakespeare Street; the municipal department, entered from Burton Street; and the general public offices entered from the centre of South Sherwood Street. The municipal block has a spacious entrance from Burton Street into a large vestibule, the corridors here being 10 feet wide. On the ground floor are placed the whole of the town clerk's offices and rooms. In the basement are the muniment and store-rooms, the assembly-rooms, and store-rooms for the gas-lighters, and a covered shelter in the rear on a level with the courtyard. The council chamber, and other rooms connected with it, are on the first floor, reached by a double staircase 30 feet wide, which would be enclosed by iron gates when not used by the council. The chamber is 80 feet by 36 feet, with a height of 33 feet. The adjoining rooms include a reception-room, library, mayor's parlour, and robing-rooms. The various committee-rooms, with waiting, retiring-rooms, and lavatories, are grouped round the grand loggia. Public accommodation in the council chamber is given by a gallery over the vestibule. Care is taken to insure

perfect quiet in the chamber and its attendant rooms. The borough surveyor's department is placed on the first floor, extending along the whole of the Sherwood Street frontage, and is reached by a staircase, 8 feet wide, from the main entrance. The School Board offices are above the surveyor's offices, the staircase being of the same width and style; and the board-room occupies a fine position at the angle next to Shakespeare Street. The auditors' rooms, some spare offices, and caretakers' rooms are also provided on this floor. The gas, water, and general rates offices occupy the ground floor, with a wide public hall opening from the main entrance, 30 feet in width and 60 feet in length. In the basement, below these offices, are store-rooms, access being obtained both by staircases and a wide cartway from Burton Street, by which all heavy stores could be taken in. On the right of the main entrance will be placed the accountants' offices, each in communication with the other, and also with the town clerk's offices. On the left of the main entrance are the health and medical officers' departments, the object in this arrangement being to provide all the offices frequently visited by the public on the ground floor. The police department occupies the whole of the Shakespeare Street and a part of the South Sherwood Street frontage, having a charge-room, on a level with the street, sixteen cells, and rooms for police stores. The courtyard in the rear is spacious, and contains a covered drill-shed, while a stable for five horses and carriage-house is also provided. An entrance for magistrates is provided in connection with their court and also with their rooms. The courts are on the principal floor, being placed at the rear to secure quietude; the principal entrance will be from Shakespeare Street. The grand jury and arbitration rooms will be provided with suitable ante and retiring-rooms. The ventilation would be as far as possible that of the natural process, but wherever direct ventilation could not be carried out the Æolus Waterspray System, by which the air is purified, would be adopted. The warming would be by smoke-consuming grates in all ordinary rooms, and by hot-water pipes in all the corridors, courts, and council chamber. The general architectural style of the building is proposed to be Renaissance, somewhat after the character of the Hôtel de Ville, Paris, a style said to be very suitable for the requirements. At the main entrance in Sherwood Street would be a clock tower with carillon; the council staircase might be crowned with an answering feature, while the corners of the building at Shakespeare Street would naturally come in for some bold and appropriate treatment. For materials it is thought no better effect could be produced than by the use of Nottingham red pressed brick for flat spaces, the cornices, &c., being in Ancaster or Mansfield stone. The roofs would be of green slate. All the corridors would be lined with glazed bricks in suitable colours; while the floors of the council loggia would be of marble mosaic, the main corridors being laid with a cheaper kind. The joinery of the principal rooms would be of oak or walnut. The cubical contents of the building are estimated at 2,944,699 feet, with an average price of 10*s*.d. per foot, giving a total of 124,510*l*., which, with 3,500*l*. extra for fittings, gives 128,010*l*. for the whole work.

"Light"

in his specification says: "I have placed the council chamber, together with the committee rooms and the town clerk's offices, in a block at the higher end of the site next to Burton Street; the police offices, courts, and magistrates' rooms in a block at the lower end fronting to Shakespeare Street, each block having return frontages to Sherwood Street, which is utilised for the general offices; while at the back of the centre a large block is placed containing the gas, water, and general rate offices. Between each of the end blocks and the back centre blocks I have placed courts for light and air, containing 5,076 and 4,960 superficial feet. There is a covered court for a drill-yard for constables. The offices I have mentioned at the Burton Street end will be entered without the aid of steps, while the fall of ground from Burton Street to Shakespeare Street (fully 20 feet) I have utilised for police accommodation. The entrance to the police office is at Shakespeare Street, and is on the level; there is also a carriage entrance to the detective offices. The police and magistrates' courts, each 60 feet by 40 feet, are parallel, but separated by a court for light and air, and placed away from the street. The space beneath the courts is used for store-rooms, sick-rooms, and rooms for persons awaiting trial. Fronting Shakespeare Street are the magistrates' rooms, with a private entrance. Under the retiring-room for the witnesses is a retiring-room for the jury, with a staircase leading direct from the box. A private passage is provided between the two courts, and accommodation will be given to the magistrates' clerks at the South Sherwood Street corner of the block, together with offices for fines, warrants, and summonses. Two rooms fronting Sherwood Street will be provided for solicitors, and over the rooms for the magistrates' clerks will be placed the grand jury room. Galleries for the public will be provided, and access given from Shakespeare Street. A superintendent's office will be provided on a level with the lock-up, together with domestic offices. Cells and a day cell will be provided, ventilation being given from the police-yard. The usual offices and store-rooms for the police will also be provided here. The chamber will have an area of 2,600 feet, and will have

separate entrances for the public, the councillors, and the mayor. Galleries are provided for the public and reporters; a retiring-room also being provided for the latter. A robing-room for the councillors, a parlour for the mayor, and a spare room which can be used to receive deputations all adjoin the council chamber. A library, a waiting-room, and two spare committee-rooms are also included; besides three regular committee-rooms, with two waiting-rooms, which are placed on the first floor. These committee-rooms are connected with the council chamber by a private stair, and by another staircase to the glazed court for shelter. The offices of the town clerk stretch along the frontage in Sherwood Street, the working offices being shut off from the public. The office of the stocks and transfer clerk is placed next the central entrance from South Sherwood Street, and has a waiting and a strong-room. The estate and conveyancing clerks have their offices placed next to the council-block entrance. The town clerk's office adjoins the inquiry office, and, together with his private room, has a waiting-room adjoining. Rooms will be provided for the chief clerk and the election clerk, together with a store-room for election requisites. Underneath the town clerk's office, in the basement, are placed store-rooms and fireproof rooms, with a hoist and a private staircase. A caretaker's residence is provided at the back of the council block. The borough accountant's offices are placed to the left of the main central entrance, and comprise, in addition to the three offices required, a waiting-room and strong-room. The offices of the health department are beneath the borough accountant's, entrance being given from the street for the public and the inspectors. A waiting and store-room are also provided. The offices of the lighting department are placed under those of the transfer clerk, and have an entrance at the street, level to the right of the main entrance. Behind the office is an assembly-room for the lighters. Immediately opposite to the main central entrance are the money-receiving departments, the water offices to the right, the general rate office to the left, and the gas offices in the centre at the back. In the water department, offices will be provided for clerks, inspectors, and managers, while store-rooms will be provided for them in the basement. Upon the basement level are two offices for testing meters and fittings. The general rates office will have an area of 2,505 square feet, and will be divided into the four requisite portions. The offices of the collectors will be placed at the left of the general rates office, and will be provided with a strong-room. Extra rooms may also be provided here. The gas office will have an area of 7,495 feet, well lighted; and besides this general office are offices for the manager and meter-takers, rooms for the photometer and fireproof stores, while the engineer's office will be in direct communication. The borough engineer's and surveyor's offices are placed on the first floor, facing Sherwood Street. The auditors' room is also placed on the first floor. A house for a caretaker is provided. The School Board offices occupy the remainder of the frontage to Sherwood Street, and a portion of the frontage to Burton Street. They have a separate entrance, and the area is 5,718 feet. The offices, courts, and council chamber will be heated by hot air; the ventilation, for the most part, will be obtained by means of the roof, and in the case of the courts and chamber by Boyle's patent exhaust ventilator. The buildings are planned to admit of a simple treatment of the Italian style. The corridors will be rendered fireproof. The material I propose is brick, with a roof of Westmoreland slate; and I estimate the sum required at 157,883*l.* 9*s.* 9*d.*"

"Order."

The suggestion set forth in the instructions that the municipal offices should front Burton Street, &c., has been adopted, and the same has been followed with regard to the gas, water, and police, &c. In grouping the various departments, the council chamber takes the first place. This, with the rooms belonging to it, has been so arranged that it is complete in itself (placed on the first floor), and planned so that no portion is a passage way or in a corridor leading to other departments. The plans generally may be said to consist of three great divisions, with courtyards between them, the gateways to the courtyards forming the boundaries of each division. The principal, or first division, contains: In the basement—town clerk's department, borough engineer, health department, and office-keeper. Ground floor—borough accountant, borough engineer, and health department. First floor—council chamber, committee rooms, town clerk's offices. Second floor—town clerk's offices, borough engineer. The second division contains: Basement—gas offices, water offices, lighting. Ground floor—gas offices, water offices, rate department. First floor—gas offices, water offices. Second floor—School Board offices. The third division: Basement—police department. Ground floor—police department. First and second floors—magistrates' departments. The style contemplated is a free adaptation of the Renaissance, to be worked in brick and stone, the estimated total cost being 121,225*l.*

"Might, Light, and Right."

The building forms three great blocks connected by spacious corridors, by two large courtyards for light and air, which also will be used for a police yard and carriage way. The municipal offices are entered from Burton Street; the gas, water, and finance offices

from the level of the centre of South Sherwood Street; and the police from the level of Shakespeare Street. The principal entrance leads to a large hall giving access to all parts of the building. The council chamber is placed on the first floor of the Burton Street block, and has two entrances, one from the hall and one from the courtyard. Rooms are provided for the mayor and for deputations, &c. The chamber is semicircular in form, with a raised dais for the mayor, and a gallery at the back for the public, having a separate entrance from Burton Street. A reporters' gallery is also provided. Several rooms are provided on the same floor as the council chamber, to be used as committee-rooms. The town clerk's private office and secretary's office are placed on the same floor next to the committee-rooms. The other offices of the department are placed on the level of the Burton Street entrance in direct communication with the town clerk's room by a private staircase. Beneath these offices are offices for registration clerks, stores for election requisites and fireproof rooms. The offices for the clerk of the peace and his deputy have been placed on the level of the town clerk's, but nearer the courts. The offices for the borough engineer and surveyor extend from the centre to the north block on the council floor, and will include the usual drawing and plan rooms, &c. The borough accountant's office is placed on the ground level of the council chamber block. The offices for the health department are placed on the level of the main entrance in Sherwood Street. The general office for the gas department is one large office at the east and north of the central block. The engineer's and other offices in connection with this department are placed on the upper floor, strong rooms being provided on all the floors. The meter-takers' and photometer rooms are provided in the basement. The water department office is on the south side of the central block, and has ample accommodation for the clerks and workmen, as well as for store-rooms and fittings. The pay-office is a large and handsome room right in the heart of the building, and entered by the public from the central hall. It is in connection with the gas and water offices. The offices of the lighting department are placed on the lower floor next the gas stores. The department for the magistrates occupies the upper portion of the Shakespeare Street block. The courts are placed side by side on the first floor, the police offices occupying the lower floor. The public entrance in from Sherwood Street, while a separate entrance is to be provided for the magistrates to each court. The public are admitted to galleries, and only those actually engaged are admitted to the body of the court. The courts are lighted both by skylights and windows. Waiting-rooms, robing-rooms, and the usual offices for clerks will be provided in close connection with the court. The grand jury-room is placed on the principal floor on a level with the council-room, and it may be used as an extra court if desired. The police establishment occupies the whole of the ground floor on the north block, and comprises a charge-room, parade-room, superintendent's house and office, detectives' offices, and twenty-four cells, together with waiting-rooms for the prisoners. In the basement are stores and lamp-rooms; a mess-room, lavatories for the men, and a room for the constable in charge. The School Board offices are placed in a separate block on the east side of the Burton Street block, but in easy communication with the municipal offices, the entrance being under cover leading to the courtyard. Sample-rooms, stores, inspectors' office, and a spare office are on the ground floor, while the clerk's offices, writing-room, general visitors' office are on the first floor, and the board-room and other offices on the upper floor. Two offices are provided for the borough auditors in a mezzanine above the borough accountant's office, approached by a private staircase from the south hall. Office keeper's residence, spare room, &c., are provided in the upper storey. The external façades would be of red Mansfield, and the walls of ordinary brick; the style of architecture would be the Renaissance. The warming of the place would be carried out by means of hot air, and the ventilation by a supply of air through channels under the floors, the vitiated air being expelled through the ceilings. Care would be taken to make use of fire-resisting material; and in addition it is proposed to construct an iron water-tank on the top of the extracting shaft. The cost is estimated as follows: For 3,321,258 cubic feet at 8*d.*, 110,708*l.*; for stone fronting, 5,000*l.*; fixtures, 5,000*l.*; roads, drains, &c., 2,000*l.* Total, 124,708*l.*

"Simplex."

The principal entrance has been placed in the centre of Sherwood Street, giving direct access by the grand staircase to the council chamber and principal committee-rooms on the first floor, and communicating by spacious direct corridors with the several departments on the ground floor. Another principal entrance is placed in Burton Street, which gives immediate access to the gas and water departments on the ground floor, and by a large staircase to the School Board and other offices on the first floor. The police department, courts, &c., have been placed next to Shakespeare Street, with separate entrances for the police and detective departments. A roadway, 18 feet in width, leads to the drill-yard at the back, and would serve for the use of the prison vans, &c. The public entrance to the courts is at the corner of Sherwood Street, leading by a direct staircase, 10 feet wide, to the courts on the first floor. A separate private entrance, and staircase adjoin-

ing, is provided for the use of the magistrates. The police-courts are placed on the first floor, and have two tiers of cells underneath communicating directly with the prisoners' docks. The rate offices are immediately accessible from the principal entrance in Sherwood Street, as also are the medical officer's, borough accountant's, and water department's offices. The gas department is placed on the Burton Street front, by which large accommodation is readily afforded. A roadway for carriages, 18 feet wide, leads from the Burton Street entrance to a glazed shelter. The council chamber on the first floor is designed with a special view to the ready accommodation and comfort of the members. It has three tiers of seats and gangways for the councillors, and accommodation for the mayor and aldermen. A gallery for the public, with a special entrance, is provided at the back, while a reporters' gallery is placed over the above at the back of the mayor and aldermen. The town clerk's department is on the first floor of the Sherwood Street front, and underneath is a mezzanine floor, where a portion of his staff could be accommodated. The borough engineer's department is also on the first floor, immediately adjoining the committee-rooms. The style adopted would be Classic, the elevations depending more for their effect upon the massing and proportion of the several blocks than on any elaborate details. The materials for the fronts would be brick, with Hollington and Darley Dale stone dressings. The quantities required are estimated at 3,540,350 cubic feet, at 7d. per foot, 103,259s.; glass roofing, 1,044s.; excavations, &c., 3,000s.; paving to courts, 2,000s.; fittings, 7,500s., making a total of 143,803s.

"Childe Harold."

The peculiarity of the site by its great fall has suggested the grouping of different blocks of offices. The council chamber (which will be larger than the Manchester and much larger than the Leicester chamber) will have two large and one small retiring-rooms. Four committee-rooms will be provided on the same level. On the first-floor level will be provided offices (seven in number) for the town clerk and his staff, an office for the clerk of the peace and deputy, besides store-rooms, fireproof-rooms, waiting-rooms, and inquiry-office. Upon the first-floor level, approached either from Burton Street or Sherwood Street, principal entrances are placed. The offices for the borough engineer and the surveyor are situated on the first floor, the second floor, and the basement, and comprise seven offices for clerks, a large drawing office, a general office, a plan and contractors' room, and a room in the basement for stores. The borough accountant's offices are situated at the south end of Sherwood Street, and consist of three offices and a fireproof-room. Near this are arranged the rooms for the auditors. The offices for the department of health are arranged to front Burton Street, and will consist of five rooms. The gas offices consist of eleven rooms, the general office being on the ground-floor, with an entrance from the spacious central hall. Store-rooms will be provided in the basement, while the clerks' rooms will be situated on the first and second floors. The offices of the water department will be entered from the north side of the entrance-hall in Sherwood Street, where they are arranged. Ten offices will be provided on the ground and first floor, while store-rooms and fireproof-rooms will be provided in the basement. The rate offices will occupy the southerly side of the entrance-hall from Sherwood Street, and will comprise 2,500 feet. Three offices will be provided for the collectors. The lighting department is arranged next to the carriage-entrance in Burton Street, and contains an office and store and assembly-rooms for the lighters. The magistrates' department will contain two courts, a grand jury room, the usual cells and police offices, offices for magistrates' clerks, &c. Both a public and a private entrance are provided for the courts. The police establishment will contain eight offices for constables, detectives, and clerks, a charge-room, parade-room, store-room, cellar, and corridors communicating with the courts. A superintendent's house fronting Sherwood Street will also be provided. The accommodation for the School Board will be provided in the portion fronting Shakespeare Street, with a separate entrance. On the ground floor will be the visitors' office and waiting-room, while the board-room and all the other offices will be on the first floor. The estimated cost is 115,000s., but if fireproof construction is desired 10,000s. must be added.

EDINBURGH ARCHITECTURAL ASSOCIATION.

THE usual fortnightly meeting of this Association was held on Wednesday, the president, Mr. MacGibbon, in the chair. After the preliminary business, the chairman introduced Mr. John Marshall, M.A., Edin. and Oxon, Rector of the Royal High School, who proceeded to read a paper entitled "Amateur House Decoration, with some Notes of Personal Experience." The speaker explained that the purport of this lecture was to enforce the value of the lay element in the decoration of our houses. Two tendencies—both bad—generally have the field between them in this matter. The one, prejudice and tradition among the public; the other, theory and routine among professional decorators. Salvation from the first comes through teachableness, humility, readiness to believe that there may be good outside what is merely

usual; salvation from the second comes through willingness to recognise the claims of individual character and individual necessities, not merely as justifying certain deviations from the theoretically best, but as themselves containing higher artistic possibilities when wisely used than can be got out of any merely theoretical rules of art. A beautiful house, like a beautiful painting or other work of art, must express not merely general law, but also individual character, and the special note of its excellence depends chiefly on the latter; and in a house, whose function to begin with is, to be lived in, the character expressed in its decoration must be largely that of its inhabitants if it is to be really interesting. The function of the professional decorator is not to impose something entirely alien upon his public, but rather through sympathy to elicit the latent individuality in them, to get at their true wills, often very inadequately expressible in words, and so to fashion a new work of art which shall be his in the best sense, because it is the expression of himself through continually fresh suggestion. Only in this way can the decorator escape staleness and hackneyed mannerism. So far, therefore, as any so-called æsthetic movement implies merely the substitution of a new fashion, or a new rule for an obsolete fashion or rule, so far is it inartistic and worthless. The only value of such a movement consists in the amount of stimulus which it may give either decorators or laymen to study, and think, and feel for themselves. Any great innovator usually does give such an impulse to the sensitive few; for the many he only adds another fashion with no vitality in it, a mere mannerism the more to fill our museums with curios and our houses with eccentricity. A house "furnished throughout" on it matters not what system, or at what cost, is bound to be a failure, for it cannot but lack the vital spark which comes from relation to real human feeling and individual human lives.

The lecture was listened to with marked attention throughout, and a cordial vote of thanks was accorded to Mr. Marshall. It was intimated that the next Saturday excursion would, owing to the kindness of Sir J. Hope, Bart., Lord Elphinstone, and the tutors of Sir G. Grant Suttie, Bart., be to Pike House, Carberry and Elphinstone Towers, and Fallside Castle.

ITALY FROM AN ARCHITECTURAL POINT OF VIEW.*

By F. T. BAGGALLAY.

(Continued from page 257.)

Porches.

THE porches to which I referred in the early part of this paper, notwithstanding that they transgress in almost every particular the traditions which we hold, are, nevertheless, objects of the greatest beauty and interest; indeed, in many instances the architects seem to have relied upon them for the whole effect of their fronts. The essential features are an arch, or rather a short section of a barrel-vault, projecting from the wall and resting on columns, having an iron tie-rod to resist the thrust, and the columns resting on the backs of symbolical animals—usually lions' or griffons. Sometimes, as at Ancona Cathedral, and at St. Zeno at Verona, the gabled roof is simply (so to speak) fitted over the arch; but more commonly there is a second storey either of another single arch, as at Verona, Piacenza, and Parma cathedrals, or of three, as at Sta. Maria Maggiore at Bergamo (of which there is a sketch in "Brick and Marble Architecture") and the south porch of Modena Cathedral. The upper storey was evidently intended as a niche for statuary, possibly for a statue of the founder, and in some cases is so used. The whole structure is generally of marble, the lovely colours of which, combined with the simplicity of design, the dignity and significance of the animals which support it, and the beauty of the carving which usually decorates it, causes the spectator to forget, or, at least, to forgive, its structural absurdities. One of the best, perhaps quite the best, of these porches is that at the west entrance of Ferrara Cathedral. It is built on the backs of a couple of conventional lions; the lower storey is exactly the usual thing, but the upper one has the three pointed arches on the front filled with tracery and resting on chevroned columns, while above the arches runs a deep frieze, representing, if I recollect rightly, the "Last Judgment," and the whole is crowned by a sculptured gable or pediment, with smaller gables facing the ends. In the four spandrels of the upper storey are the symbols of the Evangelists, and under the centre arch a figure of the Madonna and Child. It is as suggestive a design as I have seen anywhere, and far more allied to my beloved Northern Gothic than anything else in Italy. The symbolical animals under the columns of these porches are worthy of special note; they are (I think, always) carved in red marble, and have great dignity of expression; they evidently have a symbolical meaning, and are either caressing or destroying some small figure. In guide-books they are said to represent the Church welcoming the repentant sinner or crushing heresy.

* A paper read at a meeting of the Architectural Association on the 6th inst.

Tombs.

Tombs, free standing or wall tombs, are, owing to the climate, much more frequently found in the open air in Italy than in this country. It was very usual to put wall tombs in the west fronts of the churches, as at St. Giacomo Maggiore at Bologna, and sometimes they are found on the other sides as well, often treated quite as decorative features. Of the free-standing tombs, I am not sure that I do not prefer the simplest, such as the remarkably beautiful one which is bracketed out over a gateway to the north of the west entrance to Sta. Anastasia at Verona, after seeing which I was a little disappointed with the celebrated "Tombs of the Scaligeri," in the same town. I suppose I expected too much of these renowned works of art, for there seems to be a consensus of opinion that they are among the most beautiful productions of the country. Beautiful as they certainly are, I fancy I detect in them that carelessness of design of which I have spoken. It seems, for instance, a very poor expedient for getting a pinnacle to erect on the angle of the tomb of Mastino a little colonnette to carry a platform, on which a little canopied niche is built up like a separate structure or an after-thought. If it were altogether removed, the tomb would be just as complete without it. Again, if it were desired to erect an equestrian statue of the great man, surely some other position might have been found for it which would not have necessitated truncating the cone which forms the canopy.

Campanili.

Coming to the never-failing subject of the campanili, which are such a prominent and attractive feature in all Italian towns from north to south, I can only afford space to mention a few of them, and to point out some of what I conceive to be their excellences and defects. The glorious campanili of Giotto, at Florence, should by right come first; but I dare neither describe nor criticise what is so well known, and has been a pet subject with all writers on Italian art. It is enough to ask those who only know it from drawings and photographs to suspend their judgment, if it be an adverse one, until they have seen it. I went to Florence feeling sure I could not like it, having judged by the framed panelling and the heavy cornice, and generally unsatisfactory outline at the summit. But the beauty and exquisite delicacy of the tracery and carving, and the tender tones of the marble which no drawing can reproduce, at once turned my prejudice into the sincerest admiration. There is a marble campanile attached to the cathedral at Siena, which, though beautiful in its way, always made me smile when I looked at it. The architect had evidently laid hold very firmly indeed of the principle that towers should grow lighter in design as they ascend, and he hit upon the very simple expedient of building first one storey quite blank, then a storey with a single opening in each face, then another with double openings, then triple, and so on until the topmost stage has a little arcade of six arches on each face. The principle, no doubt, is carried out to the letter, but the method is surely open to the charge of being ridiculously childish.

The characteristic towers of Northern Italy are the red brick ones which are found in every town, and indeed in many villages as well. They are of the simplest possible design, proudly, almost contemptuously plain, square in plan without buttresses or openings, and with only slight breaks in the shape of shallow projections or narrow strings until the summit is reached, when there is a double or triple opening in each face, and the whole is practically finished with a deep corbel-table and slight cornice. But on the top of this there is generally placed, without any preparation, a circular brick cone; it cannot be called a spire, and occasionally the angles are filled up with little brick pinnacles of similar design, also popped on as an after-thought. The cone and pinnacles are constructed of bricks showing circular ends on the face and giving an appearance of scales. The campanili of St. Zeno and St. Fermo Maggiore at Verona, of the cathedral at Piacenza, St. Barnaba, Venice, and St. Corona at Vicenza, may be taken as specimens of this class, only in the last-named some slight preparation is made for the cone by first erecting a short octagon on the top of the tower. The campanile of Parma Cathedral is similar, but the cone is of stone and octagonal. That of St. Samuele at Venice is practically the same, but displays a little more thought in design, tapering from the base to the summit, and being appropriately crowned with a high pyramidal lead roof. The tower of the palace of the Scaligers at Verona is also similar, but the cornice is carried on boldly projecting corbels, and is surmounted by a beautiful little octagon with a low hipped roof. The celebrated campanile of St. Mark's at Venice was also probably intended to be something of the same sort, but it was finished in Renaissance times, and is surmounted by a solid, sepulchral-looking monument, which seems as if it must necessarily break through the light arcaded storey beneath. The beautiful campanile of St. Antonio at Milan is crowned with a brick cone, but is octagonal in plan and much more elaborate in design. The best view of it is to be had from the roof of the cathedral. Of all towns I have ever seen, Bologna is the place for towers. Coming up to it by the rail, which happens to be on a high level, they seem to stand up almost like the masts below London Bridge. Among them are those ridiculous specimens of engineering science, the towers called Asinetti and

Garisendi, plain brick structures (the latter built on purpose to rival the leaning tower of Pisa), made to lean in opposite directions so as to increase their apparent inclination. Then there are the towers of the cathedral and Palazzo del Podesta, somewhat similar to the campanili described above, the two towers of St. Francesco, the larger of which has elaborate wall and window tracery in terracotta, and others that I do not now remember.

Ceilings.

A sketch of architectural features, peculiarly Italian, would not be complete, I think, without some mention of the wooden ceilings of two churches at Verona (I am told that there is a church at Venice, St. Stefano, with a similar ceiling), I mean those of St. Zeno and St. Fermo Maggiore. They are of wood, in a sort of foliated, barrel-vault form. That of St. Zeno is in three curves only, with wooden ties at intervals half-way up, which are probably the tie-beams of the roof-trusses. The ceiling of St. Fermo Maggiore has five curves with iron ties, also about half-way up, and king-rods. The curves are divided by nearly upright faces and horizontal soffits. In both cases the lowest curve starts from the outer end of a row of wooden corbels, leaving a wide soffit between it and the wall. The curved surfaces are divided up into small coffers by narrow wooden bands, on which is a roughly-painted pattern in black, the rest being also decorated in colour. I was much charmed with these ceilings, and especially with the more elaborate one, though it, at any rate, if not the other also, must be entirely unconstructional.

Baptisteries.

There are in Italy a large number of square, polygonal, and circular churches and baptisteries; indeed, the latter, as separate buildings, are peculiar to the country. Many, such as the circular baptistery at Pisa, and those at Parma and Pistoja, are too well known to need more than mention of their names; but there is one very interesting little church, Sta. Fosca, at Torcello, near Venice (from which, in fact, Venice was first colonised), which greatly took my fancy, and of which I will attempt a short description. The plan is cruciform inside, consisting of a large square area with short, aisled nave and transepts of one bay each, mere recesses, one might call them, divided into centre and side compartments and a chancel of two bays with three apses. The side of the square is the whole width of the nave, including the aisles, and is worked into a circle at the top, by means of a pendentive and two arches, one over the other, at each angle. It may possibly have been intended to erect a dome, but the roof is now a flat cone, constructed very simply in wood. Externally, advantage is taken of the shortness of the arms of the cross to turn the plan into an octagon, round which runs an open cloister or loggia. The arms of the cross show over the loggia, and the circular upper part is piled up so as to form a most picturesque ground.

Certosa of Pavia.

One of the most beautiful and most interesting buildings in North Italy is the monastery known as the Certosa of Pavia, situated between that town and Milan. Its gorgeous marble front is covered with a perfectly bewildering mass of exquisite detail—statues in the round (about one hundred of which are life-size), vignettes, busts, and Bible history scenes in high and low relief, in niches, panels, and medallions; foliated pilasters and carved baluster colonnettes, besides moulded and inlaid work, all executed by artists of high ability, and enough in quantity to supply half a dozen such façades with interest and artistic excellence. Unfortunately, it is not enough, or perhaps is too much, to make one such front really beautiful. It serves, indeed, better than anything to point the old saying that one may have too much of a good thing. I think the real charm of the building is anywhere rather than in this front. Its grouping, as seen from various points of view in the cloisters, is wonderfully beautiful, with the central feature of piled-up colonnades and all the light elegant little pinnacles round it, and the buttresses and apses, and that always pretty feature, the galleries under the cornices, so common in Italy and Germany. The colour, too, of the red bricks and terracotta combines well with that of the stonework and plaster and the clear blue sky. The terracotta cloisters also are full of interest for the London architect who desires to find the right way of using that much-abused new old material. In these cloisters, too, the detail is both abundant and beautiful, and, as I have before said, all figure work is constantly varied, and the interest thereby maintained.

Palazzo Comunale, Piacenza.

A remarkable building, and one in some respects characteristic of a class in Italy, is the Palazzo Comunale at Piacenza. It is rectangular in plan, with the long side facing the great Piazza. The lower storey is an open vaulted hall, of stone or marble (I am not quite certain which), with five pointed arches, on rectangular piers, on the long side, and two at each end. The upper storey, which contains the town hall, is of deep red brick, with marble quoins and cornice. On the principal face there are six great semicircular arches, very low in proportion, with wide archivolts of sumptuously moulded and carved bricks. They surround small three and four-light windows. The east end has two similar

arches, and a wheel-window in the gable; the other end, a square-headed window and no gable. Above the cornice rise high brick battlements, of the swallow-tailed form used by the Ghibelline party, and at the angles solid, heavy structures, which I hardly know whether to call turrets or pinnacles. Over the centre arch of the ground-storey is the balcony from which to address crowds collected on the piazza. There are carefully-coloured measured drawings of this building on a stand in the Architectural Court at South Kensington.

Venice.

I suppose there is no town in Europe (unless it be Constantinople) so strange and interesting to every ordinary traveller as Venice—a city without streets, in which the tramp of a horse is never heard, and no wheel-track is ever seen; in which the sea washes the very plinths and doorsteps of the houses, in which the cabs and omnibuses are boats, and the boats themselves, with all belonging to them, so different from the boats elsewhere, is something so wonderful and curious in itself to every dweller on dry land that it must of necessity awaken the interest of the most blasé of tourists. I shall always remember the delight of my first ride in a gondola through some of the quieter canals; the absence of rattle and tramp, and the smooth, easy, sleepy motion, the silence only broken by the regular click of the oar, and the occasional cry of “Sta’i,” or “Ia’e,” as we came round a corner; and the skill displayed in steering round the corner with the gunwale within an inch of the house wall for the whole 15 feet or 20 feet of its length, yet never touching it. And the architecture of Venice seems to me to be marvellously appropriate to the place; there is a lack of rigidity, even of apparent stability about it; an unrest and a light sparkling playfulness that is charmingly in keeping with the rippling waters of the lagoon. A level string, a really vertical wall, or a surface “in winding,” are hardly to be found in the whole town. It is, too, as strange and unique as the city itself, and all belonging to it. Where elsewhere are to be found anything at all resembling the light arcaded fronts of the palaces, or the curious west front of St. Mark’s, or the Rialto bridge—not to speak of all the other bridges—or even the Renaissance fronts of St. Zaccharia and the Ospedale Civile? The curiosity of these two buildings is in their gables—if one may call them gables—for they are semi-circular, just like the canopies of the doors I have described, magnified. In the façade of the Ospedale is a not very pleasant illustration of what I called the “playfulness” of Venetian architecture; it is a representation of architectural features in perspective in the marble incrustation. There is a copy of the doorway at South Kensington. Among the number of beautiful features in Venice, the wells in the court-yards are one of the most remarkable, and deserve some notice. They are frequently and, indeed, generally, found everywhere in Italy, but nowhere treated with so much artistic skill.

Perugia.

Another town which, though in a less degree, much interested and charmed me was Perugia. It is a picturesque old place, built over the slopes of the hills all up and down, with curious arches and buttresses and odd corners, doors where one would least expect them, and windows which in a duller climate would get no light, views suddenly turning up in unexpected places. Of the Apennines with picturesque villages on prominent points, consisting of a fortified convent or monastery with its walls and turrets and a few cottages round, or of the Umbrian valley stretching away to Lake Trasimeno itself, just hidden, unfortunately, by some low hills. The Piazza del Duomo, with the Palazzo Comunale, the cathedral, and the great fountain, the finest probably in the country, is a centre of architectural interest, which, however, is by no means confined to that spot. The old Etruscan gate, called the Arch of Augustus, the front of the Oratorio of St. Bernardino, already mentioned, the little church of the Madonna della Luce, with its bell turret, the colour decorations in the Collegio del Cambio, the old Chamber of Commerce, and the inlaid stalls and marble decorations of St. Pietro de’ Casinensi, are alone worth a journey from England to see, and they are only the more prominent of beautiful objects in the town.

In summing up this very desultory sketch of “Italy from an Architectural Point of View,” I may say that, whatever be the faults of the whole buildings, or of the features, they are never wanting in interest or suggestiveness; and, if they display some lack of care in design, that is more than compensated for by the artistic instincts of the architects, which saved them from making gross errors, and gave a peculiar charm to even the worst of their productions. The student will never in Italy want subjects for his pencil, and if he uses the brush so much the better, for colour is a principal element of beauty in most of the work. In no part of the world, moreover, can be found so many and such beautiful examples of sumptuous work, especially in church furniture and all kinds of decoration.

I have not had time—nor, indeed, am I competent—to speak of the mass of pictures and of sculpture by all the best masters to be found in the galleries of almost every town, and I have also omitted all mention of the beautiful and interesting objects to be found in the museums, which are the richest in Europe; but the architectural student should make it a principal object to become

well acquainted with both; for only so will he inhale that aroma of art with which the air in Italy is impregnated, as if it were one of its component gases.

In conclusion, I thank you sincerely for your kind attention, and hope that my sins, both of omission and commission, will be called attention to, and corrected by many of those present.

THE PROPOSED LIVERPOOL CATHEDRAL.

A MEETING of the Executive Committee of the proposed cathedral for the diocese of Liverpool was held on Monday last. The Bishop of Liverpool presided, and said that their first business was to appoint officers and sub-committees. With regard to secretaries there would be a great deal of business before the Executive Committee. Whatever site might be chosen or adopted, there would be, in all probability, an application for an Act of Parliament. To obtain a site and make it their own would entail a great deal of correspondence. In addition there would be correspondence with the architects and with the Ecclesiastical Commissioners. They wanted, at all events, as secretaries, experienced men of business, able to give time—a great deal of time—to the work that might possibly be before them. The work, indeed, might be such that it might be necessary to obtain paid assistance for all the clerical work that had to be done. He did not wish to dictate, but he thought they might go back to the Bishopric Committee and get two names of the fittest men to appoint as secretaries. Canon Hume was the clerical and Mr. C. Aspinall the lay secretary of the Bishopric Committee, and they did their work in a most satisfactory manner. They would require another clerical and another lay secretary, but he would take the sense of the meeting whether Canon Hume and Mr. C. Aspinall should be appointed.

The meeting approved of the suggestion of the Bishop. Canon Feilden and Mr. Arthur Earle were also appointed clerical and lay secretaries respectively, to act in conjunction with Canon Hume and Mr. C. Aspinall.

The Bishop next called upon the meeting to appoint two treasurers. He had the gratifying announcement to make that Sir T. Edwards-Moss had intimated that they might put his name down for 1,000*l*. While walking on the Landing-stage the other day he (the Bishop) met a gentleman he never saw before, and whose name he had never heard before, who conversed with him and said he was a Wesleyan Methodist, but he so entirely approved of the proposed cathedral that when the money was wanted he would give 100*l*. He (the Bishop) had faith in Liverpool doing anything it set its mind on doing, and he thought there were 250 churchmen in the diocese who could easily give 1,000*l*. each without missing it, and who would not be poorer in reality if they gave it. He suggested that Alderman W. B. Forwood should be appointed as one of the treasurers.

The meeting agreed to the suggestion, and Mr. J. Prescott was appointed as his colleague.

The Sites Sub-committee, the Architecture and Building Sub-committee, and the Finance Sub-committee, already in existence, were revised, and, some additions having been made, were permanently appointed.

The Bishop dwelt upon the importance of the Sites Sub-committee meeting as early as possible, and the secretary (the Rev. J. H. D. Cochrane) was instructed to arrange for an early meeting, and also to ask the permission of the mayor to use the town hall for the meetings of the committee.

On the motion of Alderman Samuelson, seconded by Sir James Picton, a vote of thanks was given to the Bishop for presiding, the meeting closed.

THE RUINS OF EPHEBUS.

A LETTER has appeared in the *Times* from Mr. J. T. Wood, who is now at Ephesus. He says:—

Since my return here to resume my excavations on the site of the Temple of Diana, I have been more than ever convinced of the necessity there is of taking away whatever valuable fragments of sculpture may be found on further exploration, and of not leaving them on the spot where they are found at the mercy of visitors, very few of whom would allow them to remain without injury. It has been more than once suggested by writers in the *Times* that whatever is discovered in excavations should be left as found, forgetting that no funds would be forthcoming for excavations to be made under such conditions. After inspection of the ruins of the temple from day to day for the last ten days, I can safely assert that visitors have wilfully destroyed almost every vestige of the fillets dividing the flutings of the hundred frusta or drums of the columns which remain on the site, a striking proof that nothing left upon the sites of ruins, excepting when they can be strictly guarded, is safe from the hands of the destroyer; and to guard the ruins of Ephesus, as one of your correspondents recently proposed, would, for obvious reasons, be quite impossible.

A few stones of the walling of the most ancient of the three temples of which I found remains were left *in situ* as I found

them, but visitors, with a rabid desire to possess even an unmeaning chipping of the famous temple, have hacked away at one of the most beautiful of these wall-stones, which showed, when found, the delicate tool-marks of the Greek mason of the sixth century B.C., until half its beauty had disappeared; and I suppose that, if visitors had known that this was one of the identical wall-stones of the temple to which Cressus so liberally contributed, not a morsel of it would now remain. After all I see around me on revisiting the ruins of Ephesus, I feel thankful that we have rescued from destruction, as well as from oblivion, the remains that are now safely housed in the British Museum.

The following is an extract from a letter from Smyrna: Mr. Wood is expected here to-morrow—nothing much is known of his plans, but it is thought he will start for Ephesus as soon as possible. It certainly does seem a pity to disturb the ancient tombs and monuments at Ephesus, but what is to be done? If you could only see the way in which some of the finest pieces of sculpture are chipped and destroyed by the tourists who come here every spring on their way from the Holy Land, you would see how very necessary it is that some steps should at once be taken to preserve these ancient ruins. In a few years it will be too late, for there will be nothing left. It is next to impossible to go to Ephesus just at present, as the country is so very unsafe on account of the brigands—it is much worse than it has been for many years. Even the streets of Smyrna are unsafe at night, and one is obliged always to carry a revolver. The police are worse than useless, for they generally manage to be out of the way when wanted. Not that it would do much good to arrest the robbers, for the state of Turkish justice is such that a man can nearly always get off if he be able to give a few pounds to the judge.

THE GLASGOW HOSPITAL COMPETITION.

THE first premium in the competition for the Southern Hospital, Glasgow, has been awarded to Messrs. Campbell Douglas, & Sellars, of Glasgow, whose plans bore the motto "Hygiene." The adjudicators placed the remaining five of the six selected plans in the following order: 2. "Isolation," Mr. James Fairley, A.R.I.B.A., India Buildings, Edinburgh. 3. "Forsitan," Messrs. Mills & Murgatroyd, Manchester. 4. "Coila," Mr. Francis Stirrat, Glasgow. 5. "Echelon," Messrs. K. D. Young & H. Hall, London. 6. "Rutherglen," Messrs. S. & A. Smith, Hastings. There were forty-six competitors.

BIRMINGHAM ARCHITECTURAL ASSOCIATION.

ON Saturday the members of this association went on the first sketching excursion of the season. Arriving at Knowle, the party at once proceeded to the church dedicated to St. Giles at Packwood, which is probably the quaintest in the county. This church does not betray the hands of the restorer. Many parts, such as the high pews, the select pews, and the old pulpit, recall to one's mind the past Reformation era. On the north side is a red-brick transept (bearing a tableted date 1704), which, although somewhat bastard in style when combined with the rest of the fabric, tends to give it rather an artistic finish, and to cast off the mantle of stiffness so often noticeable when churches present the strictest purity of style. The tower is of excellent proportion, and with the porch, the curious gables, and the lichen-covered roofs, presents a view well worthy of the artist's pencil. With the sun shining out gloriously, the party next walked to the church of St. Mary at Lapworth, which is in every particular a more pretentious structure than that at Packwood. The nave arcades of this church exhibit specimens of the Norman and Early English styles, while other parts are Decorated; and the clerestory, which is rather out of proportion and overwhelming, and the tower are in the Perpendicular style. Many parts of this edifice bear evidence that the restorer has been at work, and also that modern design is not altogether absent. A cross-country stroll brought the association to Henley-in-Arden, whence, after remarking the various specimens of half-timber, the few doorways in the style of Chippendale, and the Perpendicular church of St. John, they repaired to the church dedicated to St. Nicholas at Beaudesert. Here the south doorway and the east window are Norman, richly moulded and decorated with the zigzag ornament. The tower is in the Perpendicular style. Internally, the church is particularly interesting to archæologists, the chancel being one of the oldest and best specimens of Norman work to be found. The semi-circular groining is particularly primitive, the horizontal ashlar over the groins occasioned by all the arches being kept to the same height at the crown, while being of different spans, together with the perfectly horizontal courses of the vaulting, evidence, apart from the Norman severity, its very early date. Proofs of the existence in olden times of mural decorations in the chancel are plainly evident from the patches of colour seen here and there since the walls have been stripped of their unsightly plaster. The party next proceeded two miles to Wooten Wawen to see the church of St. Peter, and they fortunately met the vicar, who very kindly conducted them round the church and explained the various

parts and objects of interest. Here was formerly a Benedictine priory, to which was attached the church, which is peculiarly planned, having nave, south aisle, chancel, and chantry chapel. The chapel is large, and is a private part of the edifice belonging to two families, the remains of whose ancestors here repose. The nave is spacious, as is also the chancel, but the Saxon walls under the tower are pierced with such small openings that but a very meagre portion of the fine west Perpendicular window can be seen from the nave. The tower is central, dividing the nave from the chancel. The walls internally exhibit a very flat and unecclesiastical appearance, the old Gothic masonry being disfigured by unsightly plaster. The pulpit is a fine specimen of Perpendicular woodwork, though the proportion is somewhat stilted. The old high-backed pews have wisely been removed, as has also a gallery which extended along the west end of the nave. The church is large, lofty, and peculiar, and were the plaster removed from its walls the interior effect would be considerably enhanced. After a walk of four miles the members reached Claverdon, whence they returned by train to Birmingham.

LEGAL.

Barnstaple County Court.—April 13.

(Before Mr. Serjeant PETERSDORFF.)

GOLD AND WEBB v. LAKE.

ARCHITECT'S FEES.

The plaintiffs in this case, who were architects, of Barnstaple, sought to recover from the defendant, of Newport, Barnstaple, the sum of 28*l.* 17*s.*, balance due for professional services rendered. In February 1880 the defendant determined to lay out a field for building, and consulted the plaintiffs. Plans were made by them, and the houses which were being built were being taken freely. The road suggested by plaintiffs, and the class of houses suggested, had been adopted by the defendant, and the speculation had turned out a good one. Their charges were to be one guinea per house, but defendant had paid only 10*l.*, besides two guineas into Court.

Mr. E. Webb, A.R.I.B.A., one of the plaintiffs, produced the plans of the property, according to the instructions he received from the defendant. One house at the corner of Newport Road the defendant had built for himself. The defendant had seen the drawings and plans on several occasions, and the plans were the outcome of conversations between him and the defendant. As many as twenty-one houses had been built, and the scheme generally as agreed upon had been carried out. The plan for the defendant's own house was passed by the local authority, and signed by the mayor. Defendant had told him that his house had cost him about 600*l.*, and that if it had been built by contract in the usual way it would have cost him 100*l.* more than that. Assuming it cost 600*l.*, the ordinary charge for the architect would be 5 per cent. on the outlay, but the defendant did not require a full specification, nor the full amount of supervision, as his brother-in-law, Mr. Bushell, would do that part of the work. In consequence of the assistance of Bushell, plaintiffs reduced their charge to 3*½* per cent. With regard to the other houses, he did not charge a commission on the expenditure. He charged one guinea a house for supplying plans and giving details. There was no written agreement, but the verbal agreement was that each person building was to employ him and pay him. The defendant had built houses there himself.

In cross-examination by Mr. Sparkes, the plaintiff stated that he would not say the defendant told him he should not want him at all to superintend the work. He established his claim to superintendence by being on the premises with the defendant. He had sent in a bill to Mr. Bushell for three of the houses, but as he had refused to pay it he had put that into his bill against the defendant.

At this stage it was suggested that the jury should be dispensed with, His Honour doubting whether they had succeeded in following up the different matters alluded to. He thought a reference was the best way to decide the case.

After some consultation between the parties it was decided that the case should go before Mr. J. T. Pitts-Tucker as arbitrator.

High Court of Justice.

(Before Mr. Baron POLLOCK.)

SIMS AND OTHERS, EXECUTORS, v. SCHWABE.

This was a case of some interest to all those who buy and sell old pictures or works of art. The action was brought by the executors of the late Mr. Antonio Perocchy, a dealer in works of art, against Mr. Alfred J. Schwabe, to recover 250*l.*, the price of two pictures, alleged to have been sold to the defendant by the testator. These were two small works (some 18 inches by 12 inches), called *The Madonna and Child*, attributed to Raphael, and *The Marriage of St. Catherine*, also put down to Corregio. It appeared that the deceased, Mr. Perocchy, had had frequent dealings with the defendant for all sorts of works of art, pictures, bronzes, furniture, china &c. and sold the two pictures in question.

to him on May 6, 1880. The pictures were delivered at the defendant's rooms in Bond Street on May 7 and 9, and there they remained till April 1882. At the same time that the pictures were delivered, Mr. Perocchy sent a piece of old Italian silk damask, which Mrs. Perocchy said cost 11s. a yard, to the defendant, on the condition that if he did not buy the pictures he was to pay for it, but if he did it was to be a present. This stuff the defendant said he had never used in any way or even unpacked, but he kept it "because he thought it might be useful." According to Mrs. Perocchy and her foreman, Mr. Hart, the bargain was that if Mr. Schwabe did not find satisfactory proof that the pictures were by the reputed authors, he might return them within a reasonable time, otherwise the price was to be 250*l*. In August 1880, Mr. Perocchy sent in an account to the defendant for 864*l*. 15*s*. for pictures, &c., which was mostly settled, but left a balance of 214*l*. Mr. Perocchy went to Italy for the benefit of his health in September 1880, and died there on December 8, 1880. In February 1881 Mrs. Perocchy had an interview with the defendant, when he said that he had not made up his mind about the pictures; the more he saw of them the more he liked them. About a year afterwards an invoice was sent in to the defendant, where, by a mistake of the foreman, the price charged was 215*l*., instead of 250*l*. On March 30, 1882, the executors wrote to the defendant as follows: "The time having arrived when it is necessary for the executors to complete the settlement of this estate, they will be greatly obliged by your kindly remitting the amount of your account at your earliest convenience. By a clerical error you had an incorrect invoice sent to you before." To this the defendant replied: "In reply to your application for 251*l*. 10*s*. 6*d*., I will send you the sum of 1*l*. 10*s*. 6*d*., with the two pictures which I had on approval, but which I beg to return, as I never said I would retain them; and it is only to-day that I have had the opinion I was waiting for from an expert as to their genuineness, and which is quite unfavourable." To this Madame Perocchy answered that she was surprised; after what had happened and been said she quite thought defendant meant to keep the pictures. The defendant then wrote that he was surprised the pictures had never been sent for, as he on no occasion expressed an intention to buy them, had kept them quite at her disposal, and intended, should a competent person have agreed with the origin that was attributed, to have made an offer for them. After some further application, the defendant, on July 14, 1882, instructed his solicitors to defend any process, and the writ was issued on July 17.

The defendant said things had often been sent to him in this way on approval by Mr. Perocchy. It was extremely difficult to get an opinion about the old masters. People were so prejudiced, and he was not in the way of it. He had asked no one whose opinion had any weight, though he knew Mr. Colnaghi was an expert, and in London. He had never said he was pleased with the pictures, or bought them out and out. It was a strange coincidence his having got an unfavourable verdict the day he sent the picture back. Mr. A. Thibeaudeau was then called, and said he was a dealer in prints and old drawings, and sometimes in pictures. The defendant spoke to him a long time back about the pictures. When Dr. Bode, keeper of the Berlin Museum, and a great authority, arrived in England, as he generally came over for the Old Masters' Exhibition, he was to let the defendant know. The pictures were not originals, though he would rather not say positively, but have Dr. Bode's opinion on the matter.

Baron Pollock: Perhaps, like some other persons, he would rather be consulted in the proper way.

Mr. Martin Colnaghi said the original of the *Marriage of St. Catherine* was in the Louvre Gallery; this was a direct copy of the time, not a modern one—about 1580—perhaps by Palma. The *Madonna* was an interesting "school" picture of the time of Raphael, but not by him. Dr. Bode was, he thought, a great authority, but very few people in the world were capable of passing a good opinion on the old Italian masters. Cross-examined: He himself was considered a good authority on these matters. If the *Madonna* were an authenticated Raphael he would willingly give 2,000*l*. for it.

Baron Pollock, in summing up, observed that no question arose as to the market value of the pictures; the price seemed to be pretty well agreed on, but the payment was said by the defendant to be on a certain condition—viz., that they turned out to be originals. As there was no memorandum in writing of the transaction, the case would depend on the oral testimony of the witnesses. It was not alleged by the plaintiffs that the sale by Perocchy was a sale out and out, which would make the matter much more simple. Could the jury infer from the conduct of the parties, and from all that had happened in the case that what was at first an incomplete and inchoate bargain became afterwards an absolute and complete sale? And that was, no doubt, a very delicate question. Mr. Hart said that Perocchy told the defendant that he had no doubt of the pictures being originals himself, but as they had been very much doubted in London, he had better get another opinion about them. Was there such a contract on May 6, 1880, which by subsequent conduct became and was turned into a perfect contract? Or did they think that, though a long time had elapsed, there never was a binding contract to fix the de-

fendant? This was for the plaintiffs to make out, and if they did so, they were entitled to a verdict for 250*l*.; if not, then the verdict would be for the defendant, and the pictures would remain the property of the executors.

The jury found a verdict for the plaintiffs for 250*l*.

NEW BUILDINGS.

Bacup, Lancashire.—Extensive additions and alterations have just been completed in connection with the Baptist schools, South Street. Four new class-rooms, new heating-room, and two new shops, and a new boundary wall enclosing new sanitary out-buildings, has also been added. The style adopted is Gothic, the whole being in harmony with the main structure recently erected. The contractors (who are all Bacup tradesmen) were Messrs. Hargreaves & Co., excavating, masonry, and bricklayers' work; Wilkinson, joiner's work; Rushton, slater's work; Hirst, plumber's and glazier's work; and Jackson, plasterer's and painter's work. The work was entrusted by the trustees and pastor to the care of Mr. Samuel T. Williams, architect, Irwell Terrace, Bacup, who prepared the drawings, and under whose supervision the entire works have been successfully carried out.

GENERAL.

Mr. C. Roach Smith, F.S.A., has offered to present the town of Sittingbourne with his collection of Pre-historic, British, Roman, Saxon, and Mediaeval antiquities, found in Kent during the last eighteen years.

Tenders have been received for the Middlesbrough Town Hall and Municipal Buildings, ranging upwards, the former from 26,487*l*., and the latter from 42,000*l*.

The Statue of Earl Beaconsfield, which was unveiled on Thursday in Parliament Square, Westminster, was modelled by Signor Raggi, and was cast in bronze by Messrs. St. Young & Co., of Pimlico.

Vigorous Efforts are in progress for the establishment of a modern watering-place beside the quaint old village of Bexhill. Mr. J. W. Webb, of Brockley, S.E., has contracted for the construction of the sea-wall and esplanade at a cost of 34,000*l*., 17,000*l*. of which is to be taken in land.

The old Parish Church at Govan, on the banks of the Clyde, is to be removed to make room for a handsome new church designed by Mr. R. Rowand Anderson, of Edinburgh. The old building (erected about one hundred years ago) is to be carefully taken down, and re-erected on a new site.

The Institution of Civil Engineers, which was founded in 1818 for promoting mechanical philosophy, and was incorporated in 1828 for the general advancement of mechanical science, has now on its lists 21 honorary members, 1,347 members, 1,671 associate members, 524 associates, and 774 students, or, in all, 4,337. The gross number at the same date last year was 4,117.

New Buildings, Leadenhall Street.—An illustration of the new buildings in Leadenhall Street was published in *The Architect* on March 24. We have been asked to state that Mr. Shepherd and Mr. Boyce are the owners of the several blocks which they have erected. The carving of Mr. Shepherd's building was executed by Mr. Seale. Mr. Brunton was foreman. Mr. W. Thompson, of Old Broad Street, was associated with Messrs. Edmeston in carrying out this part of the building.

Messrs. Pictor & Sons, of Box—the well-known firm of Bath-stone merchants—have been actively engaged during the past fifteen months in opening out the Corsham Down stone, in the Monks Park Estate of Sir Gabriel Goldney, Bart., M.P. From the various testing-shafts which have been sunk, they have been able to fix upon an *excellent vein of mineral*, the quality of which has greatly exceeded their most sanguine expectations. The working shaft, and all the machinery requisite for raising the stone in any quantity has been completed for some time past, and they are now prepared to send out stone, the quality of which is very similar in texture to the best beds of the original Corsham stone, which they have been supplying so extensively for many years. It is of a warm, pleasing tint, and masons would find its mildness, and the large shapely size of the blocks, a great inducement to use it extensively.

The Chancel of St. Nicholas Church, Tower Street, Birmingham, has been enriched by the completion of the large east window, containing the subject of the Crucifixion in three lights, the Agony in the Garden and Betrayal in the side lights. The subjects are large, and placed upon light bases, containing the Agnus Dei and the Four Apocalyptic Creatures, and under canopies. In the tracery Our Lord in Majesty sits adored by angels. The ornamentation in general is light, with the subjects on rich panels. The window is designed by Mr. T. W. Camm, and executed by Messrs. R. W. Winfield & Co., successors to Camm Brothers, Birmingham and Smethwick. The same firm also have executed for the above church an aisle window to the memory of the late Samuel Mayon, subject "The Raising of Lazarus."

SUPPLEMENT

TO THE

ARCHITECT.

CONTRACTS, COMPETITIONS, AND TENDERS.

LONDON, APRIL 21, 1883.

TENDERS, ETC.

As great disappointment is frequently expressed at the non-appearance of Contracts Open, Tenders, &c., it is particularly requested that information of this description be forwarded to the Office, 175 Strand, London, W.C., not later than 3 p.m. on Thursdays.

Correspondents, when writing to notify an extension of time, or an alteration of the date of sending in Competitions or Contracts, are requested in their letter of advice to write at the head of the required change—“Contract Supplement to THE ARCHITECT.”

EDITORIAL NOTICES.

The authors of signed articles and papers read in public must necessarily be held responsible for their contents.

No communication can be inserted unless authenticated by the name and address of the writer—not in every case for publication, but as a guarantee of good faith.

Correspondents are requested as much as possible to make their communications brief. The space we can devote to Correspondence will not usually permit our inserting lengthy communications.

COMPETITIONS OPEN.

ELGIN.—May 31.—Plans and Designs are wanted for Town Hall proposed to be erected. Mr. David Forsyth, Town Clerk, Elgin.

MOLD.—May 8.—Plans and Specifications are required for adapting Upper Rooms of Market Hall as Assembly Rooms. Mr. G. E. Trevor Roper, Clerk to the Local Board, Mold.

CONTRACTS OPEN.

AYR.—April 30.—For Building Station Buildings and Hotel. Plans, &c., at the Engineer's Office, St. Enoch's Station, Glasgow.

BASSALLEG.—April 21.—For Repairs to County Police Station. Messrs. James Seward & Thomas, Architects, St. John's Chambers, Cardiff.

BRAWORTHY.—April 21.—For Building Schoolmaster's Residence at Patchcott. Rev. Dr. Willis, Rectory, Baworthy, Exbourne, Devon.

BIDEFORD.—May 5.—For Erection of Market Buildings. Mr. John Chudleigh, Architect, Newton Abbot.

BISHOP AUCKLAND.—April 23.—For Additions and Alterations to Warehouses. Mr. J. Lindsay, 9 Cockton Hill Terrace, Bishop Auckland.

BOBBINGTON.—May 3.—For Building House and Offices. Mr. T. Nicholson, Architect, Hereford.

BRAMLEY.—April 23.—For Additions and Alterations at Hough End Tannery, Bramley. Mr. Jowett Kendall, Architect and Surveyor, near to Thackley Station, Great Northern Railway, Idle.

CARDIFF.—May 2.—For Building Church. Mr. John Prichard, Diocesan Architect, Llandaff.

DAWLISH.—April 21.—For Chapel, Lodge, Entrance Gates, Roads, &c., at the Cemetery. Mr. S. Dobell, Architect, Bampfylde Street, Exeter.

DENHOUME.—April 21.—For Erection of Residence and Out-Offices. Messrs. Milnes & France, Architects, 99 Swan Arcade, Bradford.

ECOLESHILL.—April 30.—For the Erection of a Warehouse at Tunwell Mills. Mr. Jowett Kendall, Architect and Surveyor, near to Thackley Station, Great Northern Railway, Idle.

ELTON.—April 25.—For Building Meter House at Gasworks. Mr. J. Cartwright, Borough Surveyor, Bury.

EPWORTH.—April 26.—For Building Primitive Methodist Chapel. Rev. M. B. Stamp, Epworth, Doncaster.

FORRES.—April 28.—For Building Dwelling-house on Farm. Messrs. Matthews & Lawrie, Architects, Inverness.

GRANGE-OVER-SANDS.—May 3.—For Building Residence, Offices, &c. Mr. Stephen Shaw, Architect, Kendal.

GREAT YARMOUTH.—April 23.—For Building Primitive Methodist Chapel. Mr. G. Baker, 28 Queen's Road, Yarmouth.

HULL.—For Erection of Large Warehouses, Offices, &c. Messrs. M. Isaacs, Sons, & Shaw, Humber Dock, Hull.

INVERNESS.—May 1.—For Building Mansion, Farm Offices, Cottages, Kennels, Loch Maree. Messrs. Matthews & Lawrie, Architects, Inverness.

KENDAL.—April 27.—For Building Double Lodge, Castle Green, and other Works of Extensive Alteration, &c. Mr. John Stalker, Architect, 4 Aynam Place, Kendal.

KENDAL.—April 28.—For Building Stabling at Inn. Mr. John Stalker, Architect, 4 Aynam Place, Kendal.

KIDDERMINSTER.—May 14.—For Extensive Alterations and Additions to the Workhouse. Messrs. Watkins & Scorer, Architects, Lincoln.

LEEDS.—April 23.—For Building Eight Houses and Two Shops, Beckett Street. Mr. Charles D. Swale, Architect, 28 Albion Street, Leeds.

LIVERPOOL.—April 25.—For Building Superintendent's House and other Buildings, Sefton Park. The Surveyor, Municipal Offices, Dale Street, Liverpool.

LONDON.—For Building Galleries for Messrs. Tussaud, in the Marylebone Road. Mr. H. W. Williams, 142 Marylebone Road, N.W.

LONDON.—May 20.—For Construction of Brick Sewer Lonsdale Road. Mr. William Weaver, Surveyor, Town Hall, Kensington High Street.

LONGFLEET.—April 25.—For Additions to St. Mary's Church. Messrs. Wheatley & Cridland, High Street, Poole.

MACCLESFIELD.—April 21.—For Construction of Brick Gasholder Tank. Mr. Thomas Moore, Gasworks, Macclesfield.

MALLOW.—April 23.—For Building Glebe House, Kilshaning. Mr. W. H. Hill, Architect, 15 Marlborough Street, Cork.

NEWCASTLE-EMLYN.—June 2.—For Building Mansion and Stables. Messrs. Middleton & Son, Architects, Cheltenham.

OAKWORTH.—April 21.—For Erection of Farm Buildings. Mr. John Judson, Architect, Bogthorn, near Keighley.

OLDHAM.—April 26.—For Erection of Shops and Houses, Heyside. Messrs. Stott & Sons, Architects, 12 Clegg Street, Oldham.

OLDHAM.—April 26.—For Building Board Schools in Beaver Street. Messrs. Stott & Sons, Architects, 12 Clegg Street, Oldham.

PETERBOROUGH.—April 25.—For Alterations and Additions to Premises. Mr. Walter Hill, Architect, Rossbank, Park Road, Peterborough.

PORTADOWN.—May 1.—For Extensive Works at Portadown Church. Mr. J. H. Fuller, Architect, Dublin.

REDRUTH.—April 21.—For Building a Dwelling-House, Shop, and Stores. Mr. James Hicks, Redruth.

RUSHOLME.—April 23.—For Building Pair of Semi-detached Villa Residences. Messrs. T. D. & J. Lindley, Architects, Ashton-under-Lyne.

SEDBERGH.—May 4.—For Building Residence and Offices at Fairfield. Mr. Stephen Shaw, Architect, Kendal.

SHERNESS.—April 30.—For Building Two Villa Residences, Strode Crescent. Mr. Edwin Pover, Surveyor, Faversham.

SHEFFIELD.—For Building Carriage Depot. Mr. Alfred Scargill, Architect, 11 East Parade, Sheffield.

SHEFFIELD.—For Building Two Semi-detached Villas at Oughtibridge. Mr. Alfred Scargill, Architect, 11 East Parade, Sheffield.

SHEFFIELD.—April 30.—For Additions and Alterations to Athenaeum Club House. Mr. C. J. Innocent, 17 George Street, Sheffield.

OWERBY, NEAR HALIFAX.—May 1.—For Enlargement of National Schools. Mr. T. L. Patchett, Architect, George Street, Halifax.

STAINLAND.—April 25.—For Building Seven Houses. Mr. S. Wilkinson, Architect, Town Hall Buildings, Sowerby Bridge.

SURBITON.—For Building Pair of Semi-detached Houses. Mr. J. Nixon Horsfield, Architect, 9 Long View Villas, Surbiton Hill.

SWANSEA.—April 21.—For Construction of Swimming and Turkish Baths, and Laundry, St. Helen's Road. Mr. A. Bucknall, Architect, Worcester Place, Swansea.

TETBURY.—April 27.—For Building Police Station and Petty Sessions Court. Mr. Medland, County Surveyor, 15 Clarence Street, Gloucester.

TWICKENHAM.—April 26.—For Building Cottage Hospital. Mr. Ramsey, Surveyor to the Local Board, Twickenham.

WARWICK.—April 27.—For Erection of School Buildings in Bowling-Green Street. Mr. G. H. Cox, Architect, 26 Temple Street, Birmingham.

WEST BROMWICH.—April 21.—For Alterations to Premises, Friar Park. Mr. Edward Pincher, Architect, High Street, West Bromwich.

WORCESTER.—May 4.—For Erection of an additional Block of Buildings, for 210 Patients, at the County Lunatic Asylum. Mr. Henry Rowe, Architect, 17 Foregate Street, Worcester.

WORKINGTON.—April 24.—For Erection of Board School at Westfield. Mr. James Howes, Architect, 13 Bridge Street, Workington.

YARMOUTH.—April 26.—For Reconstructing the Butte, North Denes. Mr. H. D. Arnott, Architect, High Street, Gorleston.

TENDERS.

BACUP.

For new Stabling and Outbuildings at the Bull's Head Inn, Bacup. Mr. SAMUEL T. WILLIAMS, Architect, Irwell Terrace, Bacup. Quantities by the Architect.

Ashworth, entire contract	£120	0	0
Highest tender	155	0	0
Lowest tender	103	0	0
Architect's estimate	150	0	0

ADLINGTON.

For Erection of Church at Adlington. Mr. BARRY, Architect.
WINNARD, Wigan (accepted). . . . £3,988 0 0

BANFF.

For Works in connection with Supplementary Water Supply, and Supply of Materials, &c., Banff. Messrs. MACREY & GORDON, Engineers.

Pipes.

STEWART & Co., Glasgow (accepted). . . . £3,532 15 11

Other works.

MACKAY & SONS, Broughty Ferry (accepted). 3,015 16 1

BATLEY.

For Enlargement of Batley Post-office. Mr. W. HANSTOCK, Architect, Batley.

Accepted Tenders.

J. & T. Oldroyd, Batley, masons . . . £279 8 0
North, Batley, joiner . . . 176 0 0
Brooke, Heckmondwike, plumber . . . 34 0 0
Metcalf & Lockwood, Staincliffe (near Dewsbury), plasterers . . . 18 12 6
Thompson, Lewsbury, slater . . . 14 0 9
Total . . . £522 0 6

BEARSDEN.

For Erection of Residence, Bearshen, Dumbartonshire, for Mr. P. Hastie. Mr. JAMES M. MONRO, Architect.

Accepted Tenders.

Gibb & Sons, Glasgow, builder.
Nairn & Son, Glasgow, joiner.
M'OWat & Son, Glasgow, slater.
Phillips & Bruce, Glasgow, plumber.
Murray, Glasgow, plasterer.
Anderson & Munro, Glasgow, gas and bells.
Total, £3,250.

CARDIFF.

For Erecting Additions to the Institute for the Blind, Cardiff. Mr. EDWARD H. BRUTON, A.R.I.B.A., Architect. Quantities supplied.

Eastbrook . . . £3,929 16 6
Bird . . . 3,620 0 0
Jones Bros. . . 3,547 0 0
Burton . . . 3,426 0 0
Gough . . . 3,391 0 0
Thomas . . . 3,310 13 0
Shepherd . . . 3,263 0 0
Davies . . . 3,110 0 0
Purnell & Fry . . . 3,096 0 0
Architect's estimate . . . 3,000 0 0

For Erection of a Residence at Penhill Close, Cardiff. Messrs. JAMES, SEWARD, & THOMAS, Architects. Quantities by the Architects.

Bird . . . £3,215 0 0
Shepton . . . 3, 36 0 0
Dunn . . . 2,985 0 0
Sheppard . . . 2,677 0 0
Jones Bros. . . 2,819 0 0
Purnell & Fry . . . 2,747 0 0
DAVIES (accepted). . . 2,100 9 0

CLECKHEATON.

For Building Warehouse, &c., Moorland Mills, Cleckheaton. Mr. W. H. HOWORTH, Architect. Quantities by the Architect.

Accepted Tenders.

Hirst, Cleckheaton, mason, &c.
Berry, Halifax, ironfounder.
Cordingley & Sons, Bradford, concrete flooring.
Wright, Cleckheaton, plasterer.
Thornton, Heckmondwike, slater.
Proprietors do the joiner's and plumber's work.

CORK.

For Rebuilding Premises, North Main Street, Cork. Mr. W. H. HILL, B.E., Architect.

Barry . . . £925 0 0
Flynn . . . 878 0 0
Roberts . . . 740 0 0
Martin . . . 733 0 0
O'Connell . . . 692 0 0
Hill . . . 669 0 0
Evans . . . 651 0 0

COVENTRY.

For Erection of Warehouses, Smiths' Shops, &c., in West Orchard, Coventry, for Messrs. Matterson, Huxley & Watson. Mr. HERBERT W. CHATTAWAY, Trinity Churchyard, Coventry, Architect. Quantities not supplied.

Makepeace . . . £3,495 0 0
Garlick . . . 3,200 0 0
Marriott . . . 2,844 0 0
Worwood . . . 2,693 0 0
Mayo . . . 2,550 0 0
HAYWOOD, jun. (accepted). . . 2,545 0 0

For Additions to Girls' School, South Street, Coventry, for the Coventry School Board. Mr. HERBERT W. CHATTAWAY, Architect, Trinity Churchyard, Coventry. Quantities not supplied.

Wilson . . . £180 0 0
Makepeace . . . 169 0 0
Waters . . . 165 17 0
LESTER (accepted). . . 139 0 0

ESTON.

For Building Hospital at Eston, for Messrs. Bolokow, Vaughan, Cleveland & Co., Limited. Mr. W. H. BLESSLEY, Architect, Middlesbrough.

DALTON (accepted).

GRAYS.

For Erection of Premises, Stables, &c., for the Co-operative Society, Grays, Essex. Mr. J. T. GOODEY, Architect. Quantities supplied.

Hammond, London . . . £3,550 0 0
Thompson & Son, Grays . . . 3,318 0 0
Dupont, Colchester . . . 3,165 0 0
Wood, Chelmsford . . . 3,124 0 0
Everett & Son, Colchester . . . 3,024 0 0
Carter, Grays . . . 2,710 6 0
Dobson, Colchester . . . 2,174 0 0

GREAT YARMOUTH.

For Erecting Sheds for the Great Yarmouth Urban Sanitary Authority. Mr. J. W. COCKRILL, Borough Surveyor.

Davy . . . £578 0 0
Howes . . . 562 0 0
Fox . . . 464 0 1
Bland . . . 464 0 0
Want . . . 426 10 0
Bray . . . 410 0 0
Harbert . . . 360 0 0
WOOD (accepted). . . 355 0 0

For Repairs to the Jetty, Great Yarmouth. Mr. J. W. COCKRILL, Borough Surveyor.

Winter & Gilham . . . £99 16 11
Powell . . . 93 15 10
Warren . . . 80 0 0
Bray . . . 78 0 0
HARBERT (accepted). . . 60 0 0

LANCASTER.

For Building Residence, Lancaster. Mr. JOSEPH PARKINSON, Architect. Quantities by the Architect.

Accepted Tenders.

Baynes, mason, &c. . . £858 0 0
Blades, joiner, &c. . . 418 8 4
Hartley, slater and plasterer . . . 142 5 0
Huthersall, plumber and glazier . . . 185 0 0

LEIGH.

For New General Hospital, for the Guardians of Leigh Union. Messrs. BANKS, FAIRCLOUGH & STEPHEN, Architects, Leigh.

Whole of the Work.

J. H. & G. Marsden, Bolton . . . £10,725 0 0
Wood & Sons, Bootle . . . 10,505 0 0
Porter, Warrington . . . 10,300 0 0
Norbury, Leigh . . . 10,300 0 0
Cunliffe, Leigh . . . 10,290 0 0
WRIGHT, Leigh (accepted). . . 9,814 0 0
Bridge, Burscough . . . 9,475 0 0

Separate Tenders—Sewering and Roadmaking.

Lomax, Eccles . . . £1,723 0 0
J. & J. Cunliffe, Leigh . . . 1,538 0 0
M'Kenzie, Walkden . . . 1,430 0 0
Oakes, Farnworth . . . 1,411 0 0
Dawson, Bury . . . 1,399 0 0
Taylor & Duckworth, Denton . . . 1,370 0 0
J. H. & G. Marsden, Bolton . . . 1,135 0 0
J. & J. Unsworth, Walkden . . . 1,131 0 0
Sharples & Watson, Farnworth . . . 1,064 0 0
Cowburn, Hindley . . . 1,050 0 0
Cunliffe, Leigh . . . 1,030 0 0

Brickwork and Masonry.

Chapman, Swinton . . . £4,344 0 0
Lomax, Eccles . . . 3,885 0 0
Porter, Warrington . . . 3,250 0 0
Rowe, Manchester . . . 3,000 0 0
J. H. & G. Marsden, Bolton . . . 2,941 0 0
Cunliffe, Leigh . . . 2,700 0 0

Carpenter, Joiner, Slater, Plasterer, and Ironwork.

J. H. & G. Marsden, Bolton . . . £4,472 0 0
Eyet, Leigh . . . 4,410 0 0
Simon, Leigh . . . 4,402 0 0
Gerrard, Swinton . . . 4,190 0 0
Bridge, Burscough . . . 4,000 0 0
Moore & Sons, Eccles . . . 3,715 0 0
Porter, Warrington . . . 3,630 0 0

Plumbing, Glazing, Painting, and Gas Fitting.

Day, Swinton . . . £3,881 0 0
Baxendale & Sons, Tyldesley . . . 2,793 0 0
Rigby, Golborne . . . 2,615 0 0
J. H. & G. Marsden, Bolton . . . 2,177 0 0
Pennington, Leigh . . . 2,100 0 0
Braithwaite & Co., Leeds . . . 1,993 0 0
Fowles, Heywood . . . 1,869 0 0

LEWES.

For Fitting up Cattle Market at the Railway Station, Lewes.

Builders' Work.

Scott . . . £987 0 0
Patching & Son . . . 770 0 0
Wright . . . 768 0 0
Parsons Bros. . . 735 0 0
Loneley . . . 720 0 0
FLOYD (accepted). . . 634 5 0

Ironwork for Sheep Pens, &c.

Courtney . . . 520 0 0
Wells . . . 332 15 6
Reed & Son . . . 330 0 0
EVERY (accepted). . . 308 18 0

Paving and Draining.

Floyd, Lewes.

Sheep and Pig Pens.

Every, Phoenix Iron Works.

LONG EATON (NOTTS.).

For the Making, Sewering, and Completion of Upper College Street and Upper Wellington Street, in Long Eaton, for the Long Eaton Local Board. Mr. J. SHELTON, Surveyor.

J. & G. Tomlinson, Derby . . . £585 0 0
Todd, Derby . . . 579 2 1
HAWLEY (accepted). . . 560 0 0

LONDON.

For First Contract for the Re-erection of Alhambra Theatre. Messrs. PARRY & REED, Architects.

McLachlan . . . 48 weeks £12,170 0 0
Ashby & Horner . . . 47 " 40,636 0 0
Perry & Co. . . 41 " 38,854 0 0
Langmead & Way . . . 52 " 38,720 0 0
Clemence . . . 52 " 38,510 0 0
Patman & Fotheringham . . . 48 " 37,709 0 0
Brass . . . 26 " 32,883 0 0
Clarke & Bracey . . . 33 " 32,451 0 0
Merritt & Ashby . . . 36 " 32,233 0 0

As time is of the utmost importance to the Company, the contractors were informed that a fine of £50 a day would be levied for failure to complete within the agreed time. The relative position of the tenders, adding £50 per day in excess of the shortest time named will, therefore, be thus:—

McLachlan . . . £48,770 0 0
Ashby & Horner . . . 46,936 0 0
Langmead & Way . . . 46,520 0 0
Clemence . . . 46,310 0 0
Patman & Fotheringham . . . 44,309 0 0
Perry & Co. . . 43,354 0 0
Merritt & Ashby . . . 35,233 0 0
Clarke & Bracey . . . 34,551 0 0
Brass . . . 32,883 0 0

Tenders were also received from Messrs. Trollope, Messrs. Rider, and Mr. Chappell; but as the form of tender sent out had been varied by them the amounts are not included in the above lists. As the Board of Works has not yet passed the plans for the new building no contract has been entered into.

For Pulling-down and Rebuilding the Swan Public-house and adjoining Premises, being Nos. 42 and 44 High Street, Islington, N. Mr. FRANK MATCHAM, Architect, Rugby Chambers, Bedford Row, W.C. Quantities by Mr. Frederick Thomson.

Roach . . . £2,550 0 0
Dove Bros. . . 2,460 0 0
Williams & Son . . . 2,379 0 0
Shurmer . . . 2,196 0 0
Sharman . . . 2,191 0 0
Richardson Bros. (too late) . . . 2,113 0 0
Baags & Co. . . 2,089 0 0
Manley . . . 2,066 0 0
Kirk & Randall . . . 2,000 0 0
Wall Bros. . . 1,996 0 0
Toms . . . 1,939 0 0

For Erection of Board School, Lothian Road, Camberwell. Mr. E. R. ROBSON, Architect.

Larter & Son . . . £10,840 0 0
Oliver . . . 10,649 0 0
Lathey Bros. . . 10,577 0 0
Hart . . . 10,473 0 0
Marland . . . 10,455 0 0
Higgs & Hill . . . 10,340 0 0
Jerrard . . . 9,970 0 0
Hook . . . 9,904 0 0
Downs . . . 9,837 0 0
Kirk & Randall . . . 9,830 0 0

For Finishing Six Houses in Bailey's Lane, Stamford Hill, for Mr. A. Sanders. Mr. EDWARD BROWN, Surveyor, 18 Hanbury Street, Spitalfields.

Belcher & Ulmer . . . £1,290 0 0
Hawkins . . . 966 0 0
CHRISTOPHER (accepted). . . 825 0 0

For Alterations at the Bricklayers' Arms, Harsard Street, Hackney Road, for Messrs. Truman, Hanbury, Buxton, & Co. Mr. EDWARD BROWN, Architect, 18 Hanbury Street, Spitalfields.

Marr . . . £638 0 0
JACKSON & TODD (accepted). . . 529 0 0
Taylor . . . 449 0 0
Shurmer (withdrawn). . . 397 0 0

Painter's Work.

PADDON (accepted). . . 52 10 0
Rogers . . . 52 9 0
Fringe . . . 45 19 0

For the Erection of Warehouse Premises, 3 Union Street, Whitechapel, E. Mr. J. W. BROOKER, Architect, 2 Railway Approach, London Bridge, S.E.

Drake . . . £2,098 0 0
Battley . . . 2,059 0 0
W. & F. Croaker . . . 1,846 0 0
Lawrence . . . 1,842 0 0
Morter . . . 1,835 0 0
Hubble & Trott . . . 1,668 0 0
Holloway . . . 1,647 0 0
TAYLOR (accepted). . . 1,610 0 0

For making Alterations and Additions to Premises, Deptford Bridge, S.E. Mr. J. W. BROOKER, Architect, 2 Railway Approach, London Bridge, S.E.

Hall . . . £508 0 0
Hubble & Trott . . . 495 0 0
Battley . . . 487 0 0
HOLLOWAY (accepted). . . 467 0 0

For New Printing Offices, Fetter Lane, E.C., for Messrs. R. K. Burt & Co. Messrs. BROWN & MARSLAND, Architects. Quantities by Mr. W. B. Brown.

Dove Bros. . . £12,275 0 0
L. H. & R. Roberts . . . 11,972 0 0
Marland . . . 11,585 0 0
Rider & Son . . . 11,268 0 0
Conder . . . 11,088 0 0
Ashby Bros. . . 10,987 0 0
Colls & Son . . . 10,885 0 0
Lawrance . . . 10,832 0 0
Brass . . . 10,787 0 0
J. & J. Greenwood . . . 10,771 0 0
Macey & Sons . . . 10,596 0 0
NIGHTINGALE (accepted). . . 10,572 0 0

For the Construction of the Ranelagh and King's Scholars' Pond Sewers Relief Sewer for the Metropolitan Board of Works.

Killingback . . . £132,000 0 0
Nowell & Robson . . . 128,800 0 0
Pearson & Son . . . 128,500 0 0
Williams & Co. . . 103,300 0 0
Kellett & Bentley . . . 102,000 0 0
Webster . . . 101,300 0 0
Mowlem & Co. . . 97,000 0 0
McCREA & McFARLAND (accepted). . . 96,300 0 0
Wells & Co. . . 96,000 0 0

NEW ELTHAM.

For Building Ten Semi-detached Villas, Sidcup Road, New Eltham. Mr. THOMPSON, Architect. Quantities not supplied.

Wells	£11,100	0	0
Clark	9,650	0	0
Powell	9,650	0	0
Knight	8,920	0	0
Loneragan Bros.	8,500	0	0
Wood	8,350	0	0
HUGHES, Lewisham (accepted)	8,300	0	0

NEWPORT.

For Erection of New Town Hall and Municipal Offices, Newport, Mon. Mr. T. M. LOCKWOOD, Chester, and Mr. E. A. LANDSOWNE, Newport, Joint Architects.

Shepton, Cardiff	£28,850	0	0
Stephens & Bastow, Bristol	26,950	0	0
Bowers & Co., Hereford	26,528	0	0
Lean & Sons, Gloucester	25,920	0	0
Miles, Newport	25,890	0	0
Tindal & Arbuckle, Cardiff	25,669	0	0
Jones & Son, Newport	25,587	0	0
Davies, Cardiff	25,000	0	0
White, Swansea	24,900	0	0
Marshall, West Smethwick	24,200	0	0
Horsman & Co., Wolverhampton	24,061	0	0
Forse, Bristol	23,350	0	0
Warburton, Manchester	23,324	0	0
Gabbutt, Liverpool	23,164	0	0
LINTON, Newport (accepted)	23,121	0	0

The above Tenders are for Grinsbill Stone, the list of Tenders given in *The Architect* of April 7 being for Forest of Dean Stone.

NOTTINGHAM.

For Construction of Maltings, New Basford, Nottingham. Mr. HERBERT WALKER, C.E.I.S., Architect. Quantities by Architect.

Saul	£1,893	10	0
Bell & Sons	1,797	0	0
Crookes	1,779	0	0
Scott	1,750	0	0
Wheatley & Maule	1,700	0	0
Duke	1,649	0	0
Price	1,605	0	0
Wartnaby	1,575	0	0
Bains & Turton	1,530	0	0
Vickers	1,530	0	0
Huskinson & Jefferys	1,439	0	0
NOBLE (accepted)	1,460	0	0

Ironwork.

Cowen & Co.	187	10	0
Bradley	182	16	0
Wright Bros.	156	10	0
GODDARD & MASSEY (accepted)	146	14	0

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NOTTINGHAM.

For Erection of Eleven Dwelling-houses, Nottingham. Mr. A. H. GOODALL, Architect. Quantities by the Architect.

Middleton	£3,500	0	0
Collinson	2,960	0	0
Ireson, Wade & Gray	2,845	0	0
Foster & Parkinson	2,787	0	0
Cordon	2,775	0	0
Walters & Murry	2,750	0	0
Scattogood	2,720	0	0
Wheatley & Maule	2,612	0	0
Price	2,605	0	0
COOPER (accepted)	2,671	7	2

PLYMOUTH.

For Enlarging Co-operative Premises, Treville Street, Plymouth.

Davey	£2,195	0	0
Arley	1,465	0	0
Palk & Partridge	1,449	0	0
Steer	1,437	0	0
Finch	1,427	0	0
LETHBRIDGE & MAY (accepted)	1,380	0	0

PRESTON, LANCASHIRE.

For New Shop, Warehouse, &c., Leyland, Preston, Lancashire, for Mr. Frederick Hackforth. Mr. DAVID GRANT, Architect, Preston.

Croft, Preston, brickwork.			
Tullis & Son, Preston, stonework.			
Crossdale, Preston, plumbing, &c.			
Bowling, Leyland, slating, &c.			
Spiboy, Leyland, plastering.			
Tomlinson, Leyland, joiner's work.			
Stones, Ulverston, shutters.			
Total amount of tenders, £382.			

ROLLESBY.

For Restoration of Rollesby Church, Norfolk. Mr. ARTHUR S. HEWITT, A.R.I.B.A., 8 Regent Street, Yarmouth. HUBBARD, East Dereham (accepted) . . . £1,177 0 0

STRETE.

For Erection of Parsonage House and Buildings at Strete, Devon. Mr. W. M. TOLLIT, Architect, Totnes. Quantities by the Architect.

Wallace, Strete	£1,840	0	0
Harley, Plymouth	1,800	0	0
Rundle, Kingsbridge	1,690	0	0
Pearse, Modbury	1,600	0	0
Clements, Chillington	1,580	10	0
Harvey & Edgecombe, Strete	1,460	0	0
RHYMES & T. CLEMENTS, Chillington (accepted)	1,399	0	0
Brooking, Shepherd & Mitchell, Stokenham	1,379	0	0

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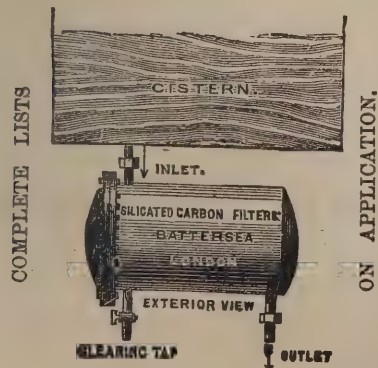
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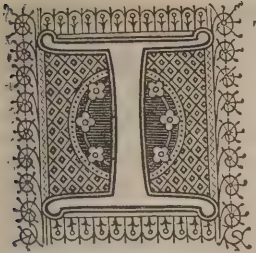
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The Architect.

NINETEENTH-CENTURY ARCHITECTURE A LONG WAY OFF.



It is a sad heart that never rejoices, and we may even question whether such a heart is in the right place. The custom of rejoicing once a year particularly and formally is a well-known English institution; and, amongst other public bodies that maintain this excellent practice with spirit, we have to number the Architectural Association of London, which holds every Easter-time a certain special and private *r union*, called "the Members' Soir e," whereat professional high jinks (if we may be excused for using so vulgar an expression) constitute, as a rule, the most delightful part of a most delightful entertainment. This year the assembly in question has just been held, and a professorial "lecture" which was there delivered (in character) upon "The Architecture of the Nineteenth Century," although meant for no more than a passing drollery, was so happily conceived and executed, that we are sure our readers will not be displeased to learn something more about it than a mere notice of the meeting can supply, if only for the encouragement of harmless pleasantry.

The discourse was dated somewhere about the twenty-fifth century or so of the Christian era, as nearly as we could judge by its general tenor as an act of criticism, and the advanced character of the sentiments and allusions of the learned professor. At any rate, the architecture of the nineteenth century—it was more particularly the early part of the last quarter of it that was dealt with—did not seem to be held in high esteem. True, when the audience (there were several hundreds of joyous young architects present) seemed inclined to receive some of the observations with levity, not to say laughter, the prompt pedagogic severity with which such behaviour was checked was all that the best of us could reasonably expect as a compliment on high authority to our day and generation; but on the whole, there was perhaps scarcely enough to be discerned throughout the "lecture" of that recognition of the intellectual importance of our age, the great success of our undertakings, and the immortal endurance of our fame, upon which, as some of us appear to be disposed to think, the verdict of posterity is to turn. The period under review was nevertheless regarded with a lively interest; the gravity of the occasion and the high tone of the discourse seemed alike to prevent the introduction of unseemly sarcasm or inconvenient wit; the style, indeed, was as dry as arch ology ought to be; and if the general impression left upon the mind of visitors like ourselves was possibly foggy, and not unintentionally so, it was certainly neither painful nor unsatisfactory.

After some shrewd remarks of a preliminary nature, the learned professor turned seriously to the question of certain unexplained and probably unexplainable contrivances, which appeared to be much used by the people of the remote period in question, under the name of "chimneys." Although the metropolis of England, which now extended to so great a number of miles—hundreds of miles—in all directions, was then a town of only four millions of inhabitants, through whose midst rolled the dirty river long since accommodated scientifically in pipes, and the broad area which it occupied converted into valuable building land, yet, what with the steam arising from this river, and the pestilent vapours which were made somehow to escape from thousands of "chimneys," the people of the town were from time to time brought to the verge of absolute suffocation, besides having to grope their way in utter darkness at noon. The professor's opinion inclined to the idea that these chimneys must have been leading features, not only in the building, but in the architecture of the period; and in proof of this he referred to certain delineations of the time, exhibiting an unexpected variety of designs for such instruments as leading objects of art, and also quoted extant descriptions of certain remarkable baskets in which an extinct substance was consumed by fire, with a view to the generation of the fumes before alluded to, whereby in some

way the warming of houses was believed to have been effected. The artistic sky line produced by the features under review was lightly touched upon, and especially the elegant effect of a particular kind called "tallboys." Turning to a standing grievance of nineteenth-century writers—formulated in the customary exclamation, "We have no style!"—the professor felt himself able to reply in the conclusive words, "You had chimneys, and you *had* style!"

The very singular subterranean ways for the conveyance of sewage and passengers, remains of which had recently been discovered, next received passing notice; and then followed an allusion to "the mouldering tower where formerly stood the ancient Palace of Justice." This was evidently the production of a master mind, and it probably belonged to the twelfth century; "some exceedingly beautiful fragments" of it might still be seen. But another much more extraordinary relic belonging to the same locality, and still entire, was the figure of an animal something like a dragon, the purpose of which was unfortunately altogether lost in oblivion, unless it had been the sign of an inn called the "Jugged Hare," which was thought to have once stood there, occupying the site of an old pagan "Temple." The obelisk not far off was also adverted to, and its very satisfactory state of preservation, except as regarded certain bronzes with which it had been at one time attempted to be decorated, and which had wholly disappeared from history.

A ruined church at Bedford Park was next pointed to, as a thing full of interest. In the quarter around this example of art there had dwelt a distinct and peculiar race of people. They called themselves * sthetes*. Their architecture was known by the names of "Normanshaw" and "Queen Anne"; terms not easily accounted for, unless they were used in derision. The word "Norman" was so far intelligible that it seemed generally to have reference to one "Conquering BILLY" (so called in profane literature), who flourished with a vengeance about the year 1066; but the signification of the affix "shaw" was entirely lost; and what was the connection with "Queen ANNE," except that a personage of that name was a descendant of BILLY many centuries after, no one could now discover. A heap of dust (besides, of course, the ruined church) was all that remained to mark the place of abode of this singular race. Their physiognomy, as shown in extant drawings, although not conveying to the observer the impression of power, indicated that on the whole they had probably been well-meaning and perfectly harmless people. "Their faith, with other faiths, had had its day and ceased to be." As regarded their architectural style, recent researches in the buried cities of the country once called Holland had thrown a sort of light upon certain features of it; and these the professor explained with the help of his illustrations, amidst many evidences of interest and appreciation.

Returning to the subways found near the obelisk, the curious structures were adverted to which had been lately discovered above ground in connection with these. Certain learned architects, by searching the ancient records, had been led to the conclusion that these were "blow-holes," constructed to ventilate the ancient House of Parliament, an edifice which stood not far off, and was justly admired in its time, but of which only one tower and a fragment of another now remained, together with some interesting statues close at hand, one of which was described in detail. The "blow-holes," however, had certainly been at one time a subject of controversy; and it was alleged by some authorities that a "company," which was then dragging people along underground by means of machines generating smoke, had procured for their private ends the making of a law for the construction of these "blow-holes" whilst the incautious and negligent legislators of the land were asleep, or whatever else, to the great detriment of certain public gardens formed at enormous cost by the people, the air of which thus became poisoned, and their utility therefore much impaired; a case, concluded the learned professor, solemnly, "not without interest and warning."

The architects of the nineteenth century were then considered personally. In respect of costume (unlike the professor himself), they were undistinguishable from ordinary citizens, all of whom wore, by-the-by, amongst other things, a peculiar garment upon their heads, derived from the chimneys before described. But, socially considered, they were joined together in unions or guilds. This could be seen by observing certain inscriptions, where the odd designations "Friba" and "Ariba," "Fsa" and "Ra," were attached to their names,

There was no evidence, however, to show that Fribas and Aribas made better work than "the men who belonged not to their guild." Indeed, the supreme influence of this guild could scarcely be traced. But it was pleasant to read the records of "another Society which existed at that time, and through whose ranks all the young men of the profession—many of them exceedingly gifted—passed." The influence exerted by this other guild was great. The inquiries which came before it were carried through with vigour; whereas in the older body such questions would generally take a decade to consider, and, as matter of fact, no record existed of any decision of importance having been rashly arrived at. In course of time the younger guild, full of life, vigour, and talent, had absorbed the older body. It was still called "the Architectural Association." And it was to this distinguished Society that the learned lecturer had ventured (in the twenty-fifth century or so, as has been mentioned) to offer these remarks, which he now brought to a close, we need scarcely say, amidst loud and long applause.

The author of this genial parody, of which this is necessarily a very much condensed and imperfect abstract, is a well known and popular member of the Association, and no less of the Institute itself. We are able to congratulate him especially upon the absence of that spice of acidity which few of our professional humourists could have so well avoided. Wit, and sometimes a little too strong a quality of it, is abundant amongst architects; it is not easy to say why. That Mr. COLE ADAMS, if he had not been so reticent, might have found abundant food for amusement, and, indeed, instruction, in many subjects which he wisely abstained from handling, is clear to anyone who thinks, for instance, of our competitions, our "fiduciary agency," our hysterical amateurism, our "cannibalism," our presidential elections, and other matters. But the task he set himself was, at least, much more appropriate to the occasion. A most interesting occasion it is when virtually the whole of our architectural juniors, from the beginner in practice to the beginner in pupillage, meet together to cultivate thorough fellowship and universal goodwill in so free and easy a way. A profession in which this can be done so well as it was done last week, not only without the jealousy of rivalry, but without either individual presumption or individual apprehension, is one that cannot but prove both useful to the public interest and creditable to its own private purpose. Whether our junior guild is ever to "absorb" the senior—as the lean kine certainly have absorbed the fat kine so often in history—we need not care to inquire; but for the present it is enough to congratulate the Association upon the kindly feeling with which it has so long been regarded by the Institute, and which we hope with the utmost confidence may be continued with the same cordiality for many years to come—so long as they both shall live.

THE WORKS OF GEORGE TINWORTH.

THE exhibition of sculpture in terra-cotta and stoneware by Mr. GEORGE TINWORTH, now open at the Conduit Street Art Galleries, is in many ways remarkable. We have here the work of a true artist, who has won his right to the appellation by absolutely legitimate means, apart, that is, from favouring circumstance of any kind, and solely by force of natural faculty and persistent effort. Mr. TINWORTH was the son of a poor wheelwright, and after his father's death had to hold by the business for maintenance, until, through the help of Mr. SPARKES, then master of the Lambeth Art School, he passed from mending broken carts to fashioning pottery more or less decorative for Messrs. DOULTON. But from a little lad he had a direct impulse towards plastic art, and, despite of every discouragement from his father, contrived to obtain training in Lambeth Art School and the classes of the Royal Academy in the time spared from sordid manual labour. The start made when he passed into Messrs. DOULTON's factory, at the moment when the firm gave a decided artistic turn to their productions, was an opening of which young TINWORTH availed himself, as a man who escapes from prison into the free air; and although he has never sought to separate himself from the artisan class and to claim in contradistinction the position of artist-sculptor, he has been able under the generous encouragement of his employers to give play to the energies which impel him to express his thoughts in a plastic form that is almost unique. Some years ago, Mr. RUSKIN was struck

by the power shown in Mr. TINWORTH's studies in terra-cotta high relief of Scripture subjects exhibited at the Royal Academy, and subsequently he and Mr. STREET visited and encouraged the young artist, an interest practically followed up by Mr. STREET in obtaining for him the commissions to execute a reredos for York Minster, and medallion reliefs for the Guards' Chapel in Birdcage Walk.

The works shown in this exhibition consist first of the plaster reliefs by which Mr. TINWORTH won his studentships and distinctions in the academic classes, then of plaques and objects carried out in the coloured DOULTON ware, and finally and chiefly of terra-cotta panels in high relief, varying in scale from miniature plaques to compositions in which the figures are half-life scale. It is interesting to note that the academic essays are in no way, except by distinct merit in contour and modelling, unlike ordinary student work, but directly the artist does original work it is marked by a style of his own, a treatment of relief in excessive projection which disregards all the accepted art rules, a realism that is naive in its simplicity and directness, a religious sentiment that is deeply earnest, although without recognition of the mystic element, and even in symbolism is literal. In the introduction to the catalogue, the word "homely" is used to characterise the artist's style, and the epithet is apt enough; it applied to the art of the Nürnberg sculptors and gravers, and to much of the religious art of the Flemish school, and the quality which it indicates is in this modern work associated, as it was in the elder schools, with keen dramatic insight and vigorous realistic power. To pass in detail through the exhibition is not our purpose, but a few examples will indicate what we mean. The incidents in the small Scripture panels, the *Taking of Samson*, the *Tribute Money*, the *Call of Zacchæus*, *The Resurrection*, are almost humorous in anecdotic setting forth of the narrative; indeed, the figure of ZACCHÆUS letting himself down from the tree, and hanging by his arms, is quite comic in its literalism. But even those who judge the work by academic and classical standards must acknowledge the dramatic intensity of some of the figures in *The Massacre of the Innocents*, of *The Last Supper*, where the disciples rise tumultuously, each demanding "Is it I?" and of the very striking *Remorse of Judas*, where the traitor casts himself on the ground in agony as he flings the price of blood at the foot of the astonished high priest. In the illustration of *The Times of Solomon*, the artist has shown an ingenuity in the choice of his examples from Holy Writ which approaches imagination, and is, at all events, the production of a mind moving with eager intelligence among the types and symbols of the Scriptures, which have been its familiar and best prized study.

The large panels call for more consideration. It must be noted that Mr. TINWORTH has been gradually enlarging the scale on which he works, and his last production, *The Release of Barabbas*, is of a size that must have been difficult to bake. There are other changes to be noted in his recent work. The demonstrativeness of action in the figures seems to grow less emphatic, and gives place to a more accurate following of the living model. There is the same dramatic intuition, although less full of fire, that is seen in the earlier attempts; the compositions are not so crowded with figures over the space; the modelling of form and cast of drapery shows study; but the figures are not ordered with much more sense of appropriate relation, while they are even more boldly detached from the ground. Mr. TINWORTH's work is vigorous, earnest, and individual, of a kind that cannot be either judged or fettered by conventional academic rules; moreover, it may be said of the artist that any shortcomings there may be in his work proceed from lack of training. But it is not quite sound to talk in that way. A student who goes through the Academy and works in London has the finest models of his art before him; the collections at the British Museum and the South Kensington, the art libraries, the casts in the Academy, the exhibitions, are within his reach; it is absurd to lay so much stress on the question of want of training in the case of a man with strong art intuitions and faculties, who is surrounded by such teaching as this. The danger lies in wrong assimilation, in the application of the teaching to personal ends; and it is of course only too easy for a young self-helped artist to miss the great principles on which the Masters worked, and to be misled by the special manifestations of separate schools. We fancy that Mr. TINWORTH is just now in a transitional phase, and it is to be sincerely hoped that, in his desire for individuality, he may not

become indifferent to principles of art which have become established canons. An artist with such genuine talent and earnest purpose as Mr. TINWORTH is in danger if he seeks popular applause. He will, we feel sure, gain by the sympathetic criticisms which this gathering of his works will draw from competent judges that knowledge of his own strength, its dangers, and its limits, which will help him to acquire the reticence and nobility his art yet lacks, but which he is capable of attaining. It has been said that one of the characteristics of art in the nineteenth century is its independence. If so, this sculptor is a true man of his time. It is indeed a rare spectacle to see a manifestation of artistic energy so distinctly and vigorously individual.

THE FRENCH EXHIBITION OF DECORATIVE ARTS.

THE Salon of the Arts Décoratifs was opened in Paris on the 15th inst. by a dense crowd of *savants*, *litterati*, and artists. The public appreciate the rare beauty of the collections of retrospective art and the specimens of contemporary decoration, yet the effort to create in France an institution on the lines of the Kensington Museum does not excite the enthusiasm one would have anticipated. The *ouvrier* genius, whose wood sculpture accumulates in his back shop unsold, because he refuses to enrich the proprietors of gorgeous shops with the product of his brain and hand, who would give him the bare value of his time as a journeyman carver, gladly seizes the opportunity the Société des Arts Décoratifs generously gives him of exhibiting his cabinets, his mirrors, or his consoles. But unhappily the public, to whose fiat he hopes to submit his productions, crowd the Horse Show, and in a few days will throng the Salon, while the adjoining galleries, arranged by the delicate and refined taste of the director, M. GASNAULT, containing drawings by the greatest decorators the world has known, specimens of architectural carving (acknowledged examples of all periods), armoires by BÉRAIN, consoles by MEISSONIER, commodes by RIESENER, candelabras by GAUTHIÈRE, to say nothing of specimens of every known woven fabric of the sixteenth, seventeenth, and eighteenth centuries, and tapestries of the LOUIS XIII. period, fail to attract more than passing curiosity. Must the Parisian of the epoch be excited by the display of ideal or material sensualism to induce him to devote a few hours to the study of a noble institution as yet in its infancy, but destined (at least we hope so) to effect a beneficent and widespread influence on the art-working class of France? We think better of the modern Parisian, and attribute the *tiédeur* of his enthusiasm partly to the unlucky circumstance that Porte VI., the entrance to that part of the palace where the exhibition is held, is nearer the river than the Champs Elysées, therefore some hundreds of feet behind the main artery of Paris. The committee has not spared its own resources as regards the sums it has this spring expended on the purchase of specimens intended for the permanent exhibition—an *Armoire Louis XV.*, cost 2,205 francs; a *Coupoles Louis XIV.*, 1,780 francs.; another of the same epoch, 1,705 francs, &c. The Ministères have not hesitated to lend magnificent specimens of the furniture of the days of the Grand Monarque. "La Guerre" contributes a splendid table on which Louvois wrote many a declaration of war, and another from the Cabinet of COLBERT, on which VAUBAN probably spread his plans for the fortifying of the frontiers. On another, from the "Finance," DE CHOISEUL in his suit of red velvet with its ermine linings, may have signed many an order which permitted LA POMPADOUR to employ BOUCHER to paint the *Forges de Vulcain* for her Château de Bellevue, and FRAGONARD *Les Visitations de Vénus* for her apartments at Versailles.

The Salon, which has been just opened, has nothing to do with these permanent collections. It is simply an exhibition which it is the intention of the committee should be held annually in order to represent modern decorative works in painting and sculpture, stone or wood, enamels, &c. Entering by Porte VI. the visitor ascends a wide stone staircase, spite the scowl of defiance with which a colossal *Vercingetorix* receives nineteenth-century mortals at the base thereof, and passes the reproduction of the Buddhist Tope of Sanchi (Bhopal), executed under the orders of Captain COLE, R.E., and purchased by the Committee des Arts

Décoratifs from the Kensington Museum. At the head of the staircase is a fine specimen of hammered steel, in the form of a *lampe* 20 feet in height, reproduced from one made for a small hunting château of LOUIS XIII. at St. Germain. The narrow bands of steel of which it is constructed are connected at the four corners by open medallions containing reversed L's, in brass, which metal is sparingly introduced in the ornaments at the base of this noble chandelier. It is placed on a square block of Languedoc marble. The elegance of the design is marred by the utilitarian spirit of the age. The work is surmounted by a cluster of gas or other lamps, whereas a candelabra, with some hundred tapers, would have been in keeping with the period of which it is reminiscent.

Crossing the three salles devoted to retrospective art, we reach the fourth, where the works of an artist whose name has never sought the applause of the gallery, but which nevertheless is well known to the cognoscenti of Europe, cover a considerable portion of the wall-space. Commissioned to redecorate the "Salle des Poèmes" of the Palais de l'Elysée, by the President of the Republic, M. GALLAND has executed three panels of 12 feet square and six of 20 feet in length by 4. The design suggested by the name of the salle is of flowers entwined on an architectural encadrement; the garlands are borne by amorini, where the sculptural ornamentation ceases. The drawing, colouring, and pose of these boy angels form so attractive a portion of the work, it is with regret we observe somewhat ponderous vases as the central subject in the square panels, whereas a group of cupidons from M. GALLAND's brush would, with advantage, have replaced them. We congratulate the Amphitryon of the Republican festivals on his being enabled to relieve the cares of office by the dreams M. GALLAND's poetic fancy has evoked on the walls of the "Salle des Poèmes." Above these Elysée panels are two large subjects, entitled in the catalogue *Harmony* and *Music*, also due to M. GALLAND, but so effectually skied, in consequence of the great space his other works occupy, it is impossible to describe them as they deserve.

M. MAZEROLLE, to whose courtesy we have been indebted for many a classic design, exhibits here the drawing for the tapestry executed for VICTOR HUGO's "Le Roi s'amuse," which was produced with such lavish magnificence at the Théâtre Français, for which, it will be remembered, M. MAZEROLLE designed and executed the ceiling. The artist's exquisite *Wood Nymph Chasing Butterflies* in an infinite space of pale blue-green ether, exhibited in the neighbouring salle, reveals at once the qualities for which M. MAZEROLLE is pre-eminent. The lovely sprite rests on a branch of acanthus. She is hushed while watching the erratic flight of her winged prey, while at her feet a cupid, perched on a big acanthus leaf, holds an open cage to receive her prisoner. The boy's wings are discreetly folded. The composition is marked by grace and poetry. It is with pain we gaze on a series of panels on which, with the wild caprice of his most capricious fancy, *notre camarade* GUSTAVE DORÉ (as the Mirlitons with touching simplicity inscribed on his last work for them) has painted parrots in their native jungle. Who now can say with what purpose he evoked the gorgeous orange and purple and crimson birds overshadowed by a palm-leaf or perched on a bamboo, beneath a sky of sapphire, and threw them on these panels? Perhaps in the wild exuberance of a fit of gaiety which occasionally brightened the dejection which of late became habitual to him. These panels and a painting of an Egyptian queen seated on a throne in a niche of a wall, highly decorated by hieroglyphics, are drawn with minute and searching care. The executors have broken the *scellés* of his studio to procure them for exhibition. Very beautiful is M. BOULANGER's frieze for the adornment of the Hall of Marriages in the XIIIth arrondissement. The scene transports us to Greece in the days of PERICLES. The affianced are seated on a marble seat, raised by some steps from a terrace. They are surrounded by a legend in old lettering, which at first glance impresses one with the idea of their being saintly personages of the seventh or eighth century; but, on nearer study, we perceive their garments to be classical and their feet sandalled. To the left, quasi-kneeling, is a graceful figure, who scatters blossoms on the marble steps. Her dark hair almost conceals her features; a dark scarf is swathed round her breast, while the rest of her person is enveloped in a white robe, clasped on her shoulder by a brooch. From behind advance Athenian matrons and girls bearing gifts—*n'en déplaie à Madame JUDIC ET CIE.*

We are profane, and recognise well-known artistes who nightly brave *les feux de la rampe* at the Vaudeville, Odéon, &c. On the other side advance the men of Athens, who bear a strong resemblance to some living notabilities. First we have M. ALEXANDRE DUMAS, next to whom may be recognised the aristocratic profile of M. GÉROME; behind him M. CABANEL, and M. GARNIER, architect of the Opera House, are seen attempting to catch a good view of the bride. M. BOULANGER himself undertakes the office of scribe, and with his stylus engraves their names on a tablet. In the foreground, tall, stately M. GUILLAUME makes an excellent Greek; the sculptural cast of the drapery, as it falls from his shoulder, is admirable. M. BOULANGER has made a separate and most interesting pencil study of each figure, finished with the soft beauty and delicate richness of a drawing by LORENZI DI CREDI. Of these separate studies there are twenty, laid on grey paper and framed.

M. LUMINAIS is a great artist, and contributes a colossal canvas on which he has depicted a gentleman of the Mediæval period taking horse exercise on an animal we presume to have been of the far-famed Perrichon breed. We imagine that, could the distinguished artist exhibit the animal which occupies so large a space on canvas at TATTERSALL'S, it would excite no small amazement. Beneath the *Jeune Cavalier du Perche* is M. LOUIS LELOIR'S *La Pêche*, which would be attractive if it were only for the pearly light which fills the canvas, the soft opal tints on the noble's jerkin, and the grey-greens of the moving water, the lady's dress of gold and black damask being the only bit of intense tone in the whole. The boat sways with the flowing stream. Exceptionally good is the veteran M. MONGINOT'S panel, well suited to hall or dining-room. He has in a clever way grouped his musicians, who, through their flageolets and other pipes, summon wanderers to the midday repast. Promptly has the youthful châtelaine responded. She has tripped up the steps, carrying a pet peacock in her arms. Spite her haste she finds time to turn and roundly rate her page for carelessness in his manner of carrying her train of silver-grey brocade. This is the best large canvas M. MONGINOT has done for some time.

Panels are distinctly the order of the day. Room-paper manufacturers may accuse the Japanese for the revival of the old fashion; certain it is that their trade in France is just now at a discount. The most lovely among all those with floral designs are by Madame DESGRANGE, and that they should be so is small wonder, inasmuch as the lady is daughter of the well-known TOUDOUZE. The panels measure some 8 feet by 6 feet. A stately holly, at whose roots the crimson-leaved Virginian creeper has flung its richly-tinted leaves, is the subject of one; a rhododendron, on whose lilac and rose blossoms every lovely hue seems to have fallen, that of another. The background of these is light, of the creamy gold tinge of evening. Of the third, painted on a ground of pale grey, the subject is a single plant of the double rose-poppy. There is masterly freedom of touch, grand style in the drawing, and rich and varied tone of colour seldom combined in the work of a woman. But while we render justice to Madame DESGRANGE, let us not omit to attract attention to a noble flower-piece by M. AUBLET, entered simply as *Chrysanthèmes*. In a huge pot of green lustre pottery two plants have striven for existence. To one, life has been an easy matter. Pale gold tassel-like blossoms abound on its strong branches; here and there a knot of the indented and notched leaves find room to display their blue-green tint. The other chrysanthemum puts out its work-a-day brown flowers where he can, his humbler garb serving admirably as a foil for the stately elegance in form and colour of his aristocratic neighbour. The pot of Spanish lustre has been carelessly pushed on the cover of pale azure plush, which in its wrinkled condition catches silvery light, and throws back dark shadow. The wall is hung with untanned leather. M. TOURNIER sends *Aurora*, who has caught the blind boy in her arms, and by means of a zephyr, which inflates her roseate scarf, cleaves her way through space towards Paphos—that is, across a ceiling; and we are insensibly guided to the left, and find ourselves opposite M. CHAPLIN'S works. M. CHAPLIN, in the palmy days of the Second Empire, at the bidding of the Empress, decorated three of the salons of her private apartments at the Tuileries. The first he made sea-green, the second rose, the third blue. On these delicate colours the Seasons and other suitable subjects were executed in grisaille by him

and M. DUBUFFE. The chimney-piece of the green salon was of black marble, with delicate wreaths of gilt leaves on its architrave, that in the rose-coloured salon was of lapis lazuli, its jambs ending in acanthus-leaves beautifully chiselled. Now MM. CHAPLIN and DUBUFFE'S *chefs-d'œuvre* are swept from the surface of the earth, as these lovely works will soon be from the memory of man. One panel at the exhibition represents *Harmony*, a young girl nude to the waist, the pink and rose of whose flesh tints are of the freshest, her pose of the most enticing. *La Nuit*, by the same artist, is typified by a woman of faultless symmetry, reclining on billowy clouds by the light of the silver moon. There is hardly a peculiarity of the master remaining unrepresented in these two works—the flowing contours, the roseate flesh tints, the chiselled features, the peculiar *Parisienne* expression in the eyes, the small hands, and the transparence and modelling in the skin—but the handling is rather slight. In *La Peinture*, destined for a *dessus de porte*, the swimming haze which covers the form all but confounds the flesh with its accompaniments of wavy hair and dress in a *cento* of sparkling colour.

M. BRATEAU has revived the well-nigh lost art of *repoussé* work in tin with marvellous success. He exhibited some examples of his skill in 1876, and now contributes a plate, which is most delicate in its ornamentation. In the centre is the monogram of LOUIS XVI. on a *champ semé de fleurs-de-lys*; the series of bas-reliefs executed on the edge of the plate and following the undulating curves of its external line are gems of *repoussé* work. M. BRATEAU has presented some smaller tin plates to the Museum, and exhibits two fine fan supports of gold embossed and engraved, the design worked out in alto-relievo. A ponderous tome bound in wood is decorated by *repoussé* work in tin with a delicacy and sharpness of execution worthy of all praise.

PARIS NOTES.

DURING the demolition of a house in the Rue des Fossés-Saint-Jacques there has been found, at a depth of 13 feet below the surface, an antique statue that appears to belong to the Early Byzantine school of art. The sculpture represents a full-grown youth leaning with his back to a pillar, and supporting on his head a heavy capital carved in vine-leaves and bunches of grapes. The hair is curly; on the shoulder appears the buckle of the *paludamentum* or cloak thrown behind him. The right hand is missing, and all one side of the face and upper part of the body have been severely scratched and knocked about. A photograph of the statue was shown at a late meeting of the Académie des Inscriptions et Belles-Lettres, and discussed at some length, the prevalent opinion being that it is a figure of Bacchus, and had served as a support or caryatide to an altar of that divinity.

A bronze bust of Henri II. of France, exactly similar to the marble one of the same king contained in the Louvre Museum, has just been discovered in the collection of M. de Humbstein. Both these works are undoubtedly the work of Germain Pilon, the celebrated sculptor, who is known to have executed busts of several kings in three kinds of material—terra-cotta, marble, and bronze.

The artist, Charles Jacques, has written an interesting letter to a Paris paper in reference to the masterpiece of Delacroix, lately presented to the Louvre by Madame Moreau. The title by which this painting has been wrongly known for nearly forty years is *La Barque de Don Juan*, as if it were intended to depict an incident in the shipwreck of the gay wanderer of that name. Such, however, was by no means the intention of the artist, who simply desired to portray a situation that had actually occurred and been related by the journals of the day: some sailors, escaped from a wreck in one of the boats of their lost vessel (the *Don Juan*), in the act of drawing lots to determine who should be first sacrificed to satisfy the hunger of the survivors; and the true title given to the picture by Delacroix was *Les Naufragés du "Don Juan."* M. Jacques further relates that in 1845 this *chef-d'œuvre*, now estimated to be worth at the least 150,000 francs, was exposed for sale during some considerable time at a picture-dealer's named Scheradam, on the Boulevard des Italiens, and was actually offered to himself for 1,300 francs, with a sort of apology for that high price on the ground that the frame was worth at least 150 francs. "Unfortunately," M. Jacques remarks in conclusion, "at that time this figure was far too high for me."

The Egyptian museum at the Louvre has just received an historical treasure in the shape of a gold ring, bearing the name of Tai, the wife of Amenotepe III. Two other gifts have lately been presented to the same collection—a private contract in hieroglyphics, received from an English missionary, and a small urn in chiselled bronze, presented by an English member of Parliament. The Louvre has further received, during the past week, from the collection of Baron de Schwyther, nine drawings by Demoustier and his ablest pupils, including portraits of Marshal d'Ancre, Madame de Longueville, Louise de Lorraine, de Thou, the historian; the Connétable de Montmorency, and the Jansenist Saint-Ciran.

On Wednesday, the 25th inst., an exhibition of portraits of celebrities of the last hundred years, 1783-1883, was opened in the galleries of the Ecole des Beaux-Arts on the Quai Malaquais. This exhibition is most interesting, as it brings together the masterpieces of French portrait painting, and thus affords a means of comparing the works of such artists as David, Gérard, Proudhon, and Ingres, with those of their rivals of the modern school; and also as it renders the spectator familiar with the features of almost everyone of either sex who, during the past century, has attained celebrity in France in war, politics, literature, art, or science. The proceeds of the exhibition are to be handed over to the Philanthropical Society, in aid of a new night refuge for women and dispensary for children that have lately been opened under the auspices of that body.

The Union Centrale des Arts Décoratifs is in negociation with the Minister of Fine Arts for the concession of a portion of the Palais de l'Industrie for the reception of its collections, which cannot possibly be displayed to advantage in the limited space afforded by the City of Paris Pavilion. The concession would be only a temporary one, lasting until the completion of the great Museum of Decorative Art, the construction of which will be undertaken by the Union Centrale with the funds resulting from the lottery organised under Government patronage specially for this purpose.

The Salon Jury of Sculpture, which has elected M. Guillaume president, M. Mathurin-Moreau vice-president, and Messrs. Etienne Leroux and Aimé Millet secretaries, finished its task of elimination on Monday last, with the result that 160 figures or groups, and about 450 busts, are admitted to the exhibition. It has been arranged that the main gallery shall be occupied by the following groups: *A l'Immortalité*, by Lemaire; *Décapitation d'un Evêque*, by Fagel; *Gladiateurs*, by Noel; *Printemps*, by Cordonnier; *Premières Funérailles*, by Barrias; *Porte-Flambeau*—an equestrian statue for the Hotel de Ville—by Frémiet; *Aveugle et le Paralitique*, by Turcan; and *Projet de Tombeau*, by De Lavingtrie. The circular space in the middle of the sculpture section will have no central group as last year, but 40 busts will be ranged round the walls.

The painting section of the jury of the Triennial Salon, the composition of which was given in our last week's notes, have elected M. Meissonnier, president; MM. Gérôme and Cabanel, vice-presidents; and M. Paul Mantz, secretary; while in the architectural section of the same body M. Ballu has been appointed president; MM. Boullain and Boeswilwald, vice-presidents; and MM. Brune and Ch. Garnier, secretaries. At the first meeting of the jury, M. Jules Ferry, President of the Council and Minister of Fine Arts, announced that the applications for permission to exhibit received up to the present time were as follows: Painting, 296 artists for 676 works; sculpture, 134 artists for 302 works; architectural, 35 artists for 56 works; engraving, 73 artists for 187 works. Thus, without taking into account the further numerous applications that are sure to be received, the work of the jury has already become one of elimination.

ROYAL INSTITUTE OF BRITISH ARCHITECTS.

AN ordinary meeting of the Institute was held on Monday evening, Mr. David Brandon, vice-president, in the chair. Mr. A. Beazeley, M.I.C.E., read a paper entitled

Notes on Domestic Dwellings in Southern Sweden.

Mr. BEAZELEY began by saying that he had felt somewhat at a loss for a subject, owing to his limited knowledge of architecture, but having resided for some years in Sweden, it had appeared to him that a few notes on the domestic buildings of that country might be interesting. The paper was illustrated by drawings of

the buildings, and constructional details, alluded to by the author in his paper. The lag-stofva type of farmhouse of the southern provinces was described in detail. These buildings were of wood, constructed of logs or slabs, having thatched roofs, and were often covered with turf. It was not uncommon to see goats feeding on these grassy roofs. A peculiarity was mentioned in connection with the fireplaces; it was the fixing of a large slab of stone over the fire, which, in addition to being used for cooking purposes, served also as a vapour bath. These primitive buildings were derived from the type of dwellings erected by Gothic immigrants when first they sought out fixed abodes for themselves, and, with various modifications, were found through the whole of the Scandinavian kingdom. Certain features which the author pointed out were, however, wholly peculiar to Southern Sweden. Somewhat striking features of later times were the self-contained town dwellings to be found in Stockholm, Gottenburgh, and other towns. Semi-detached dwellings were also found in the suburbs, but a large proportion of the inhabitants of towns lived in flats, which were fair types of good middle-class dwellings. The internal arrangement of the flats was described. The rooms opened into each, and on occasion of the reception of company or visitors they could be thrown open. Bed-rooms were commonly used as sitting-rooms, the beds being telescoped up in the daytime. Brick and stone were generally employed as building material. Gneiss or granite, rough hewn, was employed where nothing else was procurable. The author then alluded to the use of dry walling. Dry stonework was extensively used for piers and abutments of railway bridges, even when carried to a considerable height, and proved very effective. After describing Swedish bricks and tiles, Mr. Beazeley gave an elaborate explanation of the construction and working of tile stoves. The top of the stove reached within a short distance of the ceiling of a room. They were made thus large in order to get all the heating surface possible. Billets of wood were burnt in them, the doors being left open till the fuel had ceased flaming and was in a glow. The stove when shut was practically hermetically sealed, and would, without further attention, give out heat for six or seven hours, or even longer, if the weather was not exceptionally cold. Sitting-room stoves were provided with a recess in which plates, &c., could be warmed; and stoves for bed-rooms had a like arrangement for the airing of linen. In the place of wood as fuel, probably anthracite coal or coke would be found the best substitute. The stove could not, however, be closed till the glow of the cinders had moderated, and in some respects there was an advantage in wood as fuel. The remainder of the paper was devoted to details of joinery, which differed most from the practice of this country, and a description was given of flooring, doors, and windows, with observations on their remarkable weather tightness, the use of double windows, &c. In conclusion, the author advised those who had the opportunity of travelling to visit Sweden. Anyonewho spent a vacation there would assuredly desire to repeat his visit.

Mr. L'ANSON proposed a vote of thanks to Mr. Beazeley for his paper, and observed that he himself had had the pleasure of visiting Sweden. The buildings described in the paper existed, he said, not only in Sweden, but were to be found in Norway, and right away up to the North Cape in the furthest habitable regions of Europe. They differed totally from any of the western buildings. Mr. L'Anson contrasted them with the buildings of Southern Germany and France, one distinctive feature being the moderate pitch of the roof as compared with the steep pitch which prevailed in Germany and France. It was only necessary to see the vast forests which extended throughout the whole of Norway, and parts of Sweden, to understand how valuable they were as a means of erecting these dwellings. He did not quite catch what the lecturer had said were the materials employed for roof coverings, but he had understood him to say thatch. In Norway the more common covering was the bark of the birch tree, which acquired a greater size in that country than with us, and formed a remarkably good roof, proof against wet. The architectural decoration was not at all derived from Western Europe. It must have come from the East, carried by the civilisation of the Byzantine Empire along the great rivers of Russia. The Runic decoration, as it was called, the interlacing, serpent-like ornament, was Byzantine, brought through Russia into Europe. Not the least interesting part of the lecture was that on the construction of stoves. They were to be seen throughout the whole of Germany and in France, and it was often a matter of wonder what the inside was like. Some explanation was required before the arrangements could be understood. They were all formed with internal chambers or flues. The smoke and heated-air current had to go through a series of flues, and was made in this way to take as circuitous a route as possible, to get as much benefit from the heat, before it passed into the flue by which it escaped. He wondered why such stoves were not more used in England. He understood that Messrs. Doulton were making something of the kind, and no doubt they would come to be used.

Mr. FOWLER seconded the vote of thanks. He said he could add his testimony to Mr. Beazeley's as to the effectiveness of the form of floor and ceiling described, as he had seen the same in Germany, more especially Northern Germany. They were exceed-

ingly fire-resisting, so much so, that in a large house where there was fire in one flat, the tenants of the other flats were very little alarmed; and, beyond going out of the house themselves, they did not take the trouble to remove their furniture. In Germany window-sashes were almost always made of oak, and did not depend on mere lapping for weather tightness. They were made with round and hollow joints, the two flaps were closed together, and thus great air and weather tightness was obtained.

Mr. WYATT PAPWORTH said he had on one occasion adopted what in Ipswich was known as a "saddle," and thus most effectively cut off draught from under doors.

Mr. JOHN HONEYMAN said he had observed a great analogy between the work that had been described, and what was common in Scotland. The two countries, Sweden and Scotland, were thrown more or less together in early times. From the earliest type of building the same arrangement existed. Stone was used instead of wood, otherwise this arrangement existed in the Highlands to the present day. Then, again, the Swedish town dwellings had a resemblance in common with the northern towns, in the use of flats, a large proportion even of the better dwellings being arranged in flats. In some of the older houses the arrangement by which one passed from one room to another might be found, but it was a plan entirely given up now. Mr. Honeyman also alluded to the ceilings and floors, as exhibiting a similarity of construction in the system of pugging and plaster employed, and said that the officers of the fire-brigade had testified to the ease with which fires were got over in consequence of the fire-resisting nature of the ceilings. Mr. Honeyman concluded by asking the lecturer how Swedish houses compared with ours as regarded healthiness.

Mr. EDMUNDS said he had travelled in Sweden, Norway, and Denmark, and had seen, used as a covering for roofs, shingles dipped in some composition to render them unflammable. They looked very picturesque, and he would like to have Mr. Beazeley's experience as to their use and efficiency.

Mr. PAYNE, in reference to stone walls, said that in Cumberland the local stone-masons used mortar for the outer face of the walls, but not on the inside. The walls so built were perfectly dry on the inside, whereas in ordinary built walls the wet seemed to be sucked through as by a sponge.

The CHAIRMAN said the observation with regard to the dryness of walls built without mortar was singular, and worth noting. In South Wales he found that building walls dry on the inside, and giving a dip downwards to the stones, led to the walls drying sooner than they otherwise would. The chairman then put the vote to the meeting, which was carried.

Mr. BEAZELEY, in reply, said, in reference to the roof coverings, that sheets of birch bark were first laid on and then tied down, generally with withes, to the rafters; on this turf or thatch was laid. Almost invariably birch bark was in the first instance laid on, even under burnt clay tiles, when used. The sashes of casements, so far from being of oak, were slight, and made of fir, with an inch and a half plate screwed on to the outer and inner corner to strengthen them. This showed that no great pains were taken to make the sashes stout. Mr. Papworth's remark on the "saddle" was interesting, inasmuch as it showed that in England the same ideas had been tried. To Mr. Honeyman's question as to the healthiness of the dwellings, he could give no satisfactory answer, as he was not aware whether the houses were considered healthy or not. If they were, it was a wonderful instance of the strength of the Swedish constitution, for there was no ventilation in the houses. He had known houses in which not a single casement was made to open during the winter, so what with double windows, &c., to keep out the cold air, the only ventilation was when the door of the house, or the damper of the stove, was opened, and this was not often the case. In nearly all the towns in Sweden the use of shingles was prohibited. How far rendering them unflammable would make a difference he could not tell. Mr. Payne had inquired whether he had intended to say that mortar was entirely excluded from the walls. What he had said was that they were dry built. In the use of foundations the joints might be pointed with mortar, but lime was expensive, and it was a saving where its use could be dispensed with. For the stonework of the bridges he had spoken of, not a particle of mortar was used. For piers, over 40 feet in height, some 4 feet were flushed up with mortar, but above that were dry built.

The meeting then adjourned.

THE NEW TAY BRIDGE.

THE contractors for the new railway bridge, which is to take the place of the structure that was destroyed in December 1879, may be said to have completed their arrangements. Messrs. Arrol have obtained the use of about four acres of land at Dundee on which to erect workshops and store materials. Ground has also been obtained on the south side of the water, as it is intended that operations shall be carried on simultaneously from both ends. The whole of the ironwork, however, will be prepared at Messrs. Arrol's foundries in Glasgow, where it can be better manipulated than in any temporary premises run up on the spot, and will be

brought to the ground in convenient sections ready for fitting together.

The new girder bridge, of which Messrs. Barlow, of Westminster, are the engineers, is to span the river about thirty yards to the west of the ruined structure, no part of which is to be utilised. The piers, erected in pairs, will number 86, the distance between them varying from 66 to 245 feet—the long spans being in the middle of the river, where the bridge will have a headway of 77 feet above high water. This is 11 feet lower than the extreme height of the old bridge. One important difference between the old and the new bridges is, that whereas in the former the piers were of cast iron, in the latter most of the iron will be malleable, which, of course, will add materially to its strength. The principle on which the piers are constructed is entirely different. Further, the new bridge will carry a double line of rails, while on the old bridge there was only a single line.

The following special description of the bridge appears in the *Scotsman*: On the north side the new bridge will begin at the bowstring girder of the old structure, which carried the railway over the road leading to Magdalen Green. The girder and its supports will be removed, new piers erected upon the same site, and a fresh girder provided. Counting from this point, the foundations of three new piers have been put in. These have been built of brick, each 32 feet in length by 7 feet in width, and are distant from each other 66 feet. These piers rest on the whinstone rock, at a depth of 4 feet below the level of the ground, the inequalities on the surface of the rock having been filled up with concrete. Each of these piers has a coping of granite, and atop of it will stand four cast-iron columns, 3 feet 6 inches in diameter, and about 15 feet high, firmly held down by sixteen bolts, built several feet into the brickwork. The girders will rest on the top of these columns. The next three piers will be of skew pattern, and are designed so as to facilitate the extension of the Esplanade in a westward direction. These skew piers, which will be constructed from their base to the girders entirely of brick, will carry the bridge out beyond the low-water mark. For the foundations of all the other piers, save four at the south side, massive iron cylinders will be used. In the shallow water off the north shore these will be of cast iron, and in the deeper water beyond of malleable iron. One pair of cast-iron cylinders has already been put in, and another is being sunk. The sections of these cylinders, with the exception of the one placed lowest and that immediately above it, are 6 feet in length, 8 feet in diameter, with a thickness of 1½ inches. The flange, carefully planed, is 6 inches wide, and the bolt-holes about an inch across. The lowest section is 10 feet in diameter and 2 inches in thickness, and the next is tapered off to bring the pier into 9 feet. The distance between the two cylinders forming each pier, measuring from west to east, is 26 feet, and they will all be carried up to a height of 8 feet above high water. The span between these cast-iron piers, of which there are twenty-three in all, will be about 70 feet, and on them the bridge is taken out to the end of the curve on the old bridge, or about 1,600 feet. Beyond that point, malleable iron cylinders, varying from 15 to 23 feet in diameter, will commence and be continued to within a short distance of the other side. The span between the deep-water piers will be much the same as those of the old bridge. At the gap the new piers will be built in the exact line of the old ones—the extreme width of the spans in the centre being 245 feet. As will be seen, the piers in the centre will be of great breadth, the 23 feet cylinders being intended for this part of the river.

Between the two cylinders which constitute the base of each pier an iron girder about two feet in depth will be laid: above this the pier will be continued in blue Staffordshire brick for seven feet; and from this point a superstructure of malleable iron, braced with angle and T bars, will be carried up to meet the girders. This superstructure, beginning at the seventh pier from the Esplanade, will vary in height according to the gradient of the bridge, which averages 1 in 114 feet. Blue brick is being used, as it is harder and better fitted to resist the action of the water than the common red variety. The girders will be of the ordinary lattice description, and of the same depth as those on the old bridge. The floor of the bridge will be wholly of iron. The rails will be laid on the top of the girders except at the part of the structure opposite the gap. There they will be fixed upon the bottom of the girders. It is intended to erect wind screens on the bridge, but what shape these may take will be a matter for further consideration. We believe that in connection with the works at the Forth Bridge experiments with screens are being conducted to determine the velocity of the wind; and the engineers will probably be largely guided by the results there obtained. On the south side of the Tay, where the river has high banks of rock, the bridge is carried out to the deep water on four brick arches, supported by brick piers rising from the rock below the bed of the river. These piers are protected by cut-waters with granite copes—the current at this side being often very strong. The abutments and wing walls of the first of these arches have been built.

The method employed for sinking the cylinders in the bed of the river is much superior to that which was in vogue when the old bridge was erected, and renders the workmen entirely independent of wind and tide. Except in the event of anything going wrong, no divers are required. In this important and difficult part

of the undertaking a large iron pontoon, weighing about 100 tons, is used. Piercing at each corner the huge tank of which it is composed are four heavy cylindrical "legs," upon which it may be said the pontoon is hung—part of the "legs" being under water and part in the air. The pontoon is floated over the exact spot where the piers are to be sunk, and, the legs having been let go, pierce the bed of the river, and hold the pontoon fast. Then the pontoon, by means of hydraulic jacks, is lifted clear of the water—three, four, or five feet, if necessary—and worked from this elevated platform, no weather can disturb the sinking operations. Cut in the pontoon are two apertures, the exact distance apart that the pair of cylinders should be when in position, and upon it are a pulsometer, steam-crane, and apparatus for working a patent excavator. The cylinders are floated out to the pontoon in sections, firmly bolted together upon it, and lowered to the bed of the river through the apertures—there being mechanical "guides" to keep them upright in their descent. The patent excavator is then set to work to dig out the soil enclosed by the cylinder; and as that is cleared away the massive iron frame slowly sinks into the bed of the river. In sinking the cylinders at the north side a bed of tough red till or boulder clay was encountered, and upon that the pier in question rests. The "digger" is capable of lifting about a square yard of material at a time; but the progress it makes is, of course, entirely dependent on the nature of the strata through which the cylinder has to pass. On getting into the clay the cylinder becomes watertight, and the water in it is pumped out. Workmen can then descend, and proceed to make the pier solid by means of brick and concrete. In so doing there is first of all a layer of concrete, 15 feet thick, spread on the bottom, and upon this a ring of brickwork is built up to the top of the cylinder—the bricks "butt" close to the iron. The central cavity is afterwards filled with concrete, and the pier thus becomes a structure of great solidity. A larger pontoon constructed on the same principle is to be employed at the south side of the river, where it will probably make its appearance in the course of next month.

For the floating out of the cylinders a wooden jetty, on which is a steam crane, has been built at the end of the Esplanade; and within the yard previously referred to are two powerful travelling steam cranes, concrete mixers, and appliances in the shape of tipping bogies and other convenient forms of waggon for conveying material to the bridge. On the south side there is also a jetty communicating with the yard there by means of an inclined railway; and there are also all the necessary machinery for the lifting and transit of stone and iron. In reference to the discussions which took place at the Board of Trade inquiry as to the tendency of concrete deposited in iron cylinders to expand and contract, it may be mentioned that all the Portland cement used in these works will, as a precautionary measure, be exposed in tanton lots to the air in large sheds for a month. In that way it will be thoroughly cooled before being mixed. In the yard on the north side are about 100 sections of cylinders of different sizes; the delivery from Glasgow being at the rate of four or five a week, so that during the summer there is no likelihood of the workmen at the bridge getting beyond the manufacturing capacity of the foundry.

The officials responsible for the construction of the bridge are Mr. Kelsey, M.I.C.E., the resident engineer for Messrs. Barlow; and Mr. W. Inglis, C.E., the resident engineer for the contractors. The bridge, which is to cost about three-quarters of a million sterling, is expected to be finished about the end of 1885.

THE ACCIDENT AT KINGSTON MILLS, STOCKPORT.

THE inquiry into the origin of the fall of the roof of the Kingston Mills, Stockport, which caused the death of five men and injury to several others (see *The Architect*, March 31), was concluded on the 19th inst.

By direction of the Coroner, Mr. John Eaton, F.R.I.B.A., of Ashton-under-Lyne, examined the building, and prepared the following report:—

"I have made a careful examination and inspection of the building where the accident occurred, of the beams and pillars taken out of the débris, and of the plans prepared for the alterations before the commencement of the work and during its progress, and in giving my opinion I wish to say that I fully enter into the gravity of the question, and desire to approach it with the caution it demands. My first visit to the scene of the accident was on the 31st ult., with my partner, who on this occasion assisted me. On the following day I went again and made a lengthy examination, and also on the Monday and Tuesday following. I have attended the adjourned inquiries on the 5th and 12th inst., and heard the evidence given. After very careful consideration of the whole, I am of opinion that the evidence given does not quite go to the root of the matter, and that a further cause or causes must be sought to account for the disaster. During my second examination I found that the back wall of the engine-house had separated about the second storey as much as $1\frac{3}{4}$ inches from the west wall of the

engine-house, and although I do not know that this was so previous to the accident, when taken into account with what the clerk of works says, I do not think the accident was the cause of the whole of this fracture. I have also measured the beams which carried the last floor and the roof respectively, and calculated their strength and load, and have caused several of the columns to be fitted or tried upon their supposed interchangeable sockets, of one of which I have caused a model to be made for your information. On March 31 I examined seven of the column tops which had been taken out of the débris, and of these three showed marks of the bases above them having respectively rested upon the boss for the tie rod instead of upon the end of the column. In order, however, to account for the accident we must go back to the time when the removal of the engine bed was taking place, and remember that 8,000 cubic feet or about 570 tons of stone, some blocks of which were six tons each, had to be moved from its seat, and finally, in order to load it, swung out with a cathead which was secured at one end to the beams carrying the arching, the other portion resting to some extent upon the back wall, which below this had two windows in it of three storeys high each, and I am of opinion that at this time some disturbance or vibration must of necessity have been caused which would have a weakening effect upon arches so shallow as fire-proof arches, which are only in the centre a bed or joint of $4\frac{1}{2}$ inches. The next point to examine is the strength of the old beams before mentioned and their load. The safe load of these I find to be 7 tons 12 cwt. each, whereas the central ones were carrying each about 9 tons of arching, whilst the roof beams had, in addition to this, to support about 7 tons of water, in all 16 tons. In other words, they were loaded with about $\frac{3}{4}$ of their breaking weight, being considerably beyond the proof load, which should not exceed $\frac{1}{2}$. When we consider that the evidence proves that the whole of this weight had settled at least $1\frac{3}{4}$ inch whilst resting upon wooden props, which in turn were set, in one case at all events, upon the bare concrete covering the arches and otherwise upon a plank resting on the same, it seems easy to realise that the raising up again of the whole of this weight must have had a weakening effect upon both the arching of the roof and that upon which the props and jacks were supported, whilst at the same time the brickwork of these arches was thoroughly saturated with water, shown in some instances to have been trickling through the joints. My opinion as to the weakness of these old beams is, to some extent at all events, confirmed by the fact that in the original drawings no pillars are shown to divide this load, but later, and whilst the work was in progress, it was decided to insert a column in the centre of each beam to relieve it. I now come to the question of the casting of the boss or preparation for the tie-rod, which was too high upon the column, and thus prevented the base from resting solidly in each case upon the column below it. I have no doubt from my examination that this was so, and that when the shock came of at least two of these columns bursting off a part of the flange which clipped the head of the one underneath, and thus making a sudden drop of at least five-eighths of an inch, that it would still further loosen the whole and hasten a conclusion which might have occurred even without it. This breaking of the base of the column may have been, as Mr. Potts says, and probably was, 'the last straw.' Still I do not think it was more than 'the last straw,' but that a gradual process of weakening the structure by various strains and bad weather jointly, and in addition to this that, in my opinion, the beams were overloaded, and after a subsidence had to be jacked up to their places, thus increasing the strain, followed by this shock, brought about the catastrophe. I am of opinion that this last cause of itself in this case would not have brought down the whole, as the skewbacks which rested upon the strengthening beams were on the outer side of the engine-house, and even if these beams had followed the drop of the column and left the whole of the weight for the skewback to bear, the space between the beam and skewback would probably have been seen, one would think, by the clerk of the works upon his careful examination between the time of the bursting of the base of the column mentioned and the accident; but granting this to have been so, if the beams before mentioned had been strong enough and the arching sound, in my opinion the arching above the engine-house, being turned as it was at right angles to the other portion of the mill, ought to and probably would have stood independently."

The Coroner in addressing the jury said, that from the evidence he did not think there was sufficient ground to justify them in bringing a verdict of manslaughter against any person. But if the jury found that the accident happened in consequence of carelessness, want of skill, or want of proper judgment on the part of any person connected with the work, it was for them to make any observations they might think necessary. For himself he could not help feeling that if proper care, skill, and caution had been exercised the accident would not have happened.

The jury said that, without casting any imputation on the proprietors or manager of the mill, they found that the death of the several persons whose lives had been lost occurred by accident brought about by various causes, through errors in judgment of the various parties in carrying out the alterations that were being made at the mill.

NOTES AND COMMENTS.

A COLLECTION of pictures by Impressionist French painters was opened by Messrs. DOWDESWELL in Bond Street on Saturday last. There are landscapes by SISLEY, scintillating with light, and spotted with formless semblances of foliage, land, water, and sky, in which the chief aim seems to be to avoid outline, and to paint light and shadow on the principle of complementary colours. There are clever but inchoate heads and bodies by M. DEGAS and his pupil, Miss CASSATT; blottesque portraiture of dreary aspects of nature by MONET; a few bits by M. JOHN L. BROWN, which have little in common with the surrounding work, for though this artist is said to have joined the society and to work on their principle, his habits of distinct expression abide by him. Whether this collection is really a representative one we do not pretend to judge; but we have certainly seen Impressionist work which had more pretension than anything here to the name of art. If the principle of the school is that the object of a painter should be to give a version of nature which shall not be imitation, but an interpretation of the mental image or swift impression produced on the mind, still that is no reason why he should not use the clear language of his art or choose worthy topics. And there seems no reasonable call for us to fall into raptures over the blurred suggestions of hats and feathers on a milliner's counter, or the ungainly *pose* of an ugly ballet-dancer, or the distasteful forms of some stupid-looking children, merely because M. DEGAS and M. MANET choose to say they are artistic "impressions."

At the same time and place is shown the picture of the church scene in the Lyceum representation of "Much Ado about Nothing," commissioned by Mr. IRVING of the clever young actor and painter, Mr. FORBES ROBERTSON. The less said about the quality of the performance the better. Strange to say, the usual formula must be reversed in this case, for Mr. ROBERTSON might have done better if he had taken less pains. But it is not given to many men to shine in two arts, and Mr. ROBERTSON may be content with his success on the stage.

A SPECIAL general meeting of the Surrey Archæological Society will be held in the ancient chapel of the archiepiscopal palace at Croydon to-day (Saturday) at three o'clock, under the presidency of Mr. GRANVILLE LEVESON-GOWER, F.S.A., Vice-President of the Society. The following papers will be read: "The Archiepiscopal Palace at Croydon," by Mr. J. CORBET ANDERSON; "The Architecture and Heraldry of Croydon Palace, as Illustrative of its History," by the Rev. J. CAVE-BROWNE; "The Archbishops of Canterbury and their Palaces," by Mr. GRANVILLE LEVESON-GOWER, F.S.A.; "Suggestions as to the Derivation of the name of Croydon," by Dr. ALFRED CARPENTER, M.D., M.R.C.P.; and "The Documentary Annals of the Archbishops at Croydon," by Mr. S. W. KERSHAW, F.S.A. The meeting is called in conjunction with the Croydon local committee, with a view to the preservation of the ancient building, which is at present threatened with destruction.

THE "war pictures" exhibition of the Fine Art Society will be among the most popular of the season. M. DE NEUVILLE's *Tel-el-Kebir*, with the kilted Highlanders scrambling like cats up the outworks, is both a success and a failure. Capitally painted, luminous, full of admirably spirited figures (the young trumpeters sounding the attack are splendid), yet as a whole the composition wants cohesion. Either more or fewer figures would have brought balance, and prevented the excessively spotty look of the canvas. In the two sketches of the subject the artist seems to have struck upon better compositions pictorially than he eventually worked out. It must also be allowed that for the sake of effect the depth and width of the trenches have been somewhat exaggerated. But M. DE NEUVILLE can bear a few criticisms; his vivid and manly art will outlive them. Mr. CATON WOODVILLE will not fail to impress the outsiders by his very dashing performance, *Kassassin*, with the onslaught of the Household Brigade. Moonlight and stars, the smoke of cannon and flash of firearms, rearing horses, scarlet-coated British, parti-coloured Egyptians, the living and the dead, all mingled in purposed disorder, such

are the elements of Mr. WOODVILLE's ambitious canvas, the whole painted with a somewhat coarse breadth, and challenging comment on the assailable attempts at foreshortening and other difficult matters. Soldiers shake their heads dubiously at Mr. WOODVILLE's picture, but the non-technical onlookers are taken by storm, and, when not too much puzzled, are loud in admiration. Mr. WYLLIE's two pictures of the *Bombardment of Alexandria* by H.M.S. "Condor" and "Alexandra" seem a little too obviously made up of blue and white paint; the water is very blue, and the smoke from the guns is very white. Nevertheless the pictures are undeniably strong. The great war ships ride grandly on the water, huge and heavy, yet swinging safely at their firing-posts, and the skill is great with which the artist has indicated the impetus of the shell through the air, and the flop in the water of the enemy's return balls. The pictures are more narrative than artistic, but the narrative is forcible in the painter's hands.

MR. H. SAXON SNELL, F.R.I.B.A., has printed an account of some experiments undertaken by him to test the accuracy of registering anemometers. Mr. SNELL says the results of the inquiry prove that the registering dials of anemometers, which were made for him presumably with special care, as corrected by the instrument-makers' formula, were entirely unreliable, and it may, therefore, be very fairly assumed that the deductions hitherto arrived at and published by the numerous eminent experimenters using this description of instrument for testing the velocities of air in ventilating shafts and mines are similarly unreliable. The Sanitary Institute of Great Britain a few years ago delegated a committee to carry out a series of experiments for the purpose of ascertaining the efficacy of various patterned cowls placed upon upright ventilating tubes, as compared with the same tubes opening into the air without covering of any kind. The results arrived at were not considered satisfactory, and further tests were determined upon. Mr. SNELL sent an account of his experiments to the committee, and he believes that similar tests to his own are now being carried out.

O'CONNELL when consulted by a military officer who had been transformed into a judge for some colonial settlement, advised him to give his decisions boldly, but under no circumstances to explain how he arrived at them. Architects who are appointed to examine designs might do well to bear the advice in mind. Mr. WORTHINGTON, of Manchester, would have been spared the trouble of reading some very long letters if he had done so. He lately examined seven plans which were submitted by seven local architects for a chapel in Birmingham, and placed one by Mr. COSSINS first, on the ground that it most fully complied with the instructions. But, unluckily for his peace of mind, Mr. WORTHINGTON suggested how the design could be improved, and in describing the designs to which the second and third places were allotted, he also became critical. As might have been expected, the advice has not been accepted. The report has been put under the microscope, and the information concerning the defects which are supposed to be found in it have been freely communicated to the author. The case shows that there are some advantages in withholding a referee's reports.

THE new magazine, *Merry England*, which is bright and readable throughout, contains an extract from a letter written by Mr. HERKOMER from America to a friend, concerning the house he is about to erect at Bushey, and which has been the great dream of his life and of his father's life. "It is," he says, "to be a house which shall stand as a lasting monument of the skill of three or even four HERKOMERS—my father, my uncle, and another uncle who is a weaver, and will make all the curtains. My uncle JOHN is an exceptionally clever carver; and through this plan his troubles in life (of getting his honest work to compete with that of men of doubtful ways) will be over. I built before I left home large workshop studios, in which everything connected with the house is to be made, and here we have selected the best of the necessary time-saving machinery, and have learnt much generally in methods, means and ways that only the ingenious American is capable of. All this is to be started in the autumn, and the whole inner structure, with its elaborate carving, is to be finished before we touch a brick."



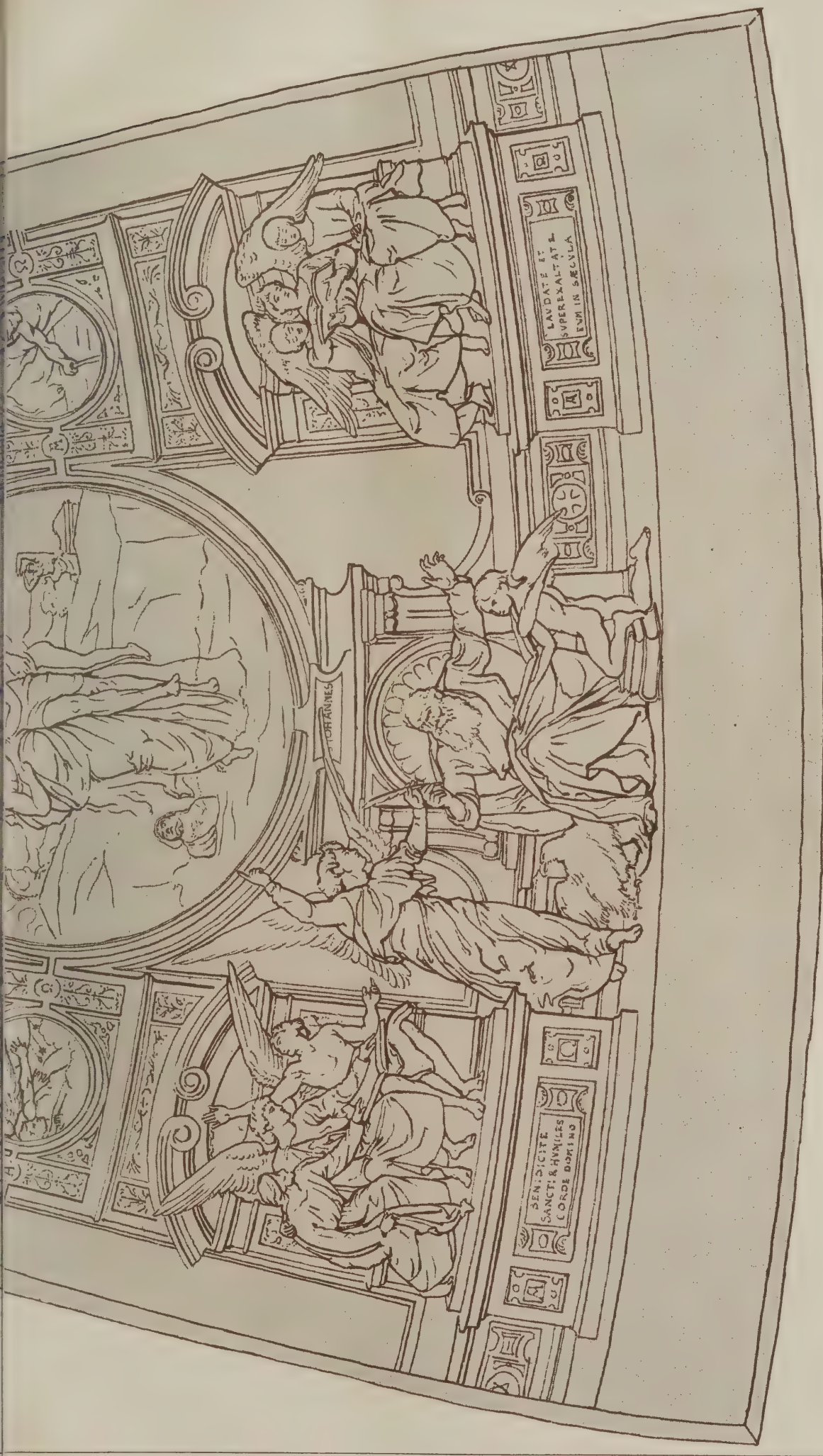


DIAGRAM SHEWING PROPOSED DECORATION OF A PART OF THE DOME OF ST. PAUL'S CATHEDRAL.

By E. J. POYNTER, R.A.



MIDDLESBROUGH PUBLIC BUILDINGS
SECOND PRIZE
G. B. NICHOLS & SONS.

28th 1883



J. King James. Delt.

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ILLUSTRATIONS.

DESIGN FOR THE DECORATION OF THE DOME OF ST. PAUL'S CATHEDRAL.

WE publish this week a rough sketch or diagram to indicate the nature of the proposed scheme of decoration for the dome of St. Paul's Cathedral, on which Mr. POYNTER, R.A., is engaged. The following description accompanied the original model of the segment from which the sketch has been taken:—

The dome will be divided into eight parts by upright architectural ribs. In each space between the ribs will be two large round panels, 20 feet 8 inches and 12 feet 8 inches in diameter respectively. Round the base of the dome, and supporting the circular panels, will be eight thrones or architectural seats, one of which is shown in the model, and contains the figure of St. John the Evangelist receiving inspiration to write to the seven churches (Rev. i. 11). On the corresponding seven seats will be the bishops of the seven churches. In a circle above all will be the four-and-twenty elders, four of whom are shown on the model.

The circular panels and medallions will contain the visions of the Apocalypse. Of the large panels, the upper one represents the Vision of Christ in Judgment, with the Book of Life open before Him (Rev. xx. 11); the lower, the dead rising from the sea (Rev. xx. 13). In the small panels on the ribs will be visions of woes which fell on the earth. In the panel to the left the sun is darkened (Rev. vi. 12). To the right a burning mountain falls into the sea, which is changed into blood (Rev. viii. 8 and xvi. 3). In the medallion between the large panels is the angel with the censer (Rev. viii. 3). The corresponding seven medallions will contain the seven angels with the trumpets (Rev. viii. 2).

The groups of figures on the ribs illustrate the chorus of praise to the Lamb, which accompanies the fulfilment of the visions in the Apocalypse: "Every creature which is in heaven, and on the earth, and under the earth, and such as are in the sea, and all that are in them, heard I saying, Blessing, and honour, and glory, and power, be unto Him that sitteth upon the throne, and unto the Lamb for ever and ever. And the four beasts said, Amen. And the four-and-twenty elders fell down and worshipped Him that liveth for ever and ever" (Rev. v. 13, 14). The lower groups represent the holy on earth, and illustrate appropriate texts from the Psalms of Praise. Each group is accompanied by an angel or heavenly muse, who inspires them with the spirit of praise. Above are the angels who stood round the throne; alternately with whom will be the martyrs (Rev. vii. 9-12), symbolised by groups of three on each rib, with two youthful angels, on each rib. The whole is crowned by the circle of elders.

The central panel was designed by Sir FREDERICK LEIGHTON, F.R.A., and a reproduction of the original cartoon was published in *The Architect* on January 6.

DESIGN FOR MIDDLESBROUGH PUBLIC BUILDINGS.

WE publish this week the north-west view of Mr. J. R. NICHOLS' premiated design for the Middlesbrough Public Buildings. The corresponding view, with a description, were published last week.

MEMORIAL PULPIT, ST. MARGARET'S, WESTMINSTER.

THE illustration shows the details of the memorial pulpit which has been erected in St. Margaret's Church, Westminster. It was designed by Mr. SIDNEY VACHER, A.R.I.B.A. The stonework has been carried out by Mr. EARP, and the hammered iron handrail by Messrs. BARKENTIN & KRALL. The small wood desk was carved by Mr. ROBINSON, and Messrs. POTTER & SON engraved the inscription plate. The embroidery was done at the School for Art Needlework, and finally, Mr. JAMES BELL carried out the decoration. The architect's design has been departed from in one important respect, inasmuch as the pulpit has been entirely painted. Canon FARRAR has assumed the responsibility of the alteration in the following communication:—

The original design of the pulpit at St. Margaret's Church was in white stone, but as colour was at that time the chief want of the church, I suggested to Mr. Vacher that, following the model of some famous ancient pulpits, he should pick out the design in colour. The suggestion was mine, not his. The colouring of the pulpit seems to me to show a high degree of artistic skill and merit, but at first, and before the colour had toned down, the effect of the brilliancy, and especially of the bronzed gold, was rather too powerful for the general cold tone of the building. The freshness of the colouring has been toned down, and I believe that the pulpit—of which the design is excellent—is now universally admired.

A Stained Glass Window is, by order of the Lord Lieutenant of Ireland, to be erected in St. Saviour's Dominican Church, Dublin, as a memorial of the late Mr. Thomas Henry Burke, the Under-Secretary. Messrs. Clayton & Bell are the artists.

THE ARCHITECTURAL ASSOCIATION.

THE annual "Members' Soirée" of the Association was held at St. Andrew's Hall, Newman Street, on the evening of the 20th inst., when there was a very large attendance, including a few of the old friends of the Society. The entertainment commenced with a selection of musical pieces and recitations, of which we may mention the "Yachting," of Mr. W. P. Appleton, and the "Dr. Marigold" of Mr. Mechelen Rogers, as having been especially well delivered. The tragic opera "Bombastes Furioso" followed, with Mr. H. D. Appleton for the General Bombastes, and Mr. C. Killmister for the Lady Distaffina. Perhaps Mr. Henry Irving might not have applauded it, but the audience did. The concluding performance was a "Lecture on the Architecture of the Nineteenth Century," by Professor Eloc A. Smada, better known as Mr. Cole A. Adams, whose make-up of person and manner, as a solemn and stern representative of architectural posterity several centuries hence, were most admirable. The "lecture" was highly amusing and especially good-natured, and was received by the assembly—the Architectural Association of the same remote future, which by that time had "absorbed" the Institute—with characteristic enjoyment of the fun. The Queen Anne style of art, the griffin at Temple Bar, and the proposed railway ventilators on the Thames Embankment, with the relation of chimneys to domestic comfort, out-of-door discomfort, and architectural art, were amongst the chief points of discussion. A brief but loyal allusion to the Palace of Justice and its architect was especially well received. The lecture was illustrated by a number of drawings, including a clever rendering of "St. Simon Skylightes," by Mr. Pite, and a piquant red brick façade in the "Normanshaw" style. The evening passed off admirably well.

EDINBURGH ARCHITECTURAL ASSOCIATION.

ON Saturday afternoon the members of the Edinburgh Architectural Association continued their series of excursions to places of architectural interest around the city by visiting successively Pinkie House, Fallside Castle, Elphinstone Tower, and Carberry Tower, which places were kindly thrown open to them for the occasion. Starting in waggonettes from Waterloo Place shortly after one o'clock, the members first drove to Pinkie House, where Mr. Alexander Hope, a younger brother of the late baronet, awaited them, and afterwards rendered them all the assistance in his power towards the full enjoyment of their visit. Previously, however, to their viewing the exterior and interior details of the structure, Mr. Hippolyte Blanc read some notes which he had prepared regarding it. The specimen of architecture confronting them was obviously, he said, one of many dates. Doubtless originating in the Scottish square tower or keep, the oldest part of the edifice now visible was recorded as having been begun in 1613; and, built by Alexander Seton, Earl of Dunfermline and Chancellor of Scotland, it expressed very creditably the cultivation and the learning of the Seton family, to which Scotland owed many architectural ornaments. The primary mansion consisted of the most northern part of the edifice, and, like most of our Scottish baronial work, it rose with severe simplicity from the ground, the artistic play of form being reserved for the upper portions. The interior was the most interesting part of the building, which contained a number of very curious, quaint apartments, accessible only at angles of the staircases. One of these apartments, measuring about 20 feet square, was designated "the king's room," and was said to have given accommodation to Prince Charles after the battle of Prestonpans. Its ceiling was specially interesting, being richly treated in plaster, with panelling in geometric design, beautifully decorated pendants giving marked relief. The panels of this roof and of that of a smaller apartment adjoining were filled with monograms of Lord Seton, crests of the Seton family, fleur-de-lis, &c. But perhaps the most interesting apartment in the house was the painted gallery, 120 feet long, and very narrow in proportion. The roof, which was slightly elliptical in form, and composed of wood boarding, was entirely covered with most interesting paintings and inscriptions, executed in compartments, and representing a mixture of mythology, heraldry, and romance. In concluding his remarks, Mr. Blanc said that although Pinkie House was a large structure, it might be assumed that it was never completed. It appeared to have been intended to enclose a quadrangle, of which the elaborate fountain in front of the existing house should form the centre. The members then had an opportunity of examining the various objects of interest in the interior, and the architectural features of the exterior. Having cordially thanked Mr. Hope for his courtesy and kindness, the members, after visiting the chapel on the confines of the grounds, drove on to Fallside Castle, the history of which read from its architecture, was shortly discussed. Proceeding next to Elphinstone Tower, Mr. Blanc, continuing his notes, pointed out to his fellow-members the interest which the tower possessed, as affording an opportunity of studying the earliest form of the Scottish feudal castle. Elphinstone Tower was usually assigned to the fourteenth century. Oblong in form, it measured about 60 feet on its longest side, and was between 70 and 80 feet high—its walls,

near the ground, being about 12 feet thick. Mr. Blanc, after calling attention to the row of armorial shields which finds a place in one of the walls of the principal apartment on the first floor, concluded with a reference to the removal in 1865 of the old buildings which formerly adjoined the tower. Getting under weigh again, the members drove to Carberry Tower, to the exterior features of which Mr. Blanc directed the attention of the members. Carberry Tower, he said, was one of those peel towers of which they had already seen examples that day. Its walls were much thinner than those of Elphinstone Tower, being only about 6 feet thick, and the whole structure was much smaller. On these grounds he was disposed to think that Carberry had never been intended as a place of defence. The upper portion seemed to have been of more recent construction than the lower, as the grotesque character of the gargoyles served to show. The company were then shown over the house, and had an opportunity of inspecting the numerous fine pictures and other interesting objects of art which it contains. This inspection completed, the journey home was forthwith undertaken, and the company reached Edinburgh shortly after eight o'clock, having spent a most pleasurable afternoon.

THE ROMAN FINE ART EXHIBITION.

THREE months ago, says a correspondent of the *Times*, the Fine Art Exhibition in the Via Nazionale was opened with all possible pomp and ceremony by their Majesties King Humbert and Queen Margherita, but the bright anticipations of which the inauguration of the grand new Palazzo delle belle Arti seemed to be the beginning of fulfilment have been sadly disappointed. Leaving on one side for the present the question of the merits of the works to be seen in it, the exhibition is a lamentable failure from every point of view. It is very seldom that a day's receipts at the doors exceed 750 frs., or 30*l*. On a few occasions double that number of persons—the entrance is a franc each—have visited the exhibition in one day, but on very many more the number has fallen to 500 and below. Go in when you may the spacious halls have a deserted look, the police and custodians seem to outnumber the visitors, and the buyers have been very few indeed. The papers—certainly without any intention of being sarcastic—have cried out that efforts should be made to render the exhibition attractive. Concerts have been organised in the great hall and the municipal band plays there occasionally of an afternoon, and on those days a greater number of persons enter. It was originally intended that this first exhibition in the new palace should be an international one. It was so announced. Circulars of invitation were addressed to all the Foreign Fine Art Academies for distribution. These circulars were printed in the language of the countries they were sent to. It was anticipated, and with good reason, that the best artists in Europe would vie with each other in doing honour to Rome on such an occasion, and that a wealth of modern art would be brought together, the like of which had never been seen before. It was a grand opportunity that can never occur again, and those artists whose limited and protectionist ideas were the cause of its being lost are now, when it is too late, aware of the mistake they have made.

It was not long after the invitations to the academies of Europe were sent out that the existence of a feeling antagonistic to the admission of works by foreign artists became manifest. It divided the artistic body more or less into two parties, but those I may call the protectionists prevailed. They argued that if the great English, French, German, Spanish, and other painters sent some of their best works to Rome, modern Italian art would be compelled to take the second place in its own country, and Italian artists would suffer in pocket. Had it been possible, they would have withdrawn the invitations issued, but as that was out of the question, they contented themselves with not giving any further encouragement. No facilities such as that when the English Government sent a man-of-war for the Italian works of art in 1862 and sent them back in the same way were offered. The foreign artists were left to send their works entirely at their own risk and expense. No doubt many would have borne this willingly, but when they became aware that their room rather than their company was desired, and that among the risks to be incurred was that of rejection, they drew back from rendering homage to this university city of art when they were not in return to be honoured guests. That foreign artists of talent had to face the risk of having their works rejected, or, still worse, sacrificed in the hanging, may seem an exaggeration, but it is the simple fact. Sir Frederick Leighton has contributed one work—a portrait head of the well-known painter, Costa. It is skied at the very top on a side wall in a side room. Alma Tadema sent three pictures, and one was hung above the line. The expressions of surprise on the opening day were such that this error was remedied. Rollin Tilton sent one work—his fine landscape of the *Plain of Thebes*—which attracted crowds to his studio when he first let it be seen, and it was rejected. Arthur Strutt, whose landscapes are highly esteemed, sent three, and they were all rejected. Of three sent by Henry Cook, two were accepted, but they have been hung where it is impossible to see what they are, one on each side of a window opening to the floor, with the light from a corresponding window glaring on them from the

other side. This peculiar arrangement of light was made for the benefit of a large ceiling picture, placed nearly horizontally above. An admirably-painted portrait of Thomas Adolphus Trollope by Mrs. Taylor, Miss Westcott's inimitable fruit-pieces, and Mrs. Carson's delicately-painted flowers are all skied beyond any possibility of being seen, and so on with regard to others, among which I may mention two vigorously-painted portrait-heads by a Greek painter, Cleonice Gennadios. The hanging committee was composed of delegates named to represent the Roman, Milanese, Palermitan, Florentine, Venetian, Bolognese, Neapolitan, and Turinese painters and sculptors, but there was no one on it to represent the foreign artists.

The exhibition, therefore, is one of national and not international art. I refrained from writing this three months ago from unwillingness to do anything that might prejudice the success of the exhibition, but now that is no longer possible, and it may be permitted to express sincere regret at the results of the narrow, short-sighted line adopted. Why the exhibition, containing as it does so many fine works, should be so great a failure, even to the extent that adventitious aid has to be called in, is easily explained. Joris, Jacovacci, Laccetti, Vannutelli, Tiratelli, and others, though painters of deserved fame in Italy, are unknown elsewhere. Their names carry no meaning, offer no attraction, to the thousands of foreigners visiting Rome, whose attention is occupied by St. Peter's, the Vatican, the Capitol, the Forum, the well-known picture galleries, the ruins, the churches—in short, by the numberless places and things of known interest they must see, and they have neither time nor inclination left to visit a gallery of modern Italian paintings and statues by men they never heard of before. As regards the Italians, there is nothing special in the exhibition to arouse a general interest—nothing to make the place a fashion or a rendezvous. The majority pay their francs, some perhaps return a second time, and but few go oftener. They have seen the exhibition and are satisfied. But had the intention of the original promoters prevailed, and had this first exhibition been international as they desired, its success would in all probability have been as colossal as its failure has been miserable. The Italians would have crowded to it to see the foreign works, and especially those by painters of known reputation; their interest would have been aroused by comparing the works of their own artists with those of other countries. English, American, and French visitors to Rome would have been curious to see how works by Leighton, Millais, Orchardson, Vicat Cole, or Keeley Halswelle, or by Bonnat, Detaille, J. P. Laurens, Bouguereau, or De Neuville, looked alongside those by painters of the same race from which sprang Raphael, Michael Angelo, Correggio, and a host of others. And I am inclined to think that in many cases the result would not have been so unfavourable to the Italian artists as the pessimists, or rather the short-sighted protectionists, among them argued. At any rate, their works would have been seen. Their names would have become known to the English and American visitors, who are the largest buyers. Many works would have been sold which must now go back to their authors' studios. Competition would have created a vitality absolutely wanting, and the success of the exhibitions of national art to follow in Rome would have been assured, for the exhibition of modern works of painting and sculpture would have been entered among the things visitors to Rome ought to see.

The idea that the foreign artists would have carried off commissions from the Italians is too absurd to need refutation. The prices they habitually obtain are alone sufficiently prohibitory. But even if a few had sold pictures or received commissions, the success the presence of their pictures would have secured to the exhibition would at least have tripled the sales the Italian artists have made.

THE SHAKESPEARE MEMORIAL ASSOCIATION.

THE eighth annual meeting of this association was held on Tuesday in the library of the Memorial Buildings, Stratford-on-Avon. The chairman of the association (Mr. Charles E. Flower) presided, and moved the adoption of the report, which stated that it had been arranged to build the central tower in the course of the summer, and a contract had been entered into with Messrs. Lascelles & Co. for the purpose. This will complete the buildings, exclusive of the ornamental detail and statuary, which are not essential to the design. With regard to the performances, the report stated that every care had been taken to make them as complete as possible, and it was anticipated that they would be fully equal to those of previous years. None but first-class companies would be permitted to perform in the theatre. The picture gallery had been kept open with a good collection of valuable pictures lent by friends, to whom the warmest thanks of the Council were due. The chairman, in moving the adoption of the report, said the badness of the times had induced the Council to postpone the making of an appeal for further subscriptions to complete the buildings. As it was desirable the central tower should be erected, he (the chairman) had determined to put 2,000*l*. into the funds, so as not to raise a formidable debt, and he hoped when times improved the amount would be refunded. Al

who had witnessed the present series of performances were agreed that the plays had never been put upon the stage in a better or more complete manner in the provinces, and never in London unless a long run was contemplated. With regard to the exhibition of paintings in the gallery, the chairman said many gentlemen had kindly lent valuable pictures of Shakespearean interest, which served to replace those taken away, and infused new interest into the collection. He was pleased to say that a valuable present of books had been received by the Memorial Library from Mr. Henry Willett, of Brighton. The books consisted of the first edited edition of Shakespeare's plays, by Rowe, published in 1709. This edition followed the famous folios, and Rowe was the first who divided the plays into scenes, describing the scenes, and furnishing illustrations of the costumes in a beautiful set of steel-plate engravings. The Council were particularly anxious to get Rowe's edition of Shakespeare for the library, and their thanks were due to Mr. Willett for his valuable present. Mr. J. J. Nason seconded the adoption of the report, and spoke in support of the objects of the Memorial Association, which he trusted to see fully realised at no distant date. The promoters were determined to proceed with the work, and to carry it to a successful issue, the latest undertaking being the completion of the buildings by the erection of the tower. The report was adopted. Alderman Cox announced, with regard to the purchase of the Bancroft—a large piece of land adjacent to the Memorial Buildings—that the Great Western Railway Company had sanctioned the transfer, and the agreement would receive the company's seal at the next meeting. It was intended to convert the site into public gardens and recreation grounds, in connection with the gardens belonging to the Memorial Association.

THE GLASGOW INSTITUTE OF ARCHITECTS.

A SPECIAL general meeting of the Glasgow Institute was held on the 18th inst. Mr. James Thomson, the president, occupied the chair. The chairman stated that this meeting had been called for the purpose of receiving and considering the report of the Council of the Institute with reference to the proposed new Police Bill. Mr. John Honeyman, convener of the Committee of Council appointed with reference to the matter, stated the views of the Council on the subject, and submitted the following letter which the Council recommend should be addressed to the Lord-Advocate on the subject:—

81 Bath Street (corner of Hope Street),
Glasgow, April 18, 1883.

John Blair Balfour, Esq., Q.C., M.P., Lord-Advocate,
14 Great Stuart Street, Edinburgh.

My Lord,—I am desired by the Glasgow Institute of Architects to bring under your notice their views on the expediency of eliminating all building regulations from the proposed General Police Act, and the representations which they have already made to the Town Council of Glasgow on this subject.

For several years this matter has occupied the attention of the Institute (which, I may explain, is an incorporated body composed exclusively of practising architects); and while the proposed Glasgow Police Bill was under discussion the Institute was frequently in communication with the Town Council, and endeavoured to convince that body of the inadequacy of their most recent proposals as to building regulations, and the expediency of keeping Police and Building Acts entirely distinct. Their representations were ineffectual; but they are not without hope that your Lordship—and other representatives of Scotland in Parliament—may recognise the importance of such a separation and the urgent need which exists for a new and comprehensive Act dealing exclusively with building regulations, and reforming the present most unsatisfactory mode of administering such laws.

There are three arguments in favour of the course recommended by the Institute which I am desired most respectfully to press upon your Lordship's attention.

1st. A proper code of building regulations must embrace much more than the regulations embodied in the Glasgow Police Bill, and would encumber any Police Act with irrelevant matters which could be much more conveniently and thoroughly dealt with separately. They could also—a most important point—be dealt with more deliberately. Owing to difficulties besetting the subject and the special knowledge required, it is of importance that the provisions of a Building Act should be adjusted mainly by experts; but it is most undesirable that such experts, or a majority of them, should be municipal officials.

2nd. It is desirable that the machinery for enforcing building regulations should be entirely remodelled and assimilated to that which has for many years worked satisfactorily in London under the Metropolitan Building Act.

3rd. In this event it would be necessary to divide the country into districts quite irrespective of the limits of police jurisdiction, and the present arrangement of Dean of Guild Courts, with separate jurisdiction in every burgh, and in the case of Glasgow and some other places in every different suburb, would become unnecessary and, indeed, unworkable, with this important result, among others, that the office of inspector or surveyor of buildings would be filled by a few thoroughly qualified and well-paid men, instead of, as at present, by a multitude of inferior men, who in most instances have received no professional training and who possess no special fitness for the duty. Under the Metropolitan Building Act no one can be appointed a district surveyor unless he has obtained a certificate of competency from the Royal Institute of British Architects;

and my clients are strongly of opinion that any general Building Act should contain that or some similar provision. They submit that the object of any such Act must be twofold—to define with precision everything which a proprietor of land, or a person proposing to build, must do in the interest of the general community; and to provide the most effectual means of ensuring the fulfilment of such common obligations without exposing the parties affected to any avoidable trouble or expense. In this connection the importance of leaving as little as possible to the discretion of administrators, and of placing authority in the hands of thoroughly qualified officers only, can hardly be over-estimated.

I have the honour to enclose copy resolutions and recommendation which the Institute presented to the Town Council, and, in conclusion, I venture to express the hope that these representations, which are only offered with a sincere desire to further the excellent object which your Lordship has in view, may receive your favourable consideration.

In name and by the authority of the Institute,
(Signed) WILLIAM MACLEAN, Secretary.

The following were the resolutions unanimously passed at an extraordinary general meeting of the Institute held on November 4, 1882, to consider the new Police Bill for Glasgow:—

1st. That it is expedient that the clauses relating to buildings and the jurisdiction of the Dean of Guild be omitted from the Police Bill.

2nd. That the laws relating to buildings should be consolidated and amended by a new Act dealing with that special subject, similar generally to the Metropolitan Building Act, and applicable to the suburbs as well as to the City of Glasgow.

3rd. That inasmuch as it is impossible for the Town Council, or the ratepayers either, to consider the advantages of the course now proposed by the Institute, or the merits of the draft Bill now published, before the day on which Bills for next session must be lodged, therefore the Institute protests against the Town Council giving notice of their intention to proceed with the Bill at this time.

4th. That a copy of the foregoing resolutions be forwarded to the Town Council.

The following recommendation was passed at a meeting of the Council of the Institute held on January 18, 1883:—

The Glasgow Institute of Architects recommend that all clauses of the draft Police Bill relating to (1) the jurisdiction of, and procedure before, the Dean of Guild; (2) the Master of Works, his powers and duties; (3) the formation of new streets; and (4) the erection of and alteration of buildings should be omitted from the Bill, and that such clauses, amended and amplified, should form the subject of a separate Act. The resolution of the Town Council to delay proceeding with the Bill in the ensuing session of Parliament makes it possible for them not merely to consider deliberately the advisability of the course recommended by the Institute, but also to draft such a measure as has been above indicated; and in view of the greatest importance that this work should be undertaken by the Town Council, so that their advice on this, as well as on matters of police, may be brought before his Lordship. Without expressing any opinion on the advantages or otherwise of a Police Act being made general, we would venture to say that the advantages of making a Building Act general are manifest and undeniable, and we are most anxious that the present favourable opportunity of obtaining for Scotland a suitable measure of the kind should not be lost.—In name of the committee,

(Signed) WILLIAM MACLEAN, Secretary.

On the motion of Mr. H. K. Bromhead, seconded by Mr. Alex. Skirving, the above proposed communication to the Lord-Advocate was unanimously approved of, and the secretary was instructed to forward the same.

THE AMERICAN TARIFF ON WORKS OF ART.

THE artists of the United States are of one mind with their countrymen who have studios in France, in opposition to the Bill which has lately passed through Congress, increasing the duty on the importation of works of art into the United States from 10 per cent. to 30 per cent. *ad valorem*. As early as November 1882, the Society of American Artists inaugurated a movement in favour of the entire abolition of the tariff upon works of art by unanimously passing the following resolution: "Resolved, that the attention of the present Tariff Commission and of Congress should be called to the fact that whereas the United States of America is the only leading nation in the world that has not inherited the works of art of any great epoch of the past, it is at the same time the only nation that puts a penalty, by means of a tariff, upon the importation of works of art, both ancient and modern, and that in the opinion of this society all works of art should be excepted from the payment of duties, both in the interest of art in general, and of American art in particular." A special committee was also appointed to act for the society in this matter. One of the results of this movement was the introduction, on January 29, 1883, by the Hon. Perry Belmont, of New York, of the following Bill in the House of Representatives: "A Bill in Relation to the Importation of Works of Art.—Section 1. Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, that no duties shall be levied or collected on any works of art, either ancient or modern, or on any objects of classical antiquity imported into the United States, but the same shall be wholly exempt from

duty; and the term 'works of art' as here used shall be understood to include all paintings, drawings, photographs, lithographs, etchings, and engravings of every kind, and all statuary, of whatever material, such as marble, stone, wood, ivory, metal, or plaster; also all plaster casts of objects of artistic or archaeological value; and the term 'objects of classical antiquity,' as here used, shall be understood to include all objects of art or manufacture produced before the beginning of the nineteenth century. Section 2. That Section 1 of this Act shall not be understood as exempting from payment of duty modern jewellery or any objects of trade manufacture attached or to be attached to clocks, gas fixtures, or to other objects of household furniture; neither shall the same be understood as exempting from payment of duty statuary imported for the sake of the material of which the same is composed. Section 3. That all provisions of law inconsistent herewith are hereby repealed." Petitions in favour of this Bill were signed by a large proportion of the artists of America, by directors of many museums and galleries of art, by connoisseurs, and by influential citizens of the entire country. Notwithstanding the fact that those most interested in art made this earnest protest against any duty whatsoever upon the importation of works of art into the United States, the duty was increased as above stated. The Society of American Artists wish to make it known that this action of Congress in no way represented the will of the American artists at large, and they expect that this action will be revised and the mistake rectified in the next session of Congress.

THE ORDNANCE SURVEY.

THE report of the progress of the Ordnance Survey to Dec. 31, 1882, has been issued in the form of a Parliamentary Blue Book. It is divided into seventeen sections, and gives a detailed account of the proceedings in connection with the Survey, which are further shown on a series of shaded index maps. The following statement by the Director-General is prefixed to the report: "This report is in many respects much fuller than any which has been submitted in previous years, and the following are the reasons which have led me to think it desirable that such should be the case. In the first place, the year 1882 marks a very definite stage in the operations of the Ordnance Survey, inasmuch as the survey of Scotland has been brought to a conclusion, the last man having left Scotland in November last. The publication of some of the one-inch maps is still incomplete, but this branch of the work is carried on at Southampton. The survey of the whole of Great Britain and Ireland, as originally contemplated, may therefore be said to be completed, the work now in progress being the re-survey on the 25-inch scale of that portion of England to the south of Yorkshire and Lancashire, which had previously only been published on the 1-inch scale, and the revision of the 6-inch map of Ireland. In the second place, a strong wish has been expressed, both in the debates which took place when the last annual estimates for the Ordnance Survey were introduced, and on other occasions, by members of Parliament, that some detailed information should be given as to the steps which have been taken for completing the operations of the Survey and their results, and also as to the processes adopted in the production of the maps, and this seemed the most favourable opportunity for furnishing such information. It will be seen by Section II. that the operations of the Survey will be certainly completed in 1890, and probably somewhat earlier."

FOREIGN SYSTEMS OF ART TEACHING.

THE following letter has been addressed by Mr. J. Slagg, one of the Royal Commissioners, to the master of the Manchester Technical Art School:—

The active inquiries which have been made of late years in Continental countries, especially in France and in Belgium, on the subject of art instruction, seem to have resulted in a general condemnation of the old system of teaching from printed copies on account of the absence of a theoretic and scientific basis in that method. Both in France and in Belgium, but especially in the latter country, the following main principles have been accepted and put into practice for primary art education in elementary and artisans' school, viz., the necessity of founding the first studies in drawing on the elementary notions of geometry; to place the students from the beginning before the geometric models which constitute the alphabet of "form." That linear drawing should be based on geometry. According to the old system—and that, indeed, in practice in our own country to a large degree at the present time—art training rests too little on observation and reasoning. The study consists chiefly of mechanical copying of another copy, and, as linear drawing based on geometrical principles of projections and of perspective (which are the foundations of drawing), are quite absent, there is really no theoretical teaching. Pupils who have studied, even ten years perhaps, cannot render correctly the simplest object seen in space; because between the copy of a picture and drawing from relief there is an abyss which cannot be passed save by theoretical knowledge, which is not imparted to the pupil. But it is not only in relation to the higher grades of art

teaching that the above-mentioned defect has an important bearing. The elementary school scholar, or the artisan attending a night class in a technical school, has not always the time, or inclination, to pursue his art studies into the higher grades of drawing from the solid figure or ornament. He may only be able to attend the first stages of the instruction, and it is of little value to him only to be capable of producing a smudgy, shaky, and inaccurate "free-hand" representation of some florid and often meaningless lithograph. However little he knows, that little should be sound, it should be useful so far as it may go, it should be a safe basis for further work. Thus the first steps in linear drawing should be based on elementary geometrical principles. If an artisan can draw a simple plan with common instruments, such knowledge will be of practical use to him; still more so if he can without instruments sketch out in freehand a plan of fairly accurate geometrical proportions. So much for the first steps. Then, geometrical analysis being the only method of arriving at the exact appreciation of the figure, it follows that the principles of geometry are the only basis of linear drawing. Without these conditions of teaching the pupil does not understand his work, nor is he in possession of any method by the aid of which he can arrive at the exactitude of a drawing made at sight. During the whole of the course of his primary studies the pupil should be exercised in drawing from memory. The course recommended constitutes, in fact, the complete programme of elementary teaching in its true practical aspect—viz., geometrical drawing, as far as projections, drawing at sight, or artistically from ornamentation, leading up to the more important parts of the subject figure. This system comprises much that is required to popularise art teaching. It will establish on a common basis the first education of taste, applicable equally to the man of the world, the artist, and the workman. Elementary art teaching should be of the same nature, whatever be the professions for which the pupils are destined, for such elementary education does not aspire to create artists. Its aim should be to conduct the pupil to the dividing point of the two roads—one leading to creative art, the other to its industrial or trade application. For those workmen whose trades have an artistic relation it will be an immense advantage to understand artistic drawing, and to be accustomed through the study of geometrical drawing from the commencement, to the analysis of objects. This would form a practical basis for artistic handicraft. The exercise of memory has been much neglected in art teaching, and this is a want which might be supplied, especially in relation to all the industries connected with ornamentation. As the students will belong chiefly to the working classes, the teaching must include the elements of applied art. Geometrical training is useful in ornamentation through the direct combination of simple lines, and also in general design, from the appreciation which it gives to the laws of geometry and proportion; again, when the designer desires to utilise in his work the never-ending variety of forms of vegetable and animal life.

Broadly speaking, then, the course of instruction I should recommend would be as follows: (1) An exact mathematical instruction in lines and plane figures, accompanied by exercises in geometrical drawing with instruments, in copybooks. Drawing these figures at sight with freehand on the board. This will inculcate habits of exact drawing. Later, the principles of projection and the elements of perspective, which will teach the pupils to estimate objects in space, and to express solid forms by simple lines. (2) The application of geometrical figures to ornamentation and intersection—thus inculcating the sense of regularity, symmetry and proportion. (3) The general laws which relate to primary colours, leading up to the value and harmony of colours, and the application of drawing to industry. (4) The general principles of relief, through the study of the effects of light and shade on solid bodies. Finally, the complete representation of objects seen in space.

I have not in the foregoing remarks dwelt on the very important question of modelling, but I am thoroughly convinced of the paramount importance of this branch of art study in relation to industrial art training, and, at all cost, a modelling-class should be included in the course of instruction. I am firmly convinced that the future industrial struggle for supremacy will be on artistic ground, and those nations who do not endeavour to elevate their trades by the application of artistic teaching will fall behind in the race. I send herewith a rough outline of studies adapted from the course in use at the most modern and successful Belgian schools; also some sheets showing a method in which artistic teaching is brought to bear on various industrial arts by the system adopted in the Government School of Decorative Art at Brussels. Though the latter scheme is too large and complex to be of practical application in an ordinary technical school course, it may afford you some useful suggestions. The main principle which the Belgian art authorities seem to have specially adopted and applied in their public instruction is that up to a certain point of mechanical and technical knowledge the art-training shall be alike for all; beyond that point the student's efforts are specially directed in those channels which best subserve his individual profession, or industry. In short, as one of their professors observed to me, "We do not condemn the boys who are destined to be mechanics to draw nothing but Venuses' heads."

PUBLIC BUILDINGS, MIDDLESBROUGH.

A SPECIAL meeting of the Middlesbrough Town Council was held last week to consider the question of the desirability of proceeding with the combined new town hall and municipal buildings, or the same separately. Several members of the Council argued that the town could not bear the simultaneous expenditure of the two; and it was stated that the cost would be at least 100,000*l.*, which would add sixpence in the pound to the rates. It was urged that a town's meeting should consider the question. The water-board scheme in hand would come on the ratepayers to the extent of 9*d.* in the pound, or 1*s.* 3*d.* in the pound in all, which the ratepayers should not be asked to bear. The progress of local trade was not to be calculated on. The opening of a new steel works like the North-Eastern Works meant the "fall" of an iron-works, though of course the coming salt trade would aid their cause.

It was, on a division, ruled that the two buildings be gone on with simultaneously. It was further agreed that they be faced with ashlar stone; and the motion "that the lowest tender received for each contract be accepted if the person tendering is acceptable; or, in the event of such not being the case, that the next lowest tender be accepted," was also carried, in opposition to a proposal that the whole of the work should be intrusted to one satisfactory contractor.

ARCHÆOLOGY.

St. Teath's Cross.—The ancient cross which formerly stood near the parish church of St. Teath, near Camelford, in Cornwall, and is believed to be a relic of Celtic Christianity in that locality, has been recently discovered, principally by the efforts of the Rev. T. Worthington while temporarily in charge of the parish. The cross is of the Greek type, and, including the shaft, measures 15 feet high, capped with a nearly circular head containing the projecting limbs of the cross. The greater part of the shaft, 8½ feet long, was found split lengthways, and adapted as a coping for a wall at the west entrance of the churchyard, a position which it has held for forty years. Other parts were discovered sunk in the ground to carry the pivoting of the churchyard gates. Fortunately, the greater number of the fragments have been recovered, and Mr. Worthington has undertaken the reparation and re-erection of this relic. It is to be hoped, however, that admirers of Early Christian art in England will not leave him to bear the necessary cost of the work without some assistance.

The Society of Antiquaries.—On Monday (St. George's Day) the Society of Antiquaries of London met at their apartments in Burlington House, in pursuance of their Statutes and Charter of Incorporation, to elect a president, council, and officers of the Society for the year ensuing. The result of the elections was as follows. President: the Right Hon. the Earl of Carnarvon. Vice-Presidents: Augustus Wollaston Franks, M.A., F.R.S.; William Copeland Borlase, M.A., M.P.; John Evans, LL.D., D.C.L., F.R.S. Treasurer: Charles Spencer Perceval, LL.D. Directors: Henry Salusbury Milman, M.A., Frederic William Burton, the Hon. Harold Arthur Dillon, Charles Edward Keyser, M.A., Edmund Oldfield, M.A., William Smith, LL.D., D.C.L. Council: Doyne Courtenay Bell, Edward Augustus Bond, LL.D., Wilfred Joseph Cripps, M.A., Charles Drury Edward Fortnum, Granville William Gresham Leveson Gower, M.A., Everard Green, Sir John Lubbock, Bart., M.P., F.R.S., Rev. William Dunn Macray, M.A., John Henry Middleton, M.A., John Edward Price. Secretary: C. Knight Watson, M.A.

Discovery of a Roman Villa at Chiddingfold.—Mr. Ralph Nevill announces the discovery of the site of a Roman villa near Chiddingfold, in Surrey. The site is in a field called High Ridings, on the property of Mr. Thomas Sadler, and about half a mile from his house of Pockford. It had long been noticed that the soil over it was of a different character to that of other parts of the field, and on digging a trench extensive foundations of rough sandstone were discovered. Most of these have, unfortunately, been removed to mend roads, but the position of the walls is clearly shown, and is now being permanently marked out. No pavements or wrought work have yet been found, but only a small portion of what the crowbar shows to exist has been uncovered. A considerable amount of Samian and other broken pottery has been found, and some of the usual large Roman roof tiles. A small silvered bronze head of late Roman date and one coin of doubtful period have also been found. There is an old disused green road running by the site, and although the field is at the top of a hill, water rises freely on digging. The site is extremely interesting as being on the clay in the north of the Weald of Sussex, and below the range of sandhills stretching from the Hindhead to Leith Hill—a position in which, it is supposed, no Roman habitation has hitherto been found. Mr. Nevill thinks it will be found that there were many more roads between the south coast and Surrey than those at present traced, and that the opinions of Dr. Guest, adopted lately by Mr. Green, as to the impenetrability of the Andred's Weald, must be largely modified. From indications there was a considerable Roman settlement on this side the hills,

perhaps as great as in the valley from Farnham into Kent, and numerous roads from the southern ports intersected one another and were joined by cross roads.

SANITARY WORKS.

Sanitary Control of the Metropolis.—The following letter has been forwarded to the Home Secretary by the National Health Society, signed by the Duke of Westminster, president of the society: "To the Secretary of State for the Home Department.—Sir,—I am desired to express the satisfaction of the National Health Society at the announcement that Her Majesty's Government have determined to bring forward a measure for the improved local government of the metropolis, and they do so in the confident expectation that it will make provision for the removal of those conditions of disunity in the present local administration which have long proved so detrimental to measures for the improvement of the health of the population. I am to transmit herewith, for your consideration, copies of the representations that, with general public support, the association have heretofore submitted to your predecessor on the principles of the amendments, needed especially in respect to the conditions of the water supply of the metropolis; and I may now add as to its drainage, which may be thus summarised. That measures should be taken for the prevention of the stagnant detention of water in cisterns, by which good supplies are made bad, and bad supplies are made worse; that supplies from improved sources should be carried direct and constantly into every house, and the fouled water constantly removed by self-cleansing drains or channels from every house, and from the town by works under one and the same authority, and that authority a public and responsible one. That the success of any administrative measure for the sanitary improvement of the metropolis will be dependent on the competence, in science and skill, of the executive officers employed; and that it is requisite that adequate securities should be provided to insure such competence in all new appointments. That it is the confident belief of those conversant with sanitation that the cost of efficient measures for the reduction of existing excessive death-rates will, under efficient administration, be less than the present incurable burdens arising from excessive sickness and mortality. I am to state further that sanitary authorities are agreed that the annual money burdens of excessive sickness and excessive numbers of funerals from premature mortality in the metropolis exceed what would be the annual charge of efficient preventive works, which can only be obtained by a properly constituted public authority under a complete unity of administration. I have the honour to be, Sir, your obedient servant, WESTMINSTER.—April 13, 1883." A meeting to promote the objects of the society has been fixed for May 9, five p.m., at Grosvenor House, by permission of the Duke of Westminster, who will preside.

LEGAL.

Lancashire Assizes.—April 24.

(Before Mr. Justice CAVE.)

HOWARD & VINCENT *v.* ACTON.

RESPONSIBILITY OF VALUERS.

The plaintiffs in this case, according to counsel's statement, were trustees of certain funds advanced on mortgage of house property, and they alleged that the defendants, Messrs. Thomas Acton & Sons, had been guilty of gross negligence in the valuation of the property, the result of which was that the plaintiffs, acting on that valuation, advanced money on property which had turned out to be perfectly valueless. The property was certain cottage property, partly finished and partly not finished, facing Brass Street and Vauxhall Street, Collyhurst. The application to the plaintiffs to advance the money was made in January 1882, and it was made on the part of two persons named Grundy and Kelly, who seemed to have been speculating, and they took the plot of land and built upon it certain houses which it would be a compliment to describe as jerry built. They applied to the plaintiffs to advance them the money upon mortgage. The plaintiffs' solicitors, Messrs. Needham & Co., required that there should be a valuation in the ordinary course by some man of respectability and standing. The defendants were engaged to make this valuation, on the strength of which the money was advanced. And counsel said if he was not mistaken, it would be shown that the case furnished as gross an instance of negligence as had ever been brought before the court. The plaintiffs had lost the whole, or nearly the whole, of the money (900*l.*) which they advanced on the faith of the valuation made by the defendants. They, therefore, claimed 800*l.* as damages. For the defence it was affirmed that the plaintiffs never requested the defendants to make a valuation of the property mentioned in the statement of claim, nor did the defendants accept any retainer or employment in that behalf; that the defendants valued the property solely for Grundy & Kelly, and did so carefully and skilfully, and put a fair value on the property;

that the plaintiffs did not act on the defendant's valuation, but on their own judgment; that of the 900*l.*, 560*l.* was advanced on the security of a chief rent of 28*l.* issuing out of the premises, and that that part of the security was still worth 560*l.* at least; that the foundations of the houses were injured by heavy storms of rain; that the plaintiffs, who had ample means of preserving the bulk of the premises, allowed them to go to ruin; and that the plaintiffs had not suffered any of the damages claimed by them. The evidence of the surveyor of the city of Manchester and other witnesses was to the effect that the foundation of the houses was not a good one, and that both in respect of material and workmanship the houses were of the "very poorest type that could possibly be erected." Several of the cottages, it appeared, gradually tumbled down within six months of their erection, and the remainder of them had to be demolished. The testimony of the witnesses for the defence was that the houses were fairly built for houses of their class, and that the defects in them and their consequent tumbling down and demolition was due to the state of the foundation of the retaining wall, with the condition of which the defendants could not be supposed to acquaint themselves in making an inspection of the buildings for the purpose of their valuation. It was further affirmed that the land, independent of the buildings, was worth 500*l.*

The jury found for the plaintiffs; damages, 250*l.*



Smoke Abatement.

SIR,—With reference to your notice on the 21st inst. of the constitution of the council and managing committees of the National Smoke Abatement Institution, I would ask a few lines to state—as will be seen from the 28th Article—that the council is as yet far from complete as regards numbers.

There is every wish that the managing bodies should be as widely representative as possible, and when arrangements have been completed it will be found that the provinces have had every facility offered for co-operating in the work of abatement of smoke, one which there is every desire should be national, not only in name, but in fact.

I am, Sir, your obedient servant,

WM. R. E. COLES, Hon. Sec.

National Smoke Abatement Institution,
44 Berners Street, Oxford Street, W.
April 23, 1883.

CHURCH BUILDING AND RESTORATION.

Wallsend.—The corner-stones of a Methodist chapel have been laid. Accommodation will be provided for 200 persons. Mr. J. J. Lish, Newcastle-on-Tyne, is the architect, and Mr. Thomas Fortune, North Sunderland, is the contractor.

Wheatley.—A Wesleyan chapel and Sunday-school has been opened. The building has been erected from the designs of Mr. J. Farrar, Halifax. The contractors were: Mason, Messrs. Michael Firth & Sons, Queensbury; joiner, Mr. Joseph Halliday, Halifax; plumber and hot-water engineer, Mr. J. B. Walsh, Halifax; slater and plasterer, Mr. Joshua Taylor, Ovenden; painter, Mr. Thomas Carr.

Bagshot.—The foundation-stone has been laid of the new church of St. Anne. The church is being built from designs supplied by Mr. H. A. Cheers, architect, of London and Bagshot; and the builder is Mr. Joseph Higgs, of Dorset Square, London. The style of the church is Early English, and accommodation will be provided for 450 persons.

Preston, Lancashire.—A new Wesleyan chapel has lately been opened at Ashton, near Preston. The plan consists of nave and two shallow transepts. In the rear there are vestry and classroom. The walls are of brickwork, with Longridge stone for the entrance porch, and triplet window in east gable. Terra-cotta is also used in spandrels and string moulds. The internal joiner's work is of pitch pine, varnished, and the ceiling is of pitch pine match-boarded, relieved by stencilled ornamentation. Comfortable accommodation is provided for 250 sitters. Local contractors have carried out the works from the designs and under the supervision of Mr. David Grant, architect, Preston.

Pitlochry.—An Established church is about to be erected at Pitlochry from designs by Messrs. C. & L. Ower, architects, Dundee. It will accommodate about 500 sitters, but provision has been made for the enlargement of the church to seat 600 or 800 persons. The seats are arranged somewhat in the form of an ellipse round a large platform. Behind the platform is a low altar rail, and the class-room at the back is shut off by movable screens. The principal doorways are on the sides of the church. It is

intended to heat the church by means of hot water. Two large ventilators in the ceiling take off the hot air, which will be carried up the tower by means of boxes, and thrown out at the highest possible level. The church is to be built in the Norman-Gothic style. It is expected to be finished and ready for occupation early in 1884.

GENERAL.

Sir Frederick Leighton, P.R.A., has accepted the honorary membership of the Glasgow Art Club, to which he was recently elected.

Mr. J. L. Pearson, R.A., has been appointed architect for the restoration of the exterior of Westminster Hall consequent upon the removal of the Law Courts.

A Design by Mr. F. E. F. Bailey, of Walsall, has been adopted for the public buildings at Bloxwich.

M. Georges, of Lyons, has obtained the prize of 3,000 francs from the Académie des Beaux-Arts, for an essay on the history and characteristics of the styles of architecture.

The Parkes Museum of Hygiene will be opened in the new premises, 74A Margaret Street, Regent Street, W., by H.R.H. the Duke of Albany on May 26.

A Donation of 13,000*l.* has been sent by the Rev. J. Morgan towards the cost of the erection of the American Episcopal Church in the Avenue de l'Alma, Paris.

Messrs. Kinnear & Peddie have prepared plans for a new bank in Dunfermline.

The Exhibition of Italian Art in Glasgow will close on Monday next.

Mr. C. J. Innocent has obtained first place in the limited competition for the new Sunday Schools, South Street, Sheffield, his design having been selected. There were sixteen competitors.

The Parish Church of Leeds is to be altered; the estimate has been prepared by Mr. C. R. Chorley, in which the cost of the works is said to be 3,500*l.* Mr. Pearson, R.A., is consulting architect.

Mr. Thomas Agnew, a member of the firm of Messrs. Agnew & Sons, of Manchester, London, and Liverpool, died on Saturday morning, at his residence near Manchester, in his 56th year.

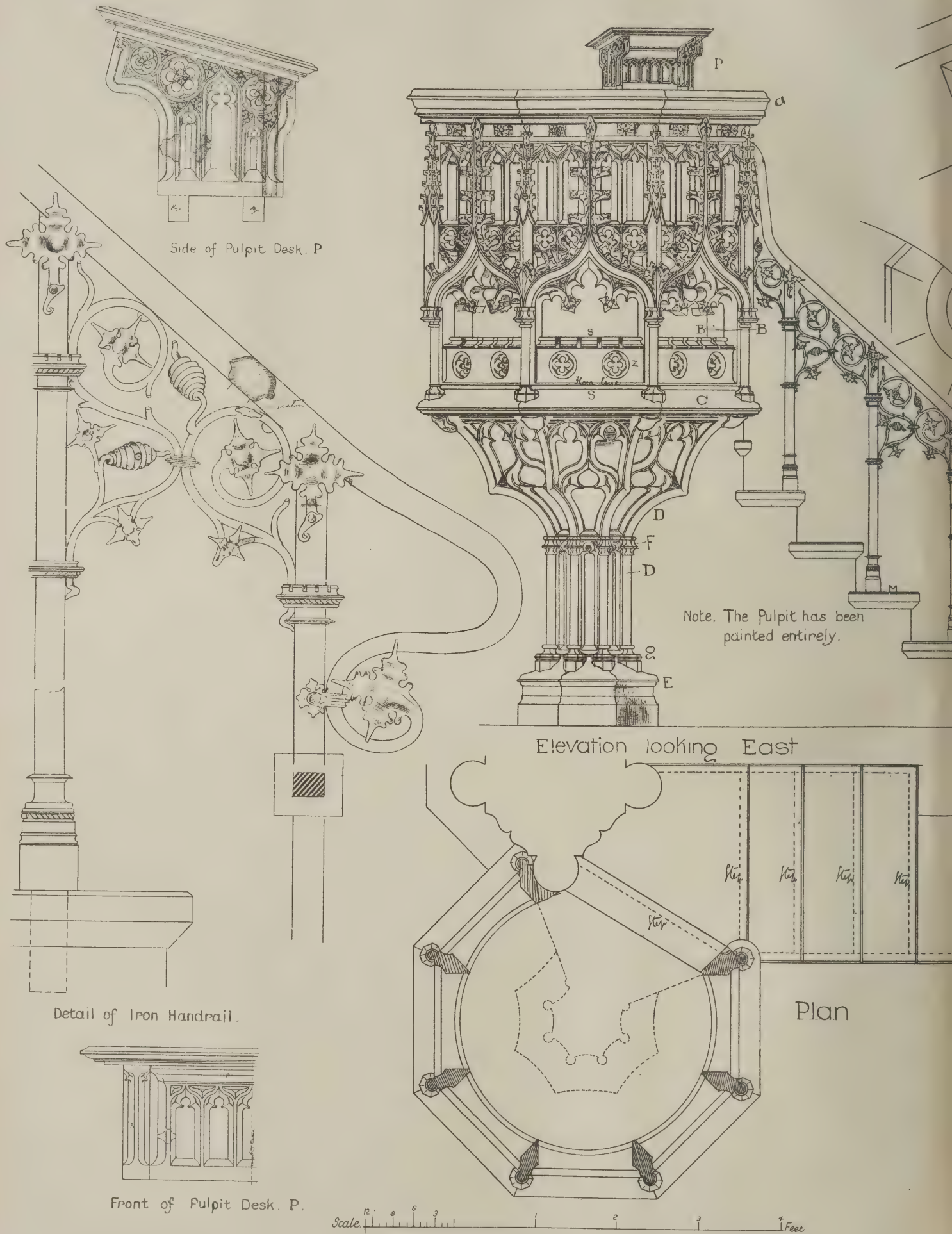
Mr. Henry Doyle, C.B., has secured for the National Gallery in Dublin two views of Dresden, by Bernardo Bellotto, the nephew and assistant of Canaletto, which attracted a good deal of attention at the Narischkine sale in Paris for their brilliant execution and singularly perfect condition. They were sold for 9,000 francs. A landscape by Gainsborough in his early manner, of very high quality, has also been bought for the Gallery at a sale at Messrs. Christie & Manson's.

A Collection of Roman Coins has been found in the grounds of Cobham Hall, near Rochester. The coins, which number between 800 and 900, mostly bear the date of the fourth century, or about 100 years before the Romans left Britain, and are chiefly of the reigns of the Emperors Constantine, Constans, and Constantius. It is worthy of note that many of the coins bear the *labarum*, which was the first emblem of Christianity adopted by the Emperors. The spot where the coins were discovered was near to the old Roman Watling Street, which ran through Cobham Road towards London and the interior of the island.

The Hammersmith Bridge Bill was on Tuesday declared proved by the Select Committee of the House of Commons. The Metropolitan Board of Works will be authorised by it to carry out such alterations in the existing bridge across the Thames at Hammersmith as will practically amount to its reconstruction. During the time of rebuilding it was originally intended to close the bridge for two years, but, owing to the opposition of the inhabitants, the Bill now empowers the Board to construct a wooden bridge across the river for the use of traffic during the time necessary for the completion of the proposed works.

The Works at the Forth Bridge will soon be commenced, as the preliminary preparations are progressing very rapidly, and affording employment to about 1,000 men on both sides of the river. At South Queensferry the buildings which stood in the way are being demolished, and preparations made for the foundation work. The railway line between South Queensferry and Dalmeny has been doubled, to afford greater facilities for conveyance of materials. The necessary buildings for workshops and forges are nearly completed, as well as the erections for taking levels.

The Buda-Pesth Houses of Parliament Competition.—The committee have awarded the prizes for the best plans. There were twenty plans presented. Four equal prizes were given, and the author of the plan which may be eventually selected from these four as the design for the building will receive a further remuneration of 5,000 florins. The successful designs are all by architects of Buda-Pesth, and two, the right to use which has been bought by the committee, are by Vienna architects. The plan which has met with the most general approbation, both as to the internal arrangements and outward form, is in the late Gothic style.



SUPPLEMENT

TO THE

ARCHITECT.

CONTRACTS, COMPETITIONS, AND TENDERS.

LONDON, APRIL 28, 1883.

COMPETITIONS OPEN.

CORBRIDGE.—Plans are invited for the Erection of Chapel and Schools. Mr. John Bennett, Queen Street, Burslem.

ELGIN.—May 31.—Plans and Designs are wanted for Town Hall proposed to be erected. Mr. David Forsyth, Town Clerk, Elgin.

LEAMINGTON.—Designs are invited for Board Schools for 1,200 Children in Shrubland Street, and Schools for 1,200 Children in Leicester Street. Mr. C. J. Blaker, Clerk to the School Board, 5 Church Street, Leamington.

MOLD.—May 8.—Plans and Specifications are required for adapting Upper Rooms of Market Hall as Assembly Rooms. Mr. G. E. Trevor Roper, Clerk to the Local Board, Mold.

NEWCASTLE-ON-TYNE.—July 4.—Designs are invited for a Police Station and Fire Brigade Station to be Erected on the site of Westgate Police Station. Mr. Hill Motum, Town Clerk, Town Hall, Newcastle-on-Tyne.

ROSCOMMON.—May 9.—Plans and Designs are required for the Restoration and Improvement of the County Courthouse. Mr. T. Glancy, Courthouse, Roscommon.

WOLSTANTON.—May 1.—Plans are invited for Board Schools, to accommodate 600 Children, at Goldenhill. Mr. Henry Farmer, School Board Offices, Tunstall.

YEovil.—July 1.—Designs are invited for Swimming Baths, &c. The Borough Surveyor, Yeovil.

CONTRACTS OPEN.

AYR.—April 30.—For Building Station Buildings and Hotel. Plans, &c., at the Engineer's Office, St. Enoch's Station, Glasgow.

BANBURY.—May 2.—For Erection of Farm Buildings, and other Works. Mr. John C. Eggar, Architect, 36 Bridge Street, Banbury.

BANGOR.—May 7.—For Construction of Gasholder Tank. Mr. F. Pollock, Town Clerk, Bangor.

BARTON STACKY.—For Works at Manor Farm. Messrs. Westbury & Son, Andover.

BATLEY.—April 30.—For new Rooms and Stables at Commercial Inn. Mr. J. T. Law, Architect, 64 Commercial Street, Batley.

BELFAST.—April 30.—For Rebuilding part of Bank Premises. Mr. W. H. Lynn, Architect, 21 Calendar Street, Belfast.

BIDEFORD.—May 5.—For Erection of Market Buildings. Mr. John Chudleigh, Architect, Newton Abbot.

BINGLEY.—April 28.—For new Presbytery. Mr. E. Simpson, Architect, Tyrral Street, Bradford.

BIRKENHEAD.—May 9.—For Boundary Walling and Ornamental Railings, &c. Mr. T. C. Thorburn, Borough Surveyor, Birkenhead.

BOBBINGTON.—May 3.—For Building House and Offices. Mr. T. Nicholson, Architect, Hereford.

BRISTOL.—For Building a Hall. Mr. J. Foster, Architect, 17 Burlington Road, Clifton.

BROMSGROVE.—May 2.—For Boiler and Exhauster House, &c., at Gasworks. Mr. T. Newbigging, C.E., 5 Norfolk Street, Manchester.

BURTON-ON-TRENT.—May 9.—For Building Pumping-Station Buildings near Sewage Tanks, and Supply and Delivery of Cast-iron Pipes. Mr. James Mansergh, 3 Westminster Chambers, Victoria Street, S.W.

BURY.—For Building Store and Four Dwelling-houses. Mr. A. Hopkinson, Architect, 27 Market Street, Bury.

CARDIFF.—May 2.—For Building Church. Mr. John Pritchard, Diocesan Architect, Llandaff.

CHEPSTOW.—For Restoration of St. Arvans Church. Rev. W. Evans, the Vicarage, St. Arvans, Chepstow.

CROMFORD.—April 30.—For Building Chapel at Holloway. Mr. John Wills, Architect, Victoria Chambers, Derby.

CUMWHINTON.—April 30.—For Additions and Alterations to Farmhouse. Mr. J. Murchie, Architect, Lowther Street, Carlisle.

DURHAM.—May 5.—For Building Chapel to Sedgfield Asylum. Mr. W. Crozier, County Architect, Shire Hall, Durham.

ECOLESHILL.—April 30.—For the Erection of a Warehouse at Tunwell Mills. Mr. Jowett Kendall, Architect and Surveyor, near to Thackley Station, Great Northern Railway, Idle.

FORRES.—April 28.—For Building Dwelling-house on Farm. Messrs. Matthews & Lawrie, Architects, Inverness.

GARNDIFFAITH.—May .—For Altering and Repewing Chapel. Mr. T. Baxter, 2 Bryn Terrace, Talywain, Pontypool.

GRANGE-OVER-SANDS.—May 3.—For Building Residence, Offices, &c. Mr. Stephen Shaw, Architect, Kendal.

HALIFAX.—May 18.—For Building Methodist Sunday School. Messrs. Buckley & Son, Architects, Waterhouse Street, Halifax.

IFIELD.—May 12.—For Building Police Station, &c. Mr. C. W. Whitaker, 6 Great George Street, Westminster.

INVERNESS.—May 1.—For Building Mansion, Farm Offices, Cottages, Kennels, Loch Maree. Messrs. Matthews & Lawrie, Architects, Inverness.

IPSWICH.—May 2.—For Enlargement of St. Mary Elms Church. Mr. E. F. Bishopp, Architect, 32 Museum Street, Ipswich.

KENDAL.—April 28.—For Building Stabling at Inn. Mr. John Stalker, Architect, 4 Aynam Place, Kendal.

KIDDERMINSTER.—May 14.—For Extensive Alterations and Additions to the Workhouse. Messrs. Watkins & Scorer, Architects, Lincoln.

LANCHESTER.—May 2.—For Enlargements, &c., at Wesleyan Chapel. Messrs. J. Smith & Son, Architects, Town Hall Buildings, Shotley Bridge.

LEE.—May 3.—For Building Four Pairs of Villas. Mr. Joseph J. Stiles, Surveyor, Myrtle Cottage, Primrose Road, George Lane, Woodford.

LIVERPOOL.—For Additions to Stanley Hospital. Messrs. Duckworth & Medcalf, Architects, 77A Lord Street, Liverpool.

LONDON.—May 20.—For Construction of Brick Sewer Lonsdale Road. Mr. William Weaver, Surveyor, Town Hall, Kensington High Street.

LONGTON.—For Building Villa Residence. Mr. W. Wood, Architect, Longton.

MARSTON.—May 2.—For Alterations, &c., to Suscot Farm. Messrs. Wilkinson & Moore, Architects, 6 Beaumont Street, Oxford.

MARYBOROUGH.—May 20.—For Additions to Lunatic Asylum Buildings. Mr. Morley, Surveyor, Commercial Buildings, Dublin.

NEWCASTLE-EMLYN.—June 2.—For Building Mansion and Stables. Messrs. Middleton & Son, Architects Cheltenham.

NORLAND.—May 12.—For Building Parsonage, Boundary Walls, &c. Mr. C. F. L. Horsfall, Architect, 1 Lord Street, Halifax.

NORWICH.—May 4.—For Additional Class-room, New Offices, &c., Surrey Road School. Mr. J. H. Brown, Lower Close, Norwich.

NOTTINGHAM.—April 28.—For Building Three Pairs of Villas. Messrs. Hine & Son, Architects, Victoria Street, Nottingham.

NOTTING HILL.—May 3.—For Erection of Work Sheds at the Workhouse, Mary Place. Messrs. A. & C. Harston, Architects, 15 Leadenhall Street, E.C.

OVER DARWEN.—May 1.—For Day and Sunday Schools. Mr. J. Ledingham, Architect, 1 New Ivegate, Bradford.

PERTH.—May 15.—For Building Church and Offices. Mr. G. A. Mackenzie, 61 George Street, Perth.

PORTADOWN.—May 1.—For Extensive Works at Portadown Church. Mr. J. H. Fuller, Architect, Dublin.

RADFORD.—For Building Lace Factory, Work-rooms, Shops, &c. Mr. A. H. Goodall, Architect, Market Place, Nottingham.

SHEERNESS.—April 30.—For Building Two Villa Residences, Strode Crescent. Mr. Edwin Pover, Surveyor, Faversham.

SHEFFIELD.—April 30.—For Additions and Alterations to Athenaeum Club House. Mr. C. J. Innocent, 17 George Street, Sheffield.

SHOTLEY BRIDGE.—May 2.—For Two Shops, Manager's House, Warehouse, Stable, &c., Langley Park. Messrs. J. Smith & Son, Architects, Shotley Bridge.

SHOTLEY BRIDGE.—April 30.—For Alterations and Additions to Schools. Messrs. J. Smith & Son, Architects, Shotley Bridge.

SHREWSBURY.—May 2.—For Building School and Offices, Coleham. Mr. J. L. Randal, Architect, Betton House, Shrewsbury.

SHOWBY BRIDGE.—For Villa Residence. Mr. Berry, Architect, Showby Bridge.

TORVER.—May 3.—For Rebuilding Church. Messrs. Paley & Austin, Architects, Lancaster.

WORKINGTON.—April 30.—For Building Four Houses. Mr. J. Howes, Architect, 12 Bridge Street, Workington.

WIGTON.—May 7.—For Taking Down Bridge and Construction of Wrought-iron Bridge over River Wampool at Whitrigg. Mr. J. McKeever, Clerk to the Highway Board, Wigton.

TENDERS.

BARNET.

For House and Stables at High Barnet, for Dr. Harnett. Mr. JOHN LADDS, Architect, 4 Chapel Street, Bedford Row, W.C.

James, High Barnet.

BEXLEY HEATH.

For the Erection of a Cottage Hospital at Bexley Heath, Kent, for the Bexley United Charities. Messrs. A. & C. HARSTON, Architects, 15 Leadenhall Street, E.C. Quantities supplied.

Strickland Bros., Erith	£1,453	10	0
Balaam Bros., Old Kent Road	1,420	0	0
Waite, Dartford	1,395	15	6
Ellingham, Bexley Heath	1,305	0	0
BUTLER BROS., Bexley Heath (accepted)	1,296	0	0

BRANDON PARVA.

For Building School-house, Brandon Parva, Norfolk. Mr. JOHN B. PEARCE, F.R.I.B.A., Architect, Surrey Street, Norwich.

Newall, Norwich	£572	0	0
Lemence, Wymondham	545	0	0
Impson, Swaffham	518	0	0
Youngs, Norwich	499	0	0
Larner, Dereham	496	6	0
Tuthill, Fakenham	495	0	0
Colman, Wymondham	478	0	0
Mayes, Dereham	460	13	9
Dann, Wrappingham	452	10	0
Hipperson, Barnham Broom	440	15	0
Blyth, Dereham	438	0	0

CLECKHEATON.

For Extensions at the Whitcliffe Leather Works, Cleckheaton. Mr. REUBEN CASTLE, Architect, Westgate, Cleckheaton. Quantities by the Architect.

Accepted Tenders.

Horsfall, Liversedge, mason.
Isherwood, Cleckheaton, joiner.
Taylor & Cragg, Cleckheaton, plumber.
Morton, Cleckheaton, plasterer.
Roberts, Cleckheaton, slater.
Crowther & Son, Cleckheaton, painter.
Bagshaw & Sons, Batley, ironfounder.
Cordingley & Sons, Bradford, concreters.

COLCHESTER.

For New Buildings for Co-operative Society, Grays, Premises, Stables, &c. Mr. J. T. GOODEY, Architect, Colchester.

	No. 1.	No. 2.
Hammond, London	£2,600	0 0
Thompson & Son, Grays	2,445	0 0
Dupont, Colchester	2,345	0 0
Everett & Son, Colchester	2,225	0 0
Dobson, Colchester	2,174	0 0
Wood, Chelmsford	2,152	0 0
CARTER, Grays (accepted)	2,005	19 0

CHELMSFORD.

For Road and Sewer, Admiral's Park Estate, for Mr. J. Kennard. Messrs. WHITMORE & REEVE, Surveyors, Chelmsford and London.

Jackson, Leyton	£188 0 0
Cardus, Acton	385 0 0
Pound, Bow Road	349 18 0
Wood, Ouelmsford	333 0 0
Trueman, South Hackney	330 0 0
NICHOLSON, Southend-on-Sea (accepted)	336 0 0

DARLINGTON.

For Building Two Shops and Dwelling-houses, Parkgate, Darlington. Mr. JAMES HARRISON, Architect.

Accepted Tenders.

Simpson, brick, stone, and plaster	£225 10 0
Jameson, carpenter and joiner	135 0 0
Rennison, plumbing and glazing	33 15 0
J. & G. Wharton, slater	25 0 0
Mossom, painter	9 0 0
Total	£428 5 0

DAWLISH.

For Chapel, Lodge, Entrance Gates, Roads, &c., at the Cemetery, Dawlish. Mr. S. DOBELT, Architect, 3 Bampfylde Street, Exeter.

Gibson, Exeter	£1,130 0 0
Lovesy, Dawlish	1,103 0 0
Hawkins, Dawlish	1,095 0 0
FRIEND, Dawlish (accepted)	1,080 0 0

ENNISKILLEN.

For Alterations and Improvements to Methodist Church, Enniskillen. Mr. T. ELLIOTT, Architect, Enniskillen.

Collen Bros.	£1,097 0 0
Hillar	927 19 0
Marley	881 3 6
GRESHAM (accepted)	866 13 4

GORLESTON.

For Conversion of Fish Curing Premises into Cottages, Gorleston. Mr. WM. B. COCKRILL, Architect. Quantities by the Architect.

Hewett	£629 0 0
Fox	595 12 0
Lamb	587 0 0
Coxon	580 0 0
NEWMAN (accepted)	495 0 0

HEDNESFORD.

For Building Wesleyan Schools and Class-rooms, Hednesford. Mr. W. STANFORD, Engineer. Quantities not supplied.

Reynolds	£755 0 0
Hayes	667 0 0
Barton	650 0 0
MASON (accepted)	516 0 0
Evans	477 0 0

KEGWORTH.

For the Erection and Completion of a Temperance Hall at Kewworth, Leicestershire. Mr. JOHN SHELTON, Architect, Market Place, Long Eaton.

Haywood & Cumberland, Gotham	£541 15 0
Sharman, Kewworth	456 0 0
Wilders & Barrow, Kewworth	455 0 0
BRAMLEY & PEPPER, Kewworth (accepted)	440 0 0

LEICESTER.

For "The Cote," Clarendon Park, for Mr. C. F. Beckwith. Mr. THOS. P. BOWN, Architect, Leicester.

Harris	£295 0 0
Bentley	289 0 0
Northern	272 10 0
Orton	259 0 0
BASS & ELLIOTT (accepted)	256 0 0

For New Front to Independent Chapel, Harborough. Mr. THOS. P. BOWN, Architect, Leicester.

LANGTON & SON (accepted)	£135 0 0
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For Four Villas, Laurel Road, Highfields. Mr. THOS. P. BOWN, Architect, Leicester.

NORTHAN (accepted)	£1,620 0 0
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LONG EATON.

For Making, Sewering, and Completing Lower Brook Street, Middle Brook Street, Clay Street, Orchard Street, Cobden Street, Queen Street, Lawson Avenue, Sandford Avenue, Pinkwhite Avenue, and Kinton Avenue, Long Eaton, for the Long Eaton Local Board. Mr. JOHN SHELTON, Surveyor, Long Eaton. Quantities by the Surveyor.

Corden, Nottingham	£2,187 0 0
Knight, Loughboro'	1,936 1 11
Hawley, Ilkeston	1,799 17 4
Tomlinson, Derby	1,737 0 0
Surveyor's Estimate	1,724 8 7
Cope, Derby	1,696 11 3
Todd, Derby (accepted)	1,629 10 3
Alderstone	1,619 2 0

For Forming, Sewering, and Completing Bridge Street, Long Eaton. Mr. JOHN SHELTON, Surveyor, Long Eaton. Quantities by the Surveyor.

Hopkins	£807 0 0
Tomlinson, Derby	588 0 0
Todd, Derby (accepted)	582 13 0

For Building Eleven Houses in Bonsall Street, Long Eaton, Mr. JOHN SHELTON, Architect, Market Place, Long Eaton.

North & Company, Grimsby	£1,900 0 0
Shaw, Ilkeston	1,555 0 0
Fullalove, Long Eaton	1,500 0 0
BRAMLEY & PEPPER, Kewworth (accepted)	1,478 0 0

For Erection of Block of Warehouses, Gibb Street, Long Eaton. Mr. JOHN SHELTON, Architect.

Hewitt, Derby	£330 0 0
BRAMLEY & PEPPER, Kewworth (accepted)	274 0 0

LONDON.

For Alterations to No. 2 Willow Terrace, Stoke Newington. Mr. F. TAPERELL, Architect.

Hicks	£360 0 0
Shurmer	349 0 0
Combes & Son	342 0 0

LONDON—continued.

For Re-building Nos. 11 and 12 Goldsmith Street. Mr. WIMBLE, Architect.

Laurence	£3,319 0 0
Brass	3,277 0 0
Falkner	3,187 0 0
Scrivener & Co.	3,166 0 0
Croaker	3,030 0 0
Morter	3,015 0 0

For Four Houses, Chapel Street, Somers Town. Messrs. SAVILE & SON, Architects.

	No. 1.	No. 2.	No. 3.	No. 4.
Mark	£2,350	£2,200	£2,430	£2,300
Steed Bros.	2,059	1,928	2,135	2,093
Royal	2,041	1,911	1,966	1,836
Shurmer	1,782	1,689	1,719	1,627
Lamble	1,595	1,490	1,555	1,449
Spencer	1,585	1,490	1,663	1,568
Jackson & Todd	1,559	—	—	—

For the Erection of a Banking House and Residence at Kingsland High Street, for the London and Provincial Bank (Limited). Mr. ALFRED B. HUTCHINGS, Architect. Quantities by Messrs. Sandall, Corderoy & Selby.

W. & D. McGregor	£7,100 0 0
Hicks	6,217 0 0
Higgs & Hill	5,784 0 0
Anley	5,670 0 0
Perry & Co.	5,650 0 0
Lawrance	5,634 0 0
Chappell	5,474 0 0
Nightingale	5,435 0 0
Boyce	5,374 0 0
Colls & Sons	5,210 0 0
CONDOR (accepted)	4,960 0 0

For Premises, 479 Oxford Street, for Messrs. Holland & Holland. Mr. T. C. CLARKE, Architect. Mr. H. LEONARD, Surveyor.

Patrick & Son	£16,565 0 0
Brass	16,277 0 0
Clarke & Bracey	16,182 0 0
Asbby Bros.	16,087 0 0
Hall, Beddall & Co.	15,890 0 0
Corder	15,818 0 0
Holland & Hannen	15,473 0 0
Lawrance	15,311 0 0
Bywaters	15,290 0 0
Chappell	15,037 0 0
Colls & Sons	15,005 0 0

For Works required in Rebuilding No. 111 Fore Street, for Mr. G. Woodman. Mr. E. WOODTHORPE, Architect. Messrs. FRANKLIN & ANDREWS, Surveyors.

Dove Bros.	£1,315 0 0
Roberts	1,338 0 0
Mortar	1,242 0 0
Outwaite	1,236 0 0
Corder	1,220 0 0
Brass	1,189 0 0
Johnson	1,177 0 0
Lawrance	1,149 0 0
Lark	1,070 0 0

For Proposed Parish Institute and Model Dwellings, Little Grosvenor Street, for the Rev. Edward Capel Cure, and others. Mr. JOSEPH PRACOCK, Architect. Messrs. GARDINER, SON & THEOBALD, Surveyors.

Kirk & Randall	£18,589 0 0
Dove Bros.	18,565 0 0
Lathey Bros.	18,000 0 0
Grover	17,784 0 0
Corder	17,373 0 0
Holland & Hannen	17,261 0 0
Adamson	17,210 0 0
Perry & Co.	17,011 0 0

MARKET HARBOUROUGH.

For Five Cottages, Market Harborough, for Miss Horsley. Mr. THOS. P. BOWN, Architect, Leicester.

SMITH & CARPENTER (accepted)	£654 0 0
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For Three Villas, Market Harborough, for Messrs. H. & C. Freestone. Mr. THOS. P. BOWN, Architect, Leicester.

SMITH & CARPENTER (accepted)	£1,150 4 7
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For Villa Residence, Knighton Lane, for Mr. E. Mason. Mr. THOS. P. BOWN, Architect, Leicester.

TEBBUTT & FREEMAN (accepted)	£875 17 6
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NOTTINGHAM.

For the Erection of Chapel and Schools, Hyson Green, Nottingham, for the Methodist New Connection. Mr. A. H. GOODALL, Architect. Quantities supplied.

Pykett	£3,800 0 0
Middleton	2,850 0 0
Whitton	2,675 0 0
Collison	2,640 0 0
Foster & Parkinson	2,610 0 0
Munks	2,580 0 0
Cooper	2,450 6 0
Saul	2,420 0 0
Ireson & Co.	2,400 0 0
Taylor	2,394 0 11
Morrison	2,280 0 0
Scattargood	2,260 0 0
CUTHBERT BROS. (accepted)	2,160 0 0

PENARTH.

For Erection of Public Baths, near the Beach, Penarth, for the Penarth Local Board. Mr. H. C. HARRIS, A.I.B.A., and Mr. H. SNELL, joint Architects. Quantities by the Architects.

Jones Bros., Cardiff	£8,500 0 0
Green, Cardiff	8,000 0 0
Purnell & Fry, Cardiff	7,997 0 0
Tape, Penarth	7,936 10 0
White, Swansea	7,900 0 0
Gibbon, Cardiff	7,815 13 5
Jones, Penarth	7,319 0 0
Lewis, Swansea	7,250 0 0
Shepherd, Cardiff	7,244 0 0
Davies	7,050 0 0

POLRUAN.

For Building Sardine Factory at Polruan, Cornwall. Mr. ALEX. S. CLUNES, Architect, Fowey.

King	£628 5 0
Burt & Bassett	540 0 0
BRADDOCK (accepted)	477 0 0

ORPINGTON.

For Shop at Corner of Moorfield Road and High Street, Orpington, Kent, for Mr. F. Stanger, St. Mary Cray, Kent. Mr. JOSEPH LADDS, Architect, 4 Chapel Street, Bedford Row, London, W.C. Quantities not supplied.

	No. 1.	No. 2.
No. 1 Contract, for the shop complete; No. 2 Contract, for providing polished plate glass to lower panes of shop window.	£760 0 0	£12 0 0
Brett & Sons, St. Mary Cray	745 0 0	19 0 0
Baldwin, Bromley	682 0 0	13 0 0
Wright, Chesham	655 0 0	10 0 0
Wood, Chesham (accepted)	577 0 0	10 0 0

RAMSGATE.

For Erection of East Cliff Villas, Ramsgate. Mr. ALFRED R. PRY, Architect, London.

Duckett	£1,837 0 0
Paramor & Son	1,625 0 0
Martin	1,533 0 0
Newby Bros.	1,414 0 0

STAINLAND.

For Erection of Building at Stainland, near Halifax, comprising Mechanics' Institute, together with accommodation for Local and School Boards, and other public purposes. Messrs. LEEING & LEEING, Architects, Northgate Chambers, Halifax.

Accepted Tenders.

Normanton & Whiteley, Stainland, mason	£946 0 0
Park, Stainland, carpenter and joiner	480 0 0
Collier, Stainland, plasterer and slater	128 0 0
Naylor, Halifax, heating apparatus	94 0 0
Naylor, Halifax, plumber and glazier	80 0 0
Taylor & Parsons, Bradford, whitesmith	45 12 0
Collier, Stainland, painter	43 0 0
Total	£1,816 12 0
Total highest tenders	2,466 15 0

STALYBRIDGE.

For Building School at Hob Hill, Albert Square, Stalybridge. Mr. ALFRED CHORLTON, Architect, Stalybridge.

Messrs. Garside, Barnes & Co., Stalybridge (exclusive of gas fittings, heating apparatus, and closets).

	£1,483 0 0
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SUTTON.

For Forming New Streets, Sutton, near Alford, Lincolnshire, belonging to the Sutton Freehold Land Society. Mr. A. H. GOODALL, Architect and Surveyor. Quantities supplied.

Cordon, Nottingham	£903 9 0
Sherwin, Boston	698 0 0
Thompson & Sons, Louth	680 0 0
KIDD, Alford (accepted)	611 0 0

SWINDON.

For the Erection of a Baptist Chapel at Gorse Hill, near Swindon, Wilts. Mr. WILLIAM DREW, Architect and Surveyor, Swindon.

Wiltshire	£605 0 0
Colborne	555 10 0
Jackson	530 0 0
Henley	523 10 0
BARRETT (accepted)	522 8 0

WANSTEAD.

For Main Drainage and Sewage Disposal for the Wanstead Local Board of Health. Contracts 2 and 3. Mr. J. T. BRESSEY, Surveyor to the Board. Quantities supplied.

	Contract No. 2.	Contract No. 3.
Jackson, Leyton	£8,888 0 0	£11,111 0 0
Nowell & Robson, Kensington	6,970 0 0	5,152 0 0
Bell, Wood Green	6,930 11 8	5,873 7 10
Beadle Bros., Erith	6,914 17 0	4,997 6 6
Dickson, St. Albans	6,833 10 10	5,675 6 0
Cowdery & Sons, Gloucester	6,831 13 4	4,247 17 6
Stevenson, Chesterfield	6,278 0 0	4,451 0 0
Hill Bros., High Wycombe	6,103 2 7	4,100 10 11
J. W. & J. Neave, Stratford	5,779 15 4	4,990 1 6
Cooke & Co., Battersea	5,775 0 0	5,592 0 0
Rayner, Liverpool	5,751 16 2	5,906 15 2
McKenzie, Williams & Co., Finsbury	5,718 0 0	5,860 0 0
Bottoms Bros., Battersea	5,632 3 0	3,614 1 6
Smith, Chelsea	4,975 16 8	5,095 5 6
Surveyor's Estimate		10,473 0 0

WHITEHAVEN.

For Construction of Public Baths and Washhouses, Whitehaven, Cumberland. Mr. T. LEWIS BANKS, Architect, Lowther Street, Whitehaven, and 23 Finsbury Circus, London, E.C. Quantities by Mr. J. Sargeant.

Builders.

Glaister	£5,281 0 0
Cousins	5,273 16 1
Doloughan, Gilbech & Co.	5,114 0 0
Christopherson	4,540 0 0
McADAM (accepted)	4,368 14 0

Engineers.

Bushby	1,436 0 0
Bradford	1,315 0 0
Corbett	1,310 0 0
COCKBURN, Glasgow (accepted)	1,305 0 0

YORK.

For the Erection of House and Business Premises, 36 Coney Street, York. Mr. WILLIAM BROWN, Architect, York. Quantities by the Architect.

Accepted Tenders.

Lee, excavator and bricklayer.	
Clark, mason.	
Barry, carpenter and joiner.	
Hargraves, slater.	
Jennings, plasterer.	
Shanksmith, plumber and glazier.	
Dearlove & Dodd, ironfounder and smith.	
Bellerby, painter.	

BECKENHAM.

For Alterations and Additions to the Alexandra Schools, Penge, for the Beckenham School Board. Mr. JOHN LADDS, Architect, 4 Chapel Street, Bedford Row, London, W.C.
Quantities by Mr. Thos. Ladds, Surveyor, Tunbridge Wells.

	Contract 1.		Contract 2.		Contract 3.	Contract 4.	Contract 5.	Contract 6.	Total amount of Tenders.
	For Class-rooms to Boys' and Girls' Schools.	Foundations to same.	Additions to the Infants' School.	For Foundations to same.	Improved Lighting to the present Schools.	Sliding Partitions to present Schools.	For Covered Play-sheds.	For Tar-paving to Playgrounds.	
	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
Thos. W. Jones, Beckenham	1,938 9 8	132 16 8	798 8 6	104 17 10	190 2 2	122 15 9	123 8 0	257 15 0	3,666 0 0
Syme & Duncan, Beckenham	1,952 0 0	180 0 0	721 0 0	89 0 0	110 0 0	130 0 0	118 0 0	248 0 0	3,498 0 0
Messrs. Le Gassick, Streatham	1,895 0 0	125 10 0	800 0 0	—	105 10 0	115 0 0	185 0 0	259 0 0	3,435 0 0
Avis & Sons, Peckham	1,780 0 0	145 11 0	730 0 0	97 3 0	124 9 0	114 14 0	186 3 0	247 18 0	3,375 13 0
J. & C. Bowyer, Norwood	1,815 0 0	120 0 0	673 0 0	54 0 0	100 0 0	113 0 0	128 0 0	260 0 0	3,290 0 0
J. W. Bunning, Camberwell	1,799 15 11	116 14 9	742 3 0	80 0 0	89 19 8	95 1 3	118 0 0	247 15 6	3,289 9 0
Staines & Sons, Gt. Eastern Street, E.C. . . .	1,810 0 0	120 0 0	675 0 0	80 0 0	100 0 0	117 0 0	180 0 0	250 0 0	3,282 0 0
G. Parker, Peckham	1,670 0 0	125 0 0	646 0 0	90 0 0	90 0 0	120 0 0	120 0 0	250 0 0	3,111 0 0
John Bingham, Westerham	1,741 12 10	93 1 10	642 0 0	62 12 8	98 8 9	94 0 1	117 0 11	247 13 2	3,697 0 0
James Smith & Sons, South Norwood	1,583 0 0	105 0 0	695 0 0	71 0 0	69 0 0	88 0 0	121 0 0	255 0 0	2,987 0 0
Holliday & Greenwood, Loughboro' Junc. . . .	1,611 0 0	117 0 0	592 0 0	78 0 0	95 0 0	88 0 0	121 0 0	255 0 0	2,957 0 0
Holliday & Stuart, South Norwood	1,658 0 0	—	636 0 0	—	74 0 0	90 0 0	120 0 0	250 0 0	2,828 0 0
H. Ormsted, South Norwood	1,640 0 0	—	630 0 0	—	76 0 0	85 0 0	118 6 0	247 14 0	2,797 0 0
James Longley,* Crawley, Sussex	1,500 0 0	103 0 0	558 0 0	70 0 0	75 0 0	77 0 0	124 0 0	253 0 0	2,760 0 0

* LONGLEY (accepted).

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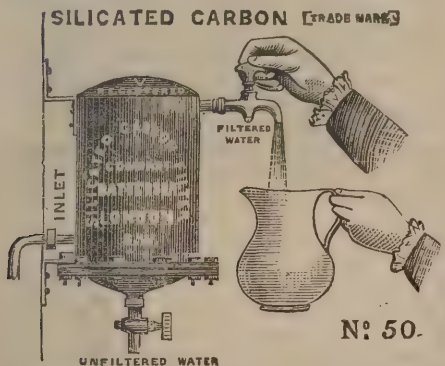
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PADDINGTON WORKS—13, 14, & 15 SOUTH WHARF, PADDINGTON, W.

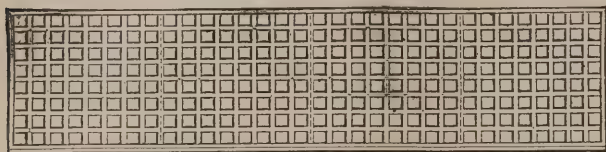
LINDSAY'S

IMPROVED PATENT

REVERSIBLE TREADS AND LANDINGS

FOR EVERY DESCRIPTION OF STAIRCASE.

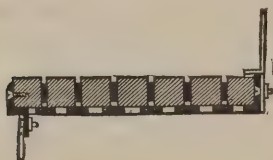
THIS Patent is an improvement on the well-known wooden block construction, and its speciality is that the wooden blocks in each Tread can be removed and transposed so many times that it is almost indestructible besides being noiseless.



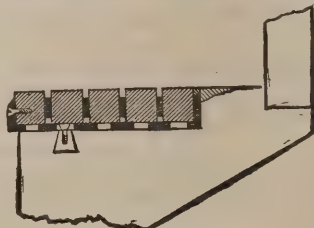
No. 1.—Plan of Tread showing Cube Pattern.

Each Tread is so constructed that the wooden blocks of which it is composed can be removed by taking off the brass or iron nosing of the tray, so that when the outer edge of the wood is worn, the blocks can be taken from the front and those next the riser (which will be quite intact) substituted. The worn blocks, after being reversed, are slid into the position next the riser. This at once gives the tread the appearance of being quite new, and ready for prolonged wear. When in their turn the nosing blocks again become worn, the same operation can be effected by transposing the unused blocks from the sides of the tread to the front, and so on until all are in turn utilised. Finally, when in the course of years the wood is worn out, the trays can be refilled at a very small cost; and if they should not require entire re-filling, can be re-nosed with new blocks for a few pence. Skilled labour is not required in removing or transposing the blocks. These advantages are so obvious that remark is superfluous, and the many years the Wooden-block Treads have proved their efficiency, places the durability of this construction beyond doubt. It has already been adopted by some of the leading Architects and Engineers. The Patentee generally uses Oak, Elm, or Teak, in these Treads, but, if an exceptionally durable Staircase is required, employs "Jarrah" (an Australian mahogany of extreme hardness), samples of which will be sent on application.

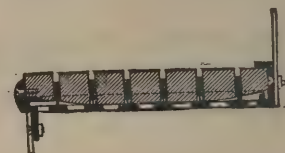
No. 3.—Section of Tread showing Iron Risers.



No. 6.—Sect. of Worn Stone Step nosed with Patent Tread.



No. 8.—Section of Tread reversed, the worn portion underneath, and the new face presented for traffic. In this case the original level is maintained by iron grids that fit into the channels on the underside.



These Treads can be fixed to Stringers of Wood or Iron, can be used for Spiral or Winding Staircases, and can be entirely removed without disturbing the Risers. The Trays which contain the wooden blocks can be made of either wood or cast iron, the latter being, of course, superior. In either case they are in themselves complete, and only require wood or iron stringers to make a finished staircase. If necessary they can be constructed with strong lugs to build into wall, and fix like ordinary stone steps, only being less than one quarter the weight. In this case the balusters are fixed in sockets cast on the outer edge of trays. Particulars to be obtained from the Patentee, at the Works.

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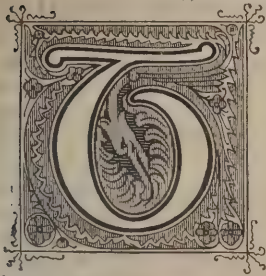
MORTAR MILLS, ENGINES, BOILERS, TRAVELLERS, ETC.

ESTIMATES ON APPLICATION TO THE OFFICE,

PADDINGTON IRON WORKS, 13, 14 & 15 SOUTH WHARF, W.

The Architect.

THE INTENDED COMPETITION FOR THE WAR OFFICE AND ADMIRALTY.



THE First Commissioner of Works having intimated in general terms the intention of the Government to institute a competition of architectural designs for the great building which is to be erected near Charing Cross to accommodate the War Office and the Admiralty, we may take it for granted that the arrangements on foot will

be regarded by the profession of architects throughout the country, not only with the great interest due to so great a contest, but with an interest altogether special and exceptional, arising out of the peculiar condition of the competition question at the moment, and, we may add, a somewhat critical state of the profession itself. In the remarks which we have to offer upon the subject we are, therefore, particularly anxious to be guided by those considerations which ought to govern all that is done in an important public enterprise at an important moment.

The critical state of the profession is this: Every year, for a long time, has been throwing into the field of architectural art in England generally, and of course in London, more especially, a much larger number than might be supposed of designers of the very highest class. Speaking academically, every one of these is competent—reserving only the point of age—to do all that is necessary to produce a most excellent work of art on a large scale. It is needless to observe that, at the same time, the demand for such advanced work is not equal to the supply. In fact the demand is small, and, so far as Government buildings go, it always will be small. We may even say, perhaps, that it is smaller than it used to be, on account of certain misunderstandings that have arisen between the representative men of the art and the representative men of public authority; and, what is worse, it is to be feared that the sentiments of our statesmen with regard to architectural display at the expense of the national purse are still advancing in an opposite direction to the views which are entertained by architects, not only on their own behalf professionally, but almost more on account of the liberal example set by other nations, and so far lost upon England. In a word, the feeling of leading politicians seems to be that magnificence in building may be left to those of the commonalty who choose to indulge in what is no doubt a commendable luxury, but that “the money of the taxpayers,” however freely spent upon the business that is transacted inside the Government offices, should not be lavished upon that grandeur of their appearance which is, or ought to be—or may be supposed to be—we scarcely know how to finish the sentence.

In these circumstances, what with the growing ambition of our designers and the paucity of opportunity for its exercise, the announcement of a national building on the grandest scale being in contemplation must necessarily influence the professional imagination and desire as they have never been before. There are literally hundreds of competent and able men all over the country who must already find themselves longing for the delight of the expected competition. To add to the excitement, there has just been established, with what appears to be universal assent, an important change in the principle of such contests. For the future the competitors are to expect their merits to be adjudicated upon by experts in the art, and not by proprietors only and amateurs. Fair play amongst themselves is to be the paramount consideration; and then the profit is to follow the lead of the fair play. Competition for the competitors is to be in one way or another the end of it all; and if it is not to be expected but that the disappointed will still be the dissatisfied, their dissatisfaction is no longer to be entitled to be expressed and discussed as in former times, far less to be received with the respect which is claimed to be due to the protest of an indignant majority.

Mr. SHAW-LEFEVRE is supposed to be at present engaged

in considering and weighing the comparative conveniences, and doubtless inconveniences, of two customary modes of competition. There is the recent precedent of the Law Courts, on the one hand, which affords an illustration of the system of limited competition; and on the other hand there are such instances as the Houses of Parliament and many other competitions since, conducted more or less satisfactorily on the open or unlimited plan. The one mode proceeds by first selecting a certain number of competitors, all of acknowledged skill, to whom the contest is then confined, with an understanding that the author of the most approved project shall be employed to carry it into execution; the other invites all who please to do so to submit their designs on an equal footing, obviously without any understanding beyond the engagement to pay certain sums of money as premiums for so many of the best. But there is a third mode which in effect is a new one, and which we may suppose to be also under consideration. Here there is a preliminary invitation to all the world to send in sketches only, or designs on a small scale of drawing and without elaboration of development; from these “sketches” a certain number of the best are selected (by expert adjudicators), and the authors of these become the competitors in a limited contest of fully completed “designs,” the author of the best of these being entitled, conditionally, to be the architect of the edifice. Perhaps we ought to say there is a fourth mode which may possibly be urged upon the attention of the Minister, and one which, so far as we know, is entirely a novelty, and indeed a purely theoretical and speculative proposal. We read in a contemporary the suggestion of a correspondent that there should be two competitions, applying separately to the two elements known and distinguished as the *plan* and the *artistic design*. The best possible interior arrangement is first to be arrived at without any regard at all to graceful effect; and then, upon this plan as an accepted and practical basis, a second and separate artistic competition is to take place, and the best design of effect chosen for execution. The proposer of this singular but theoretically sensible scheme (to some extent carried out, by the way, in the late contest at Glasgow) would have the prize of employment divided between the two authors of the best practical plan and best artistic effect respectively, each of whom would take charge of his own part of the work. To these four varieties of competition there is, we believe, no fifth to add; but there are three other ways of obtaining an architect. One is the old-fashioned way, namely, the appointment of a standing Government architect, as Sir ROBERT SMIRKE, for instance, was appointed to build the British Museum, and the Houses of Parliament also until the cry for competition caused him to be set aside. Sir JAMES PENNETHORNE was the last official of this kind, the Museum of Geology and the London University being his latest works. Another way would be to select from amongst the leading practitioners of the day someone who could command the confidence of everybody; a thing, in a word, not just now to be done. The last course of procedure to be mentioned, and one that has of late years been actually tried, as in the case of the Post Office at St. Martin's-le-Grand, and in the recent alterations of the Houses of Parliament, is the introduction of the ordinary Civil Service staff of architects belonging to Her Majesty's Office of Works, who are of course very capable men for their ordinary business, but may be supposed to be by no means anxious to step forward into the dangerous field of ambitious artistic enterprise. If our political administrators were to take the decision into their own hands, without reference to any other considerations than those which govern Treasury affairs as strict matter of business, this last course is probably the one that would be adopted with perfect confidence. The arrangement of a plan for the accommodation of the officials of the War Office and the Admiralty would very likely be done better by the experienced officials of the Office of Works than by any outsider whatever; and the composition of the architectural effect is a thing which the Cabinet itself, and even the House of Commons, might possibly not flinch from pronouncing to be scarcely worthy of the consideration of a practical people. Nay more, it is not to be forgotten that only a very short time has elapsed since the whole architectural profession were not a little scared by the rumour that these very feelings were to be acted upon with regard to the very enterprise now under discussion. Happily, however, better counsels seem to have prevailed; the outside world of art is once more to have the direction of a great national building, and the question is what steps shall

be taken in order to give the best effect to the undoubted desire of English architects as a body to do credit to the occasion.

Without wishing to go further at present than the professional press ought, we may be permitted to suggest that the almost universal opinion of practical architects and the architectural public would be all in favour of an unlimited competition of one kind or another as the first step. Perhaps it may be best to receive in this way nothing beyond the so-called "sketches" in the simplest form possible. Whether second editions of these in full development are really requisite or not is a serious question; perhaps it might be possible to turn the second competition in the direction of improving rather than developing the results of the first. But the chief difficulty, after all, is not the obtainment of a good design, but the realisation of the hopes of those young and inexperienced competitors—who often produce the best designs—when they expect, as they now will, to see the execution of the work entrusted to the winner, *coûte que coûte*.

THE GROSVENOR GALLERY.

THE Grosvenor Gallery proves this season more than ever a ground whereon the conflict of the styles is fought out. Mediævalism, naturalism, realism, idealism, and all the rest of the "isms," appear in pronounced development. Between Mr. WATTS and Mr. BURNE JONES on the one hand, and Mr. HERKOMER and Mr. JOHN COLLIER on the other, the various phases and vagaries of modern art find play, and from the hands of sufficiently competent exponents produce an assemblage of pictures that makes this summer exhibition, if not one of the best, yet certainly one of the most interesting that has been held in the gallery.

It may be a moot point whether, for the training of either the public taste or the artist's professional *morale*, the display of studio sketches and studies such as are admitted to the Grosvenor be advantageous or no. But there is no doubt that an exhibition gains interest of a special kind when it contains such things as, for example, the studies by Mr. WATTS, R.A., of the *Four Riders* (101 to 106), designs pregnant with fervid imagination that seems to struggle for expression through imperfectly responsive artistic means. The head of the *Hon. Mary Baring*, again, is merely an unfinished portrait study, at a stage of the work which is always instructive to students to note. Mr. WATTS also exhibits his sombre but noble *Knight*, familiar to visitors at Little Holland House, and a picture of a young girl lounging listlessly in an arm-chair at a window, weary of the *Rain that Raineth every Day*. The focus of the exhibition is, however, the finished design by Mr. BURNE JONES, called *The Wheel of Fortune*, to which the hangers have rightly given the central position on the long wall of the west gallery. The Fortune here is no flattering impersonation of caprice, but a grand woman of colossal proportions, swathed in iron-grey draperies, who turns the wheel of destiny with soft but resistless hand, and seems to regard with pity rather than disdain the figures of her unconscious slaves, as the fatal rotation brings each forward on the inevitable circuit. The care with which all artistic means of expression are by the painter used for the one end of the symbolic thought is very noteworthy. The colour is merely brown and grey, with flesh tints hardly removed from monochrome. The design is kept strong and emphatic: the helpless forms of king, poet, and beggar, admirably modelled nudes, detach from the great curve of the wheel on which they are bound, and yet fall into its significant lines, balanced as these are into compact composition by the upright figure of the Fortune. Exception has been taken to the absence of rebellion in the forms bound upon the wheel; there is no struggle against fate expressed in their aspect. But herein lies, to our thinking, part of the completeness of thought in this pictured "emblem." The aspirants of Fortune's favours rise hopefully, all unconscious of the irony that shall turn their progress downward at the moment of climax and success; and the face of Fortune meets their upward gaze with her unfathomable smile, the sorrow of which they apprehend not. A contemporary critic complains that the picture "is not cheerful company." Where would be the painter's fulfilment of purpose if the picture were joyous in appeal? Mr. BURNE JONES exhibits another composition of the *Hours*, as women in radiant apparel engaged in handiwork, seated six in a row—a pleasing design, glorious in

colour. Further, there is a portrait of a child (*Philip Comyns Carr*), a pathetic-faced boy, painted in woful colouring, all unlike the sweet tints of healthy childhood but yet irresistibly attractive. Of the same school of artistic interpretation is Miss PICKERING, who has, however, most affinity with Mr. SPENSER STANHOPE. Her large and elaborate illustration of the old Jewish plaint, "*By the waters of Babylon we sat down and wept*," does not fail for want of care. It is assiduously studied. Many of the figures—notably that of the girl cast prone upon the ground in agony of lamentation—are remarkable for thoroughly-understood form and depth of expression. But the mannerism which this earnest young artist has assimilated and made her own pervades this picture to its hurt. The lanky and languid forms, the drooping, melancholy heads and long extremities, when assembled in such numbers, produce a painful monotony and depression, not to be redeemed by the skilful management of colour in juxtaposition of isolated hues, which, if sombre, are rich and varied. Curiously enough, the most ambitious venture of another lady artist, Mrs. CARR HASTINGS, has fallen upon the same subject (156). In colour, a play upon golden apricot and silver, the picture is, as Mrs. HASTINGS' work always is, deliciously and decoratively right; but the study of the figure, though good in rhythmic line, is not up to the mark. Mr. MATTHEW HALE seemed at one time to essay a hybrid style which had affinities with the aims of the BURNE JONES group, but his showy and certainly clever picture of *Psyche before Venus*, with the somewhat crude nudity of the golden-maned goddess on her white marble throne, shows an attraction towards the more realistic pseudo-classicism of which M. WEGUELIN is the exponent, while the form of the cowering PSYCHE in the foreground has a mediæval pinch in its meagre attenuations. Mr. SPENSER STANHOPE himself sends a picture from the same myth, *Charon and Psyche*, not, however, a good example of his power. If we comment on the tragic expression and strange artificial colouring of Mr. DAVID CARR'S "queen's friend" *At the Door of La Force*, 1792, and mention two *nocturnes*—in *Blue and Silver* and in *Black and Gold*—by Mr. WHISTLER, the last, a very clever "impression" of fireworks on a moonless night in a garden crowded with spectators, we have finished with the more eccentric and exceptional kind of work with which the Grosvenor Gallery is identified.

Portraiture takes a chief place amongst the art which remains for notice, by far the largest section of the exhibition. Once again we are glad to welcome Mr. W. B. RICHMOND in the essentially distinguished style which at his best belongs to his work in this branch. Of his numerous contributions *Mrs. Mirless*, a bright-faced elderly lady in a bonnet, is perhaps the finest in *technique* and vivid embodiment of character; *Lady Mary Glyn*, in white satin against a gold coloured screen, the most elegant; and *Miss Nettie Davies*, a young girl in brown velvet lying in ungainly length on the shadowed grass, the least satisfactory in every respect. Mr. RICHMOND has this year a certain mode of painting his flesh surfaces with a light, dry brush, and forcing up the draperies by luscious impasto, which produces a brilliant effect. Flesh-painting is not the strong point of that strong artist, Mr. ALMA TADEMA, R.A.; but it must be allowed that the portrait of *His Excellency Count von Bylandt* shows some capital modelling and texture of vitality. *The Duchess of Cleveland* is extraordinarily emphatic, but about the most stern specimen of the treatment of age that we ever saw: not a softening or reverent touch is there, and the introduction of the abundant jewellery and bared throat (the artist's choice, we understand) accentuates the pictorial irony. Mr. MILLAIS, R.A., had a handsome subject in the present *Duchess of Westminster*, whose brilliant complexion and chestnut hair he makes yet more telling by robing the lady in black lace and silk, splendidly painted. But the arms are very coarse. The other portrait-picture, *Master Freeman*, is wholly unworthy the painter's fame. *For the Squire*, a tiny rustic maiden in orthodox cotton sun bonnet and frock, is rather full of sputter in the brush work, but delicious for character. The mingled awe and fearlessness in the blue eyes and solemn, dimpled little face, are given as only MILLAIS can give such a trait of childhood in our day. Mr. HERKOMER paints many portraits, not one of which we can honestly profess to admire, however pronounced in character and boldly painted. *Mrs. Stanford* is a libel on a lovely and refined type, all the more provoking from being in a certain way a likeness. *Herr Joachim* portrays the celebrated violinist with all the music taken out of head and hands, and the fiddle he clasps left like the sign-board of an

empty hostelry. It is an ungrateful task to set forth that Mr. HERKOMER seems more and more bent upon presenting the mere fleshly husk of the men and women who pose before his portrait-easel, and to eliminate from his characterisations all the finer touches of interpretive idealism which raise portraiture from an exhibition of clever handling or prosaic imitative skill into noble and thoughtful art. There is always a danger that a painter's own cleverness will prove his source of failure, a thought incident to consideration of other besides Mr. HERKOMER's work—Mr. HOLL's, for instance. We are still on the line of emphatic actual realism in portraiture when we look at Mr. JOHN COLLIER's *Three Sisters*, and at Mrs. COLLIER's excessively vivid and clever half-length, life-scale portrait of the *Artist at Work*. No two artists could work more in the same spirit than this painter-pair. Mr. COLLIER's *Pharaoh's Handmaidens* may be ethnologically correct; we will not pronounce; and the warm, dusky flesh of their busts and limbs is well modelled, but the picture as a whole cannot be considered either agreeable or refined. Refinement, in fact, is markedly absent from most of the figure work in the Grosvenor, with certain exceptions which we have already noted. It is not this quality which gives pleasantness to Mr. P. R. MORRIS's picturesque scene on the French coast, where fisher-girls, who have been attending their *First Communion* in unaccustomed finery of white muslins and shoes and stockings, tramp barefooted home along the wet sands, with draperies prudently held high and *chaussure* in hand. On the other side, it is a certain delicacy of feeling and style which gives charm to the work of Mr. HERBERT SCHMALZ, whose chief picture, a half-length figure of a girl waiting in a latticed chamber of some mountain castle for one who lingers yet—*How Long?* the title asks—is marked by much poetic consistency and thoroughly artistic handling.

To save space we must name together, regardless of incongruous juxtaposition, the following; Mr. HOLIDAY's *Dante and Beatrice*, in which the figure of the poet denied his lady's salutation is the best thing in the picture; by Mrs. JOPLING, a bright portraiture of *Ellen Terry* as *PORTIA* in the trial scene; a clever semi-decorative piece, in pale creamy tones, the head and bust of a dark-eyed Druidess carrying a green heap of *The Sacred Mistletoe*, set against a snowy background by Mr. BOUGHTON, A.R.A.; a delicately humorous bit of Dutch *genre*, wherein the minister acts as *Peace-maker* between a young "vrow" and her square-set partner, by the same artist; Mr. J. R. REID's crisp and characteristic glimpse of fisher-life, an old tar seated on a wall above the village spinning *The Yarn* to a group of children—an admirably sound bit of work; Mr. R. W. MACBETH's *Sheep Shearing* scene in a big rafted barn; a Capri idyll, in his curious blunted colour scale, by Mr. MACLAREN, of a girl playing with *The Pet Goat*; and certain poetic essays in the vein of Mr. WALTER CRANE, called *Art and Love*, and *Endymion* by Mr. E. BENSON. Lastly, we must dismiss regretfully with a word the forcible scenes of Venice life on the lagoons by Mr. W. H. BARTLETT.

Landscape is not the strong feature of the Grosvenor Gallery, and comes for the most part from artists who make their mark in the Academy. Mr. KEELEY HALSWELLE, for example, shows two capital specimens of his favourite rainy weather effects, one of which, *Royal Windsor*, is a striking and stately treatment of the massive pile seen over the shining river levels. Mr. ALFRED PARSONS brings his broad style into greater compactness and more tender truth than heretofore in the flower-filled spaces of a *Green Garden*, and the milky richness of a blossoming thorn set against a park side in all *The Gladness of May*. The relation between the whiteness of the tree and the whiteness of the luminous clouds above is a beautiful touch of subtle truth. From Italy come tasteful bits by Signor COSTA, some curious little literal pictures by TELEMACO SIGNORINI, a pastoral of the Campagna by Mr. CORBETT, Mr. GEORGE HOWARD's mosaic-like treatment of *The Vale of Mentone*, and Venetian studies by the new associate, Mr. E. J. GREGORY. Mr. H. MOORE has contributed a powerful study, *The Tide Race*, of tumultuous sapphire blue sea, and Mr. HOLLOWAY sets *The Old Wellesley* war-ship swinging on the water underneath a sky of silver blue and ragged shower clouds. We cannot close without a word of recognition for the great animal picture by Mr. J. T. NETTLESHIP, *Blind*. It is a pity that a passion for enormous scale, and a certain coarse unartist-like execution, tell against just appreciation of this as of other poems of animal life by this painter; for there is undoubted pathos and grand intent in his work, which

suggests the cartoons of JOHN TENNIEL "writ large." The subject here is a lion, a king of beasts, now old and quite blind, who has been hounded by a pack of wolves to the edge of a precipice, where, pausing, he feels with one paw the footless air ere plunging into the abyss. The subject is significant enough, and the treatment, apart from the technical faults indicated, has the intensity and strength of a poem by ROBERT BROWNING.

Lengthy as our notice of the gallery has run, we leave a large amount of interesting work, and all the water-colours, untouched. The sculpture may find review with that at the Academy. It implies no small compliment to the quality of the exhibition that we have found it singularly difficult to deal with it in anything like equal justice, for several reasons. There is a remarkable paucity of poor work, while there is little of supreme quality or style; the scale runs on a medium average, which has sent the numbers of admissions up; and the subjects and modes of treatment are so diverse as to preclude the possibility of selecting a few typical examples for comment which may cover the many. It is certainly, on the whole, an encouraging fact that a second open exhibition should, concurrently with the Academy, bring forward so much that is excellent, fresh, and vigorous. But the encouragement is somewhat marred by another consideration—namely, that so many painters now are given welcome at the Grosvenor Gallery who have ample and sure exhibition ground at Burlington House. This point came up for discussion some years ago, when the late D. G. ROSSETTI expressed his judgment against the desirability of offering in a new institution fresh opportunity to Royal Academicians for occupying space to the exclusion of men outside the pale. We shall not inflict the controversy again upon our readers, but may permit ourselves the closing remark that the Grosvenor Gallery will continue best to justify its existence by opening its doors to the worthiest and strongest art that has not found recognition within the Academy, and more especially by bringing forward more of the pictorial design applied to decorative uses, of which this exhibition shows lamentably little sign.

THE PARIS SALON.

THE remark of a French critic on the Salon of 1883 is that the contributions of foreign artists are remarkable, and, he added, *nous n'avons qu'à bien nous tenir*. On entering the square Salon No. XII., we turn to the right, and are attracted by the delicacy of colouring and luminous tone of FREDERICK UHDE's *Joueur d'Orgue*. The scene is laid in a Dutch village. The announcement that an organ-player has arrived induces some eight or ten young girls to rush out of their school into the paved street, along one side of which the village houses are built. One house on the right recedes, and is wainscotted in black wood; thus the figure of a young girl in pale red is well thrown out. She knits tranquilly while her elder sister peels potatoes, which are cast into a yellow pipkin on a low wooden table in the foreground. The pale pinks, blues, and greys of the girls' frocks, the delicacy of their flesh tints, recall work of the early Italian masters. We are still in the country when we glance at the picture of M. VAN LEEMPUTTEN, who shows us an autumn morning before the sun has dispersed the soft haze which casts a veil of lovely grey-blue over the downs on which sheep have spent the night. Their shadows are projected on the short grass, which they have in some places nibbled away, thus revealing patches of yellow, loamy earth. A few inches above this is a clever little work by M. G. DE VUILLEFROY, *Relancé*, which may be translated, harriers breaking cover. An old hound has hit on the scent; one behind him cannot make it; four or five rush on prepared to follow the leader. They have come through a copse and have only got the scent in an open in the glade. Behind the harriers is the dense wood, from which the pack have emerged; through a break in the foliage a lovely bit of sky appears. Crossing the Salle XII., we are opposite M. A. N. MOROT's *Crucifixion*. It will be remembered that he carried off the Prix du Salon two seasons ago by his *Samaritan*. M. MOROT has treated the subject in a novel and startling manner. The torso of the SAVIOUR is finely rendered; the head reposes on the "tau" cross with an expression more suggestive of sleep than of death; the right arm is bound by cords over the wood of the cross. The colouring of the flesh is that of a man in robust health. The

position of the legs is displeasing, yet the figure is anatomically perfect, and powerfully rendered. At the foot of the cross is the inscription, "Rex Judæorum."

From the square Salle, turning to the right, we come to M. YON's *Rafale*. A storm is gathering from the north; already the wind sweeps across the shrubby downs which encircle the bay and ruffles the upper surface of the dark green sea, not yet lashed to fury by its force; a couple of ponies put out to graze on what stunted herbage they can find, shiver at its approach. The white one turns its quarters to the wind; its companion, a brown pony with a white tail, faces the storm, its shaggy mane blown over its head by the wind. A more awful bank of storm-clouds than fill the sky could scarcely be depicted. M. BOUGUEREAU, president of the jury, member of the Institute, and master of faultless symmetry and irreproachable draughtsmanship, contributes an *Alma Parens* and *La Nuit*. The former is a classic personage, crowned with flowers, on whose lap and around whose throne cluster, in every variety of attitude, several infants. The nude figures are perfect, the flesh tints admirable in softness. Spite the undoubted merits of the picture, we cross Salle XVIII. to contemplate *La Nuit* by the same master. Partly veiled in black, Night is about to fly as Morn appears. She is very beautiful in modelling, her pose graceful, and her contour faultless. With one arm lifted to her brow, she shades her eyes from the dawning light; with her left hand she grasps her veil behind her head.

Passing M. BOUDIN's *Harbour* (roughly sketched, a line of fishing-smacks, in excellent perspective, on the right, seen in the soft yellow light of departing day on a sea of silver-grey), we reach M. BONNAT's magnificent portrait of the United States Minister, Mr. MORTON. He stands against a background of deep brown, his right hand, firmly closed, resting on his hip; the left leans on the handle of a stick, which, however, by no means supports his well-knit and active frame. The head indicates firm resolve and steadiness of purpose. The thin lips are compressed. The grey hair is sparse, and lies flat on the well-formed head. There is truth, given with searching care in the portrait, which startles by its intense reality if it does not fascinate by its charm.

M. BONNAT also sends a portrait of a lady in purple velvet, relieved by pearls. The lady's features are finely chiselled; looking at her we recall the remark of the *savant* AMPÈRE, the most absent of men, who on seeing Princess BELGIOIOSO for the first time remarked, "How beautiful that woman must have been when she was alive."

The picture contributed by M. BASTIEN LEPAGE has already been described in *The Architect*. Nothing can be more simple than its subject—a low hedge, on which a young washer-girl has stretched a violet handkerchief to dry, separates her parents' garden from that of her neighbour, the village smith, who wishes to ask her to be his wife, but does not in the least know how to put the crucial question, which the girl instinctively guesses, and turns her head shyly away. In the distance are the paternal cottages from which the respective gardens slope. Around the lovers are the neglected flowers, running untrained at their own sweet will over the ground, and in the rear is a field of turnips. The picture is an idyll. We wish there were less violet tone in the foreground; with that reserve this is quite one of M. BASTIEN LEPAGE's most characteristic works. His object has been to render the poetry of rustic life as it exists in a distant province, far removed from city influence, and this sentiment is expressed in *L'Amour du Village*, which he painted in his mother's home at Damvilliers, Lorraine.

On the right on entering Salle XX. is a gem by M. JULES BRETON, who himself kindly explained to us that his lovers were not quarrelling, but, on the contrary, *s'entendaient parfaitement*. A stream, turned to gold by the gleaming sun of early morning, separates the shepherd-boy, who has more pluck than BASTIEN LEPAGE's village smith, and speaks boldly across the water to his love, whose business, it would appear, is to look after some sheep. Unheeding her charge, she leans on her crook, and answers her wooer with more defiance in her pose than might in future years prove conducive to the peace of the *ménage*. We accept M. JULES BRETON's word that an *entente cordiale* exists betwixt the parties. What is indisputable in the scene is its poetic beauty and the glory of the golden light with which it is illuminated, and its indefinable charm.

In the same Salle, conceived in a very different tone, is his *L'Arc-en-ciel*. In this picture M. LE BRETON faces the difficulty of throwing a rainbow across a storm-laden sky.

A peasant woman, her features worn and thin, her figure wrapped in a poor shawl, is returning home on a donkey led by her son, a fine young lad, bare to the knee, who attracts her attention to the "bow set in the cloud." The road they follow, wet and miry, traverses a plain covered by gorse, now red with autumn tints. The whole landscape is in half-light, and the work is attractive in its weird sadness.

M. RICHARD BERGH's *Portrait of M. K.*, whose *incognito* we respect, is remarkably clever. The artist is in his studio, seated crosswise on an oaken settle; his suit of velveteen is innocent of paint-spots; he looks at you with the keen glance of an artist; behind him is a prosaic iron stove, and near him a jar of *grès*, in which he has arranged his brushes ready for work. Truth, power, and life are in this admirable likeness. As beautiful here as when we last saw the portrait at the Mirlitons is M. CABANEL's *Portrait of Madame Henri Couve*. There are depths of poetic sentiment in those large liquid eyes, overshadowed by darkly-pencilled eyebrows; in the mystic smile there is a quasi DA VINCI expression. The flesh-tones of the finely-moulded bust convey the impression of rare delicacy of colour, set off perhaps by the black lace which fringes the low-cut bodice and the Spanish mantilla gracefully falling on the right arm. In M. CABANEL's portrait of *Madame H.* we have an aged lady, whose snow-white hair forms a coronal which adds dignity to her appearance. She is clad in sables, and wears an antique jewel on her neck. The countenance indicates unswerving will, and is evidently that of one accustomed to command.

M. CAZIN's rendering of the story of JUDITH is novel and clever. We have before us a vast extent of country laid waste by the enemy. JUDITH, attended by her handmaid, has quitted the strongly-fortified city, and is about to seek for HOLOFERNES. A group of men on the right, in the immediate foreground, aware of her purpose, watch her with enthusiastic admiration. Some dead bodies lie to the left, among these a living infant in the arms of its dead mother. The story may not be evident to everyone, but there is a charm about the work, and the delicate colouring attracts and fascinates. M. BASTIEN LEPAGE and M. CAZIN belong to the vanguard of the young French school. M. CLAIRIN paints Madame KRAUSS as the genius of tragedy. M. CLAYS, with his accustomed *couleur locale*, gives a Dutch harbour filled by shipping. The sails of the brig at anchor hang lazily, and a small boat is making its way across the still silvery water to the vessel. The shore on the right is marked by windmills, now still in the summer evening. M. CLAYS is a master in his line; his ships are sailor's ships, and defy even a sailor's criticism. M. COR's *Portrait of Ernest T.* is excellent. The child, in a suit of brown velvet, stands with one hand thrust in his leather belt, while the other rests on a stick as tall as himself. The chiselling of the child's features, the light and shadows on the dimpled cheeks, the light of the dark eye, intensified in tone by the long eyelash, show the master's hand. The child stands, feet apart, on a carpet of deep red, a dark curtain in rear of the figure. *Cairo*, as painted by M. THEODORE FRÈRE, from the northern side of the city, was indeed worth the forced cavalry march to save. The turrets and cupolas, in evening light against a sky of ethereal grey, create a lovely outline. Some camels and their attendants rest in the plain without before entering the city. The sun is setting. They seem dark against the luminous atmosphere. Spite of criticism we admire the picture immensely. M. FLAMENG has *le courage de ses opinions*, and although we confess to have seldom seen the extraordinary effect of roseate light he has thrown on the beach at low tide at Saint Vaast la Hogue, we consider it within the range of possibility and very beautiful; especially good are the boat lying on the beach in the foreground and the broken rocks partially covered by sea-weed.

M. GIDE's clean and amusing picture of English and other tourists crowding round the easel of an unfortunate artist engaged in reproducing the *Galerie de Henri III.* in the palace at Fontainebleau, was described when that picture was exhibited at the International Exhibition of last winter. We therefore pass to one of the best works of the Salon, to which, from the extreme sobriety of its tone and the perfect harmony of its colouring, it will be difficult to do justice in a few words. We refer to the *Bureau de Bienfaisance*, by M. GERVEX. We have before us the inner office of a Mont de Piété; light comes from the rear, because of a large window which fills an arched recess. The official who assesses the value of the property submitted to his inspection is separated from us by a

glazed partition, at an open pane of which stands now an ancient gentlewoman, attired in the plain gown, the cashmere shawl, and gathered bonnet of fifty years back. By her side, and nearest to us on the extreme right, is a *gardien*, who controls the transactions of the day. A poor old woman carrying a sick child awaits her turn. In the middle foreground stands an admirable figure of a young girl of fifteen years, on whose golden hair falls strong light from above, who reads the list of articles she carries in a basket; and on the extreme left is the touching figure of a workman's wife and her child. It is evidently their first visit to a Mont de Piété. There is nothing exaggerated or theatrical in the demeanour or appearance of the poor waiting at the *guichet*. The picture is one of everyday Paris life, admirable in composition, tone, and style. M. GERVEX's portrait of the daughter of the Belgian Ambassador proves that his talent is many-sided. Tall and fair, the young *aristocrate* stands in her ball dress waiting for her carriage; the white tulle of her dress and the white satin of her train are separated by a wreath of delicately-tinted flowers. The figure is graceful and the pose natural. M. JUNDT, the veteran master, enchants as in days gone by. He takes us always to the country in fresh fair spring-tide. The gable end of a large farmhouse is flecked by the radiant beams of the rising sun; the young girl of the house has risen betimes, and washes her wooden tub in a stone tank overgrown by roses and mosses and all manner of greenery. The tank is supplied by a stream silvery in the light of the rising sun. The girl watches a cow and its calf lapping the cool clear water. The animals are up to their knees in the tall grasses, meadow sweet, and wild thyme which grow in rank luxuriance around them. The place is picturesque, and may be somewhat damp, for it lies at the foot of a wooded hill. The path beneath the trees, to its summit, is discernible to the right. This is a lovely work, true to nature and nature's poetry, drawn *con amore* by one of her truest exponents.

M. HENNER gives us a young girl fresh from her bath, who has thrown herself on the ground to enjoy in the silence of perfect solitude a black-lettered tome she intently studies. Perhaps the exquisitely-moulded limbs are of an unearthly tone of ivory white, which fault, if it be one, their extraordinary beauty more than redeems. Her face is partly thrown into half light by the magnificent *chevelure dorée* which overshadows it. The lower extremities are partially sunk among the grasses which cover the ground. M. HENNER's *Religieuse* is simply the profile of a young nun, whose beautiful features are rendered in a delicate but more healthy tone than those of *La femme qui lit*. With surprising courage M. HENNER binds the white linen band across her forehead and surrounds her throat with a line of equally dead-white linen, from her head falls a veil of sable darkness. It is a triumph of careful and exquisite work, equally beautiful in *modèle* as in technique.

Sans dot takes us to the country, in the vicinity of Poissy, we fancy, where dwells its author, Mr. DANIEL RIDGWAY KNIGHT. The marriage procession, preceded by the children of the family, crosses, by a raised pathway, a broad meadow; the bride, with her groom, the parents and friends two by two, as is the custom in French country life. In the foreground, having gathered a heavy load of produce in a stained and coarse cloth, stands a young girl, strong and healthy, and by no means devoid of personal attraction. She watches, with tearful eyes, the triumph of her neighbour and class mate, who has carried off the best *parti* in the village, no less a personage than the grocer himself; and she, poor child, *Sans dot*, can she aspire to so great an honour? The country is rendered with the delicacy, fidelity, and true sentiment which ever mark the productions of Mr. KNIGHT's brush.

We close these notes, jotted down on varnishing day, by drawing attention to the *clou* of the whole Salon, a work of extraordinary merit, executed by an artist who has scarcely attained his twenty-second year. M. ROCHEGROSSE has selected a passage of HOMER for the subject of his work, which covers a canvas some 5 mètres in height by 5. At the summit of a flight of steps outside the walls of Troy stands ULYSSES, who orders the execution of the infant Prince Royal ASTYANAX. Greek warriors have snatched the child from his mother's arms. One among them holds the infant, who looks towards its mother, and is about to precipitate it over the wall. The mother struggles with fierce energy in the arms of three warriors, who evidently exert their utmost force to keep her prisoner. Her robe of pale pink, magnificently embroidered, is torn by the convulsive movements of her frame, endowed

for the moment by superhuman strength. The corner-stone of the stairs is covered by blood, for on it the heads of several victims have been decapitated; they lie in a ghastly pile at its base. Some corpses are in the foreground.

The picture, it must be remembered, is the work of a young artist. It is not without faults, but it is one of considerable power, and denotes genius of no ordinary calibre. Very sincerely do we trust that a rumour which has reached us may be verified, and that M. ROCHEGROSSE may carry off the *premier prix du Salon*.

THE BIRMINGHAM BUILDING TRADES EXHIBITION.

FOR the second time an exhibition of this character, which closely follows the lines of those annually held at the Agricultural Hall, has been essayed in the Midland metropolis, this time under the sole management of Mr. SHRAPNEL, who we had recently to compliment on the success he achieved at that held at the Islington hall. In comparing the present display with that held at Birmingham last year, we find the exhibits exceed those of the previous exhibition by about one-fourth, many of them, too, being extensive both as regards size and number of articles shown. Machinery in motion is in much greater force than on the former occasion, the firms of PIGGOTT & Co. and TANGYE BROTHERS standing prominently forward in this industry; and it is only fair to add that there is little in connection with the building trades that does not find a representative here, though the display of indoor appliances largely outnumber those for exterior use. The exhibition was opened in Bingley Hall on Monday last by the Mayor of Birmingham, Mr. WHITE, who in the course of his speech alluded to the fact that their town may claim to be the parent of the modern exhibitions, as it was in that same hall in the year 1849, and consequently two years prior to the great International Exhibition of 1851, that the first exhibition, which, if we remember rightly, was termed "An Exposition of Birmingham Manufactures," was held. But, notwithstanding the fact before mentioned, it is none the less true that the "hardware village" has not taken "kindly," generally speaking, to exhibitions of a miscellaneous character; yet there is scarcely a manufacturing town and district in the kingdom that can lay claim to possessing so many advantages for such purposes did her manufacturers think proper to put forth their strength in those directions, but they appear to prefer patronising exhibitions at a distance than to displaying their goods at home. There may perhaps be good reason in their opinion for this indifference, but if the exhibition recently opened for the second time is continued annually, as we have good reason to believe it will, the increase in the number of exhibits that has taken place over the last year's show will no doubt continue to extend itself, as it has done in London, and Birmingham manufacturers will find it necessary to patronise an exhibition in their midst if only to maintain their own prestige.

There is every probability that the undertaking will prove a success, and in the hands of such an enterprising *entrepreneur* it is not likely to lack good management. It is to remain open for one month, which will give ample time for the denizens in the densely-populated district around the town (and who are naturally fond of sight-seeing) to visit the hall.

Messrs. HODKINSON & CLARKE, "at home," though always attractive wherever seen as regards their exhibits, are in great force. Beyond the pretty structure that has been so much admired at the Agricultural Hall in London, they have a second plain oblong building containing several windows, which enables them to show their new festoon spring blinds of Madras muslin to much greater advantage than we recently saw them at the Agricultural Hall, and should materially assist them in effecting sales. Turning to another branch of their manufactures, a variety of "lifts" are shown that will bear favourable comparison with those of most other makers, and they appear as good adepts in the making of school furniture as in any other of the branches to which they turn their attention. Their new registered school desk and seat, with back, is a veritable improvement on those that have come under our notice. This appliance, which consists of a form and desk, with flat or sloping fixed top on iron standards, as now used in most schools for scholars and as seats for meetings, has in addition an iron upright, pivoted on an axis to the legs of the seat at each end, supporting a back of comfortable form, which for

meetings can be easily reversed, in which case the audience sit with their backs to the desk or table, the latter forming a ready means for taking notes, &c., to the next row behind them.

Mr. GEORGE JENNINGS, of Stangate, Lambeth, occupies a very prominent position, and has a large and varied exhibit. A feature that cannot well be missed by anyone visiting the building is his display of urinals; in fact, it is open to doubt if they have not been made too prominent a portion of the collection. They are shown in various qualities, from the common slate one for street use, to others of a highly ornamental character. The latter have gold ornamental and lipped basins, which tend to prevent down-dripping, and they are made with a back outlet of good size, that will carry off any small pieces of foreign matter that may be thrown into the basin, instead of its lying about, as is often the case with the grating outlet. The urinals are fitted with Mr. JENNINGS' patent syphon-flushing arrangement, which automatically discharges a given quantity of water at periodical times (according to the rate at which the water is allowed to flow into the flushing tank), which has greater cleansing powers than the constant flow of a small stream, and will save water also. The collection of closets comprises all those with which the name of the firm have become associated, and that have been fully described in the columns of *The Architect* on previous occasions. We have the patent earthenware valve closet and trap, with ventilating valve and regulating service valve. The patent improved Bramah valve closet and trap, with waste-preventing arrangement, and the "Trapless" valve closet, the whole—including the portion containing the pull and valve—being made in one entire piece of earthenware. The firm also exhibit in connection with this department an improved stoneware ventilating drain and cesspool trap, for fixing at the point of junction with cesspool or sewer, and it appears well calculated to arrest the escape of any sewer gas into the house drains. Lavatories, also, form an important feature in Mr. JENNINGS' display. These, too, comprise various qualities. We have the simple one on cast-iron standards for school use, and others most sumptuously mounted, both as regards the earthenware and cabinet work. An excellent improvement has recently been introduced by the firm to the "tip-up" basins. This consists in allowing them to be taken out for cleaning instead of (as now) making them a fixture, at least so far as the powers of a household go in removing them. By turning the basin up to a certain angle it can be withdrawn, the sockets and pivots being arranged for this purpose, but it can only be done at the one particular angle, and the ordinary tipping up after use is not likely to disturb the basin from the axis on which it rests. A variety of valves, stand-posts, &c., supplement the exhibit, and there are a collection of slop sinks, which, as our readers know, is an appliance on which Mr. JENNINGS has expended much thought. A complete bath-room suite, with improved anti-percussion valves, is another notable feature, and several other things, such as drawn-lead traps and bends, plumbers' brass work, &c., are added. The firm exhibit, in addition, their new heating and ventilating apparatus, adapted for buildings of all kinds, consisting of a cylindrical stove containing a number of vertical tubes of small diameter. Fresh air is introduced from the outer atmosphere, and passes into the apartment through the tubes mentioned, the heating medium, which may be gas or other fuel according to circumstances, being conveyed to the cylinder where it circulates around the vertical tubes. As a simple and effective appliance combining great heating power, we commend it to the notice of the profession. One of Mr. JENNINGS' newest additions to his already extensive business is shown here as a leading department, and consists of a collection of terra-cotta work, indoor and window dressings, string courses, chimney-pots, vases, &c., as well as stoneware sanitary pipes and the many other items included in the term of sanitary ware. The exhibit also comprises the new appliances connected with electric communications, burglar alarms recently invented and patented by the firm, which were described in *The Architect* a short time since.

A new system of ventilation, adapted to all kinds of buildings from a stable to a mansion, or from a weaving shed to an artist's studio, is shown by Mr. T. HARCOURT THOMPSON, of Victoria Buildings, Deansgate, Manchester, and, we understand, is already being largely adopted by architects around the district we have named, both for domestic and manufacturing buildings. To illustrate his system clearly Mr. THOMPSON shows a section of a two-storey house from

15 to 20 feet high, besides smaller models of large buildings, that take to pieces and show the arrangement from basement to roof, between the floorings, &c. To introduce the reader at once to the means employed we have only to say that Mr. THOMPSON uses a ventilating ridge, which becomes his exhaust, and consequently enables him to dispense with cowls of any kind, thereby reducing cost and obviating all fear of the appliance getting out of order. Mr. THOMPSON argues that every house must have a ridge, and in the same breath he says, then why not a ventilating ridge? This ridge can be supplied at a cost little over that of the ordinary one, and in any design to suit different styles of buildings. It is, of course, necessary to carry tubes or pipes from each apartment to terminate at the ridge, and the inventor maintains that he can apply the ridge and its connections to old houses effectually, though there is no doubt that to carry it out in its entirety it should be built up with the house itself. The admission of fresh air is provided for by means of sliding grids fixed in the walls in the usual manner, the use of these being optional. In the case of manufacturing premises, where much dust is constantly arising from the nature of the processes employed, the grids can be inserted in the floor, thus producing a direct upward draught; and in the case of domestic or even manufacturing rooms, where a uniform temperature is necessary to be maintained, an ornamental ventilator is actuated by a column of mercury or small thermometer with a counterbalance. By a simple arrangement the thermometer can be set to any required degree, and as the temperature of the room rises or falls, so will the valve be opened or closed. Such is Mr. THOMPSON's system, which, divested of all its details, leaves the ventilating ridge as the novel feature in his arrangement. If it can be proved in practice that this ridge will practically effect all that the numerous cowl ventilators attempt to do, then the question of ventilation becomes considerably simplified, and we dispense with a host of ugly protuberances now rising from our house-tops. Mr. THOMPSON has published a well-defined catalogue, with illustrations of the various arrangements of applying his system, and, from the testimony in its favour, we augur well for its future.

Mr. HENRY BASSANT, of Wells Street, Oxford Street, London, makes the best display of parqueterie in the exhibition, but the firms showing this decorative substance are but few. Mr. BASSANT's display is not so large as that we recently saw at the Agricultural Hall; still we have the quality, if it is deficient in quantity. Mr. BASSANT's designs are always good, and he maintains his ability to fix his work to any existing floor without the liability of its curling up, a matter of no small moment in such work. His borders shown here evince great taste in the manipulation of the woods, which comprise oak, walnut, sycamore, and mahogany. Teak is also brought into requisition, and is ingeniously worked up into designs to harmonise with the new style of decoration. Although confining himself here to floorings, it is almost needless to add that dados enter largely into his ordinary output, in which the lighter-coloured wood, sycamore, is more likely to retain its pristine appearance than when used as a flooring board.

The Patent Victoria Stone Company, Stratford, Essex, and Groby Quarries, near Leicester, make an imposing display of their Victoria stone pavement, &c. A broad flight of steps forms the central object, and several vases and other ornamental articles are ranged at the sides, other specimens being tastefully arranged on parts of the stand. Pieces of the stone are exhibited that have been in wear in London, for five and eleven years respectively, which show how hard and tenacious the material is. About sixty miles of this speciality has been laid down in the metropolis by the company for different London vestries. Its capabilities of undergoing the ordeal of the chisel are shown by a specimen that has been so worked, and it would appear to be equally well adapted for that class of work as a natural stone. A bold window head is another of the articles shown, also a mullion and sill, and specimens of coping.

The St. Pancras Iron Work Company, London, content themselves with but a very small exhibit, confining it to a model of a five-stall stable and loose box, fitted up with their patent safety fittings, paving, &c. The model is about 4 feet long by 20 inches wide, and is a fine piece of workmanship; but in justice to the company we must add that, making all allowances for the time and care generally expended upon a model for exhibition, their manufactures of this class of work lose nothing in comparison with their tiny representative in

Bingley Hall. They also exhibit a specimen of their patent wrought-iron sash bar.

Messrs. HAYWARD BROS. & ECKSTEIN, 187 Union Street, Borough, S.E., have also followed the exhibition to Birmingham with their patent semi-prism lights, ventilators, &c. The position they have taken up is by no means the most prominent in the hall; but, for reasons given below, it enables them so to display their goods as to convince all doubters—if any such there be—of the exceptional practical utility of their pavement lights. The stand is situated under the gallery and adjoining the outer wall, and, the sides being closed in, it very much resembles an ordinary basement, and would be comparatively dark; but the introduction of one of their patent semi-prism lights into the pavement outside admits such a flood of light, that one would think could only be produced by the aid of powerful silvered-glass reflectors. It is needless, however, to mention that no such assistance as this is brought into play or required, the secret of this remarkable illumination lying solely in the properties the semi-prism possesses of receiving and throwing forward or directing the daylight to the utmost possible advantage. The firm show them in a great variety of sizes and shapes, not the least useful of their adaptations being the coal plates which, with a few perforations, render them ventilators as well as illuminators. Their chequered glass lights for inside floor work are well worth attention, as they give a firm foothold and have a pleasing appearance, and are being very largely adopted. A staircase, with the treads and risers made up entirely of the lenses, is another of the many purposes for which they are suitable. The usual good assortment of HAYWARD'S Sheringham ventilator (inlet), and BOYLE'S patent mica flap ventilator (outlet), in a variety of fancy patterns, brass and enamelled fronts, together with specimens of the "semi-prism," and other lenses, including the huge blocks of glass for roadway lights, make up this interesting exhibit.

The entries in the art tile department are not so numerous as we should like to have seen, but considering that Messrs. CRAVEN, DUNNILL, & Co., of Ironbridge, Shropshire, have taken a considerable space, it is a sufficient guarantee that quality in this class of decoration is well represented. They have sent a choice assortment of their varied manufactures, which their representative has arranged with considerable taste. The back of the stand is covered with different classes of work divided into sections, each section having written over it in black and gold letters the purposes for which they are specially suitable. The hand-painted tiles are *recherché*; a group depicting a harvest scene is very rich, and beautifully executed, and meets with universal approbation. Then there are sets representing the months of the year, the seasons, animals, and cartoons from nursery rhymes. Another specimen we cannot pass over is one of a pair of panels, as fitted in stove grates, not that it would not, however, be equally appreciated for many other purposes. Though words cannot do it justice, we may mention that the design consists of a passion flower exquisitely wrought in raised gold, with leaves in dead pale blue on an enamelled cobalt ground, not the least salient feature being that it is carried out with such natural grace. Encaustic, geometrical, and enamelled glazed tiles are also shown here in endless variety. A new feature in this section is a mottled or cloudy appearance given to the enamelled tiles, which is attractive. Ceramic mosaics is another important branch of this firm's business, creditable specimens of which are also exhibited.

Messrs. CRAVEN, DUNNILL & Co. had some new designs in wall tiles for this exhibition, the completion of which, however, has been unavoidably delayed; but they will be finished in a day or so, and we hope to describe them in a future number.

Of the exhibits of horticultural buildings Mr. HENRY HOPE undoubtedly has the pre-eminence; in fact he stands unrivalled, no other town, as far as we are aware, excepting the Midland metropolis, where his works are situated, turning out this description of work with so many important features. It is needless for us to point out the specialities of this firm's work, they being too well known and appreciated; but we may mention that the buildings are of metallic construction, iron and copper being only used, which at least gives them a very light and elegant appearance, while nothing can be stronger or more durable. Mr. HOPE has taken a prominent and roomy position, and shows a metallic vinery complete, a bay of a conservatory, as erected for Mr. MARMADUKE FOX, Mirfield,

Yorks, and a variety of different patterns of casements and frames. The latter possess important advantages; they are made of solid rolled iron, are perfectly wind and waterproof, and guaranteed to fit thoroughly. Some are shown of a very strong character, being hung on gun-metal hinges, and fitted with malleable iron regulating stay-bar and fasteners. A specimen or two of boilers and heating apparatus renders the exhibit complete, and a number of photographs of work executed gives the visitor an idea of the extent of this firm's business.

Mr. J. E. ELLISON, Victoria Square, Leeds, contributes a useful collection of ventilating apparatus, comprising his patent conical ventilators, patent conical perforated bricks and air-grates, patent radiator ventilators, and STEVENS'S exhaust ventilators. The "Conical" and "Radiator" ventilators made by Mr. ELLISON have attained to great notoriety, and though their important features have been described on previous occasions in *The Architect*, we think a few words upon their most salient points will not be out of place, on the principle that a good article can scarcely be too highly praised or made too public. The principle of the "Conical" ventilator consists in the pipes or apertures in air-bricks and grates being made with conical-shaped openings, tapering large to the inside, by which means—no matter what force of wind may be outside—no draught is perceptible; and the way this is demonstrated at the stand, by placing the nose of a pair of bellows in the narrow end and pumping air as hard as you please, is a very practical test. The "Radiator" acts somewhat similarly, but is more suitable for fixing at various heights in rooms, halls, &c. It is composed of a flat disc having behind divisions placed diagonally which slide in and out of a box fixed in the wall, the result being that the air is dispersed in all directions, and likewise without any draught being experienced.

The Pennycook Patent Glazing and Engineering Company show their system of dry glazing, the merits of which are superior to anything exhibited in this class, and of the various systems of glazing without putty now in the market it is, we believe, the most perfect. It is equally useful for flat or curved work, and the exhibit consists of a house with span roof, one side of which is flat, the other arched. Amongst the main features, which have already been pointed out in our columns, may be mentioned that the breakage of panes from expansion, contraction, or vibration is reduced to a minimum, the means used for securing the glass being strips of lead which are rolled in with the zinc forming the sash bar. The sash bars themselves are small in section and consequently obstruct the sun's rays but little. They are, nevertheless, very strong, and with the exception of purlins, which may be placed from 5 feet to 9 feet apart, do not require the support of either wood or iron bars, thereby rendering them very economical. Besides horticultural work the "Pennycook" system is equally adapted, in fact is specially suitable, for the roofs of railway stations, public buildings, &c., and we understand that several Government and other important works have already been executed with it.

A collection of high-class furniture and decoration is sent by Messrs. HOWARD & SONS, Berners Street, London, that commands our admiration. Taking the flooring first in order, we find it laid out in various designs of parquet, a class of work with which the name of the firm is meritoriously associated. Many of the designs are unique, and are being much admired. The walls of the bays are covered with mica and flock, embellished with friezes after the style of the Dutch Renaissance, and the work has been economically treated, showing at how low a cost purely art work can be applied to house decoration. The lower part of the walls are finished with dados in deal, oak, and walnut; and in the case of the former wood in particular our recent remarks again apply. So also do they in the case of a wood chimney-piece of deal, painted in enamel colour, and of classic design. An exquisite rosewood chimney-piece in English Renaissance is one of the gems of the exhibit, and this is supplemented by a grate in brass and nickel-plated of original design, and a fender in keeping. The cheaper chimney-piece contains a quaint and original dog-grate in wrought iron that will no doubt draw the attention of many a Birmingham ironworker. A rosewood and satinwood cabinet forms a fitting companion to the chimney-piece before mentioned. It is beautifully inlaid, and has Japanese panels. Some very pretty chairs also formed an attractive feature in the exhibit.

The Birmingham Sanitary Association, Colmore Row,

Birmingham, who represent some of the leading manufacturers of sanitary appliances, make a rather comprehensive display. "Potts's" patent Edinburgh trap is a prominent feature, and there is a good collection of closets of most of the approved makers, including "Wash-out," "Valve," and cottage closets. The Birmingham earth closets form another class, and there are a few baths, lavatories, traps, &c. The company are the agents for the entire Midland district for Messrs. BOYLE & SON, of the Holborn Viaduct, and that firm's various ventilators find a leading place on their stand. The patent air-pump ventilator stands prominently forward, and the patent cowl for arresting the down-blow is also shown. Messrs. BOYLE's improved vertical tubes for the admission of fresh air without draughts or currents, and that are made to any style of internal decoration, and which they have successfully applied in numerous public buildings, notably in the Council Chamber of the Guildhall, London, and the Custom House, Lower Thames Street, are shown; and the new little patent air-heater, attached to the interior of the inlet bracket, by which the fresh air can be warmed to any required temperature, appears to meet with general approval here as elsewhere.

The Bower-Barff Rustless Iron Co., 23 Queen Victoria Street, E.C., and Skin Market Place, Park Street, Southwark, seem determined that if their useful process is not more appreciated it shall be through no laxity on their part in bringing it before the trade and public generally. The latter and not a few of the former have become acquainted with the merits of this invention at the successive building and other exhibitions in London, but, as we mentioned in our report of their last exhibit at Islington, we regret that it has not come into more general use. We are, therefore, pleased to see them here in the centre of manufacturers of every description of iron and steel goods, and the result of their presence in Birmingham will no doubt be that it will be taken up by many firms who have not had an opportunity of previously becoming acquainted with it. The specimens shown comprise all classes of work, both heavy and light, plain and ornamental, as well as samples that have been put to very severe tests and which are none the worse for the exposure to the atmosphere, salt water, &c.

MESSRS. JONES & WILLIS, Temple Row, Birmingham, and Euston Road, N.W., help materially to swell the exhibits in the art metal and decorative department, though the specimens of wrought-iron work are not as numerous or so rich as they sent to the Agricultural Hall. The collection, however, at their stand is not unworthy of them, and taken as a whole undoubtedly puts other exhibitors in the shade. Still, we think had they had more variety it would have been to their and the visitors' mutual benefit. Ecclesiastical work occupied the great part of the stand, and comprised a handsome font in Caen stone, a carved oak lectern, a carved oak chair, a desk, a handsome brass eagle lectern, altar rail, standards, &c. An assortment of their Hesperus lamps, as well as some effective and inexpensive wrought-iron and iron and brass brackets and fittings, suitable for electric lighting, &c., complete the display.

PARIS NOTES.

THE Union of French Working Sculptors has just presented to the Municipal Council a memorial setting forth the precarious position in which native carvers are placed owing to the ever-increasing invasion of foreign workmen. This influx has been occasioned by the over-rapidity with which the execution of the decorative work on public buildings has been hurried on, thus creating a temporary demand for more skilled stone carvers than the French market can supply, and attracting a mass of foreign labour, which, now that work is falling off, is thrown into violent competition with the native workmen. The memorialists demand, therefore, with a view to putting an end to this competition, that for the future all work executed for the city of Paris shall be confided to French masters and carried out by French men only.

The Prefect of Police has laid a proposal before the Municipal Council tending to nominate five architects as special inspectors of lodging-houses, with a view to ensuring strict compliance on the part of owners of such houses with the regulations published in May 1878, which have never hitherto been strictly enforced, owing to the want of the necessary staff. The proposed measure comes not a moment too soon, for the present state of the cheap lodging-houses of Paris leaves, as the French would say themselves, much to be desired.

The Exhibition of Portraits of Celebrities of the past century is now open at the Ecole des Beaux-Arts. It comprises 318 works, among which are 18 by David; 6 by Delacroix including the famous portrait of George Sand; 5 by Delaroche; 12 by Gérard, including the portraits of Prince Eugène, the Duchess of Broglie, Mdlle. Georges, and Mdlle. Mars; 5 by Greuze; 7 by Gros; 9 by Ingres; 1 by Cherubini, of the Duc d'Orleans; 8 by Vigée-Lebrun; 12 by Prudhon, including the Prince de Talleyrand, the King of Rome, and the Empress Joséphine; 2 by Henry Regnault; 9 by Ary Scheffer; 4 by Horace Vernet; 5 by Bonnat; 4 by Baudry; 5 by Delaunay; 3 by Hébert; and 3 by Henner.

The Association of French Painters, Sculptors, and Architects held its annual meeting on Saturday last at the School of Fine Arts. M. du Sommerard, who presided, said that the society now has upwards of 7,000 members, and reserve fund of 1,300,000 francs. MM. Bouguereau, Luminais, Tony Robert Fleury, Cavelier, Hector Leroux, Jules Lefebvre, Ulmann, A. Bonheur, and de Dramard, were elected on the managing committee in place of retiring members.

M. Jules Goupil, a painter of great talent, whose works were perhaps as well known in England as in his own country, has just died at Neuilly of consumption, aged only 43. Among his chief works were the *Jeune Citoyen de l'An V.*, for which he received a third medal in 1873, and his *Merveilleuse*, one of the gems of the 1875 Salon—a female figure in the dress of the Directory epoch, and wearing a Gainsborough hat. For this picture he obtained a first medal.

At the sale of Baron de Schwiter's collection of drawings of the French Seventeenth Century School, several sketches by Boucher, Fragonard, Greuze, and Watteau, realised upwards of 60*l.* a-piece. The total proceeds of the sale amounted to 45,371 francs.

The celebrated Boussac tapestries, consisting of six pieces, have been added to the Cluny Museum. Each of these magnificent examples of the French art of the fifteenth century measures about five yards by four. They are supposed to represent the life of a noble lady at an epoch 100 years or so earlier than the date at which they were produced. In all of them the lady is depicted, now seated, now erect, richly attired in gold brocade and velvet on a verdant flower-spangled islet. On either side of her are a lion and an unicorn—recalling the design of the Royal Arms of Britain—who are sustaining the oriflamme and another standard. On the crimson ground stand out bright plumaged birds and animals, while the grass plot in the centre is diversified with flowers, and forest rabbits and small animals are disporting. In one case the lady is holding a crown of roses presented by a young girl; in another, she wears a pearl-bedecked turban and is touching the keys of an organ; in the third of the series she is issuing from a tent bearing the motto, *A mon seul désir*, while in a fourth piece she bears the unicorn on her knees, the form of the imaginary beast being reflected in a mirror. These woven fabrics are considered almost unique for finished workmanship, elegance of design, and delicate tinting, and yet they narrowly escaped utter destruction before being purchased for 25,000 francs by the Commission of Historic Monuments. The history of their discovery is curious. Chance visitors to the Château of Boussac (Creuse), classed in 1873 as "an historic monument," but used as the sub-prefecture of the locality, had often referred to them, George Sand, among others, describing them in "*Jeanne*." When the representatives of the Commission proceeded to the château, they found that the fabrics had been cut into pieces; about a third of them, it is said, being actually used as carpeting at the sub-prefecture.

After a good deal of haggling, the Commune of Boussac was induced to sell them to the State for the sum above named, and they were at once transferred to the Musée Cluny. There seems every reason to believe, from a careful inspection of the tapestries, that they are of French origin, having probably been worked at Aubusson. Documents just brought to light by M. du Sommerard in the library of the Institute tend, moreover, to show that the heroine was a certain Dame le Veste of Lyons, the lion symbolising her place of residence, and the unicorn, as swiftness, her name.

The Municipal Commission on Cheap Workmen's Dwellings is holding frequent meetings. Within the last few days the question has assumed a new aspect. It will be remembered that when a short time back the Municipal Council adopted a proposal tending to suppress the fortifications and *enceinte*, or strip of vacant land.

kept clear for military purposes all round Paris, the idea was immediately vetoed by the Minister of War. Since then, however, the matter has been referred to a military committee. A conference was held on Saturday last between the Municipal Commission and the representatives of the Engineer Corps, when the Engineers propounded and recommended the adoption of an alternative and far more ambitious scheme. This consists in suppressing the existing *enceinte* and establishing another further out much less wide, the military authorities considering that a ditch 12 mètres deep by 6 mètres wide would suffice to provide against a surprise and prevent smuggling. A very large part of the new *enceinte* already exists in the shape of the rivers Seine and Marne and the Saint Denis Canal, which could be utilised as natural ditches throughout much of their course round Paris, and the circle would be completed by connecting the line of old or inner forts. The cost of this would be comparatively small, and the area of Paris would be more than doubled. The ground thus taken in contains 500,000 inhabitants, who would all have to pay their quota to the City Octroi, and the suppression of the existing *enceinte* would provide no less than 800 hectares (about 2,000 acres) of building land, equal to a tenth of the present Paris surface. The necessary means of communication for the new part of Paris thus created would be in a great measure provided for by the existing Circular Railway, which would become the Metropolitan of Paris. For this it would only be necessary to prolong the omnibus routes as far as the various stations.

MODERN ART-TALK.

AN article on "Naturalness," by Mr. James Payn, appears in the May number of *Longman's Magazine*, and is marked by the keen observation and genial humour of the novelist. One of the types of insincere speech he adduces is that of people who profess to be enthusiastic about art, and of them Mr. Payn says:—

If people would only say what they really think concerning this and that, and above all would say nothing about matters on which they never think at all, social life would be much more interesting. What we hear of the "Decay of Conversation" is true enough, and the phrase in which the complaint is couched is exceedingly appropriate; there is no want of conversation, but it is decayed, rotten; there is neither honest thought nor genuine humour in it, but only pretence and affectation. *Æstheticism* has much to answer for in this matter, and may be said to have driven away what wit and sense still lingered in our drawing-rooms. It is the opportunity of fools; there is no one who has learnt the terms of art who does not think himself qualified to talk about it; and others consent to listen to him upon the understanding that they are presently to have their innings. A very few writers only have shown themselves competent to describe the magnificent effects of sunrise; it would be a dangerous subject to the most eloquent of talkers; yet hundreds of splendidly appparelled men and women are ready every evening to deluge one with their descriptions of some copy of sunrise done with a brush. If the picture were in the room, there might be something to be said about it; but the picture is in Munich, or in Dresden, and these people seem to think that by their chatter about its tints and glows they can not only recall it to one's recollection but recreate it for the benefit of those who have never seen it. When a splendid landscape is lying before him, the man who is most worthy of it does not go into verbal hysterics about it; and though it sinks into his soul, to be reproduced for his pleasure and refreshment afterwards, he will never dream of boring you for half an hour in a London drawing-room with a second-hand view of it; and if nature cannot stand this reproduction, how much less can art! Pictures may, of course, be talked about in their absence, like anything else; but when they are used as texts to be preached upon extempore, one's mind reverts with envy to that great painter who could shift his trumpet and take snuff, till such rhapsodies were over. For affectation and pretence our present art-talk has no parallel except among wine-bibbers who will sometimes discourse about the vintages; but in that case one may good-naturedly say that the dates go well with the olives. One doesn't expect much in the way of talk from toppers; and the wine *is there*, though where it comes from they may not be quite so certain as they think they are. Moreover, when it comes to the vintages, it is probable that the company is more or less drunk, whereas your art-talkers have no such excuse; they are seldom intoxicated, save with the "exuberance of their own verbosity." They talk for talking's sake, or "for the gallery," and, what is worse, their opinions are almost always second-hand, so that there is no sort of naturalness about them. Nevertheless (which shows how a hothouse plant can be made to appear indigenous to the soil) they often express them with great vehemence and acrimony. Mr. A., a collector of pictures, while in company with a friend in his gallery, was called upon by B., an art critic.

"Why, you have got one of Martin's pictures!" cried the latter, his æsthetic indignation making him forgetful of the presence of a stranger. "What on earth have you done *that* for? You surely don't think Martin a *painter*. A more ridiculous, melodramatic—"

"Hush, hush!" whispered A., behind his hand, "that gentleman yonder *is* Martin."

"Well, well, perhaps you are right!" said B., changing front in face of the enemy. "It is just as well to have a specimen of every artist. When I said Mr. Martin was not a painter, I should have added not a painter of the ordinary type: he is a school in himself; and though eccentric, it must be owned that he has the eccentricity of genius. I should like of all things to be introduced to him, but I haven't time," and off he scuttled.

Mr. A. used to say that life was henceforth embittered to him from the fear that B. should some day meet the real Martin and find he was not the man to whom he had apologised profusely and unnecessarily; but for my part I think A. quite justified in playing that little trick upon his visitor, whose condemnation of the painter was probably no whit more genuine than his laudation of him. The very indignation of such people is cant, and very cheap cant.

Insincerity in conversation was probably at its very worst during the late Hamilton sale. Sham admiration touched its apogee—its greatest distance from truth and common sense—in connection with that crazy furniture and its infamous associations. The folly of giving 6,000*l.* for a Louis Quatorze table was portentous, yet not so amazing as the interest professed to be felt in such a fact by the people who didn't buy it. Who can believe, even with the sincerest contempt for the intelligence of his fellow-creatures, that they really cared twopence about it? Yet if that table had been the original Tables of Testimony newly found upon the mount, or if the gewgaws that enriched it had been the lost Urim and Thummim, it could not have been discussed with more eagerness and assiduity.

THE ROYAL MANCHESTER INSTITUTION.

THE annual general meeting of the governors of the Royal Manchester Institution was held on Monday last. The report stated that the result of the annual exhibition of pictures and drawings which was held in the autumn of last year, was financially a considerable loss. The Heywood gold medal was awarded to Mr. H. Clarence White for his water-colour drawing, *A Stronghold of Edward the First*. An exhibition of works comprised in the permanent gallery, together with a loan collection, was held in the months of May, June, and July, and although this exhibition was considered to be of a most interesting character, it occasioned a loss of 137*l.* 11*s.* 8*d.* An action for damage to a picture, bought by Mr. Tourrier, an artist, against the Institution, was decided in favour of the claimant. The Council considered, on the evidence and legal advice on the case, that they were fully justified in defending the action; they were advised by counsel to apply for a new trial, but on full consideration decided not to carry the matter further. The result was a considerable loss. The Council have received during the year, as additions to the permanent gallery, an oil painting, *Flowers*, by H. Fantin, a bequest of the late Mr. Godfrey Gottschalk, and an oil painting, *St. Jérôme*, by Professor Alphonse Legros, the latter being an addition to the very valuable gift of Professor Legros announced to the governors in their report for 1880. Professor Legros has further shown his interest in the Institution by allowing the Council to take a series of twenty bronze medallions from casts made by him, and these are in preparation. All these will now form part of the Permanent Art Gallery of the city of Manchester. The Council report several changes during the year in the list of honorary officials. The transfer of the land and buildings of the Institution, with its permanent gallery of pictures and the other works of art, &c., is now an accomplished fact. The Manchester Corporation Act, 1882, received the Royal assent on August 10, 1882. According to arrangement the Council of the Institution carried out the engagements previously entered into by them until the close of the autumn exhibition in January last, when the Corporation entered into full possession. The governors, in pursuance of the Act, nominated previous to November last seven persons to be their representatives on the Art Gallery Committee of the Town Council, who with the fourteen nominees of the City Council form the Art Gallery Committee. It will be requisite, previous to November next, in general meeting of the society, again to nominate seven representatives. The Council hope and believe that under the management of the Corporation the Institution, now the art gallery of the city, may have a greater measure of usefulness and success in the future that it has had in the past, and that the governors will have no cause to regret the step taken by them in transferring their property to the city for the benefit and enjoyment of the citizens as well as themselves. The governors are reminded that, except in relation to the transfer of the property, the society remains unaltered, with all its rules intact, as well as the privileges of admission of the governors to all exhibitions and lectures.

NOTES AND COMMENTS.

M. EDOUARD MANET, the French painter, has died from exhaustion, after the amputation of his leg. Even by those who most strenuously opposed the style he inaugurated, regret is profoundly expressed for the generous and noble-minded artist who steadily refused to allow interested motives to induce him to swerve from a conception of art which to him was the true one. That EDOUARD MANET'S so-called Impressionism has influenced the contemporary French school neither M. BASTIEN LEPAGE nor M. HENRI GERVEX will deny. Even the landscapists, M. CAZIN and M. DUEZ, have borrowed something indefinable but not less real from his teachings. EDOUARD MANET'S idea was that art ought only to represent the manifest and first-received effects of Nature on the eye, without details, which he denied were discerned from a distance. EDOUARD MANET began his picture by a series of blotches. He maintained, and with a certain amount of truth, that the first impression on the eye consists of contrasted blotches, or, as he defined them, *taches*. Thus, he said, if you look at a man from a distance his silhouette is either dark on a light background or the reverse. His face is a light spot; his figure dark, because of his clothes on the luminous atmosphere by which he is surrounded. As regards a landscape, the first impression on the eye admits of no details; it takes in but a series of blotches of colour infinitely varied, but utterly without detail, which cannot be discerned from a distance. We do not advocate the doctrines of the Ecole des Batignolles, we simply record them.

COURBET anticipated EDOUARD MANET, and while the latter was in Spain studying VELASQUEZ and GOYA, COURBET was painting the huge canvases in which he hurled defiance at the Academy, which, however, has placed two of his most important works in the galleries of the Louvre. MANET'S *Enfant à l'Épée* and *Le Bon Bock*, the two works by which his name will be handed to posterity, have, strange to say, nothing of the Impressionist school. The first has evidently been inspired by VELASQUEZ, the second by FRANZ HALS. Spite the intense suffering caused by the spinal disease which has at so early an age terminated his career, EDOUARD MANET was constantly to be found at work, but he executed nothing worthy of mention since he finished *Le Bon Bock*. Among his best known works it is well to recall a portrait of EMILE ZOLA, his friend and devoted admirer; *Le Déjeuner sur l'Herbe*, *La Leçon de Musique*, *Combat du Kearsage et de l'Alabama*, *Le Repas*, *Le Bon Bock*, the portrait of M. FAURÉ, the singer, and the portrait of his *camarade d'atelier* at Cautières—where both studied—M. ANTONIN PROUST, afterwards Ministre des Arts. M. MANET belonged to an old family of Brittany, and began life as midshipman in the French navy.

Is it usual to give to the architect a copy of a tender which has been sent to some other person, who for that purpose represents the building owner? This is the question which the Birkenhead Corporation are about to consider. Tenders were lately received for the erection of the town-hall, and on Wednesday one from a Mr. LESLIE, which amounted to 40,497*l.*, was recommended for adoption by the Committee. But at the same meeting a letter was read from a contractor, named GABBUTT, stating that his tender was lower than LESLIE'S by about 300*l.* He also said that he had refused as a matter of principle to send a copy of his tender to the architect, the inference being that he was set aside in consequence. It was found besides that tenders had been obtained from specialists for work amounting to about 16,000*l.*, or over a third of the total, and Mr. GABBUTT demurred to the arrangements. In the course of the discussion it was revealed that Mr. LESLIE had sent a telegram, while the Committee were sitting, reducing his tender by 500*l.*, on the ground that one of the special tenders was lower than he had observed. Much importance was attached by some of the Council to the duplicate tenders, and one member said if he had known of them he should either have left the meeting, or have asked the Committee not to deal with the matter. It would perhaps have been better if the architect had waited until the tenders were opened, but there is no reason to assume that there was anything wrong in the desire to possess early information by means of the duplicates. The fact that the majority of the intending con-

tractors were willing to furnish copies shows that they believed they were running no risks.

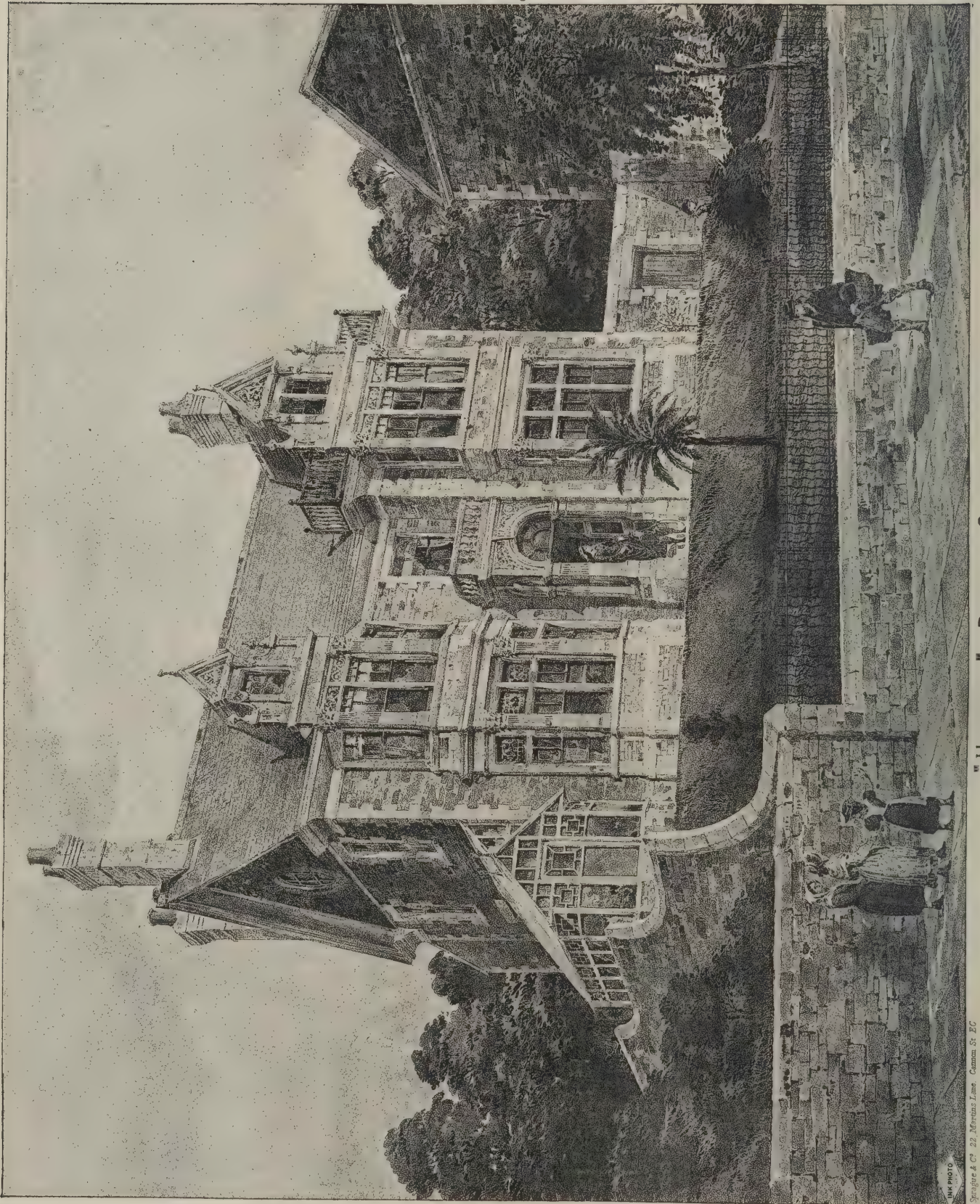
At the same meeting another difficulty arose in connection with the designs for the new Sessions House. In the competition Mr. ALEXANDER BLEAKLEY, jun., was successful, and it was proposed to invite tenders to carry out the work. Before the proposal was adopted a circular was read from seven of the competitors suggesting that a report from a professional referee should be obtained on the design, and there was a letter from Mr. HESKETH, of Liverpool, who said that his plans had been set aside because they were twenty-four hours late. It was afterwards resolved "that the whole question of the selection of plans and designs for the new Sessions Court, &c., be reconsidered, and that it is desirable that the assistance of a professional referee should be called in to advise the Committee as to the relative merits of the designs which were sent in not later than March 31." A motion that all the plans of whatever date should be considered by the referee was rejected.

COMPETITION between architects will give rise to even more heart-burning if the precedent which has been set at Newcastle is adopted. The Church of St. Nicholas, which is now the cathedral, is to be restored, and as a matter of course it was necessary to appoint an architect. A meeting was held on Monday to consider the subject. A letter was read from Mr. J. O. SCOTT, who volunteered to present a design for the reredos, and a precisely similar offer was made by a local architect, Mr. THOMPSON. But in favour of Mr. JOHNSON, another local architect, there was something more substantial, for a reredos complete was offered instead of a design on paper. A Mr. WESTMACOTT informed the bishop that he was willing to expend 4,000*l.* on a reredos if Mr. JOHNSON prepared the design. It is needless to say what was the result, and not only the reredos but the whole of the restoration is to be entrusted to Mr. JOHNSON. Personally, there is nothing can be said against the appointment. Mr. JOHNSON is an able man, and he is moreover diocesan architect. But the way in which he was selected is strange. Supposing some other architect were fortunate in finding a patron who was willing to expend four thousand guineas on the restoration, would he not stand a better chance of securing the appointment? Newcastle has again shown itself to be "canny," but it will be a bad day for the profession if architects, like sporting men, must find backers to gain employment.

THE President, Council, and Members of the Institute of Water-Colours have proved themselves to be adepts in the preparation of elaborate compliments. In the address which was presented to the Prince of Wales, on the opening of the galleries, there were several examples of their skill. Allusion was made to the Free Schools of the Institute, but, said the writers of the address, "We do not wish to convey the impression that these schools will be open to all, however inexperienced. We desire, rather, to follow the lines so admirably laid down by your Royal Highness in the regulations of the Royal College of Music, and train only those likely hereafter to distinguish themselves in the profession." What is meant by distinguished it would be difficult to explain. Do the members mean that they are all entitled to claim that adjective? Or is it intended that the new schools are to reject all students who are not embryo TURNERS, HUNTS, and COXES? The regulations of the College of Music have yet to be tested, and surely, as we know more of painting than of music in England, there should be little difficulty in devising regulations for an art school without following strange "lines."

MR. DAVID RHIND, who was one of the best known among the architects of Scotland, died in London on April 26. It was in London that he received his early professional education. About fifty years ago he commenced practice in Edinburgh. He was fortunate in gaining the appointment of architect to the Commercial Bank, and throughout Scotland the branches have been erected from his designs. Among his buildings in Edinburgh are the offices of the Commercial Bank, the Normal College, the Bedford Hotel, and the offices of the Life Association. Mr. RHIND designed many of the Sheriff Court-houses in country towns. Like the late DAVID BRYCE, Mr. RHIND was one of the old school of architects, men who appeared to be unacquainted with worries like those which beset their successors.

The Architect, May 5th 1883.



"HIGHFIELD," REDRUTH, CORNWALL.
THE RESIDENCE OF MR JAMES HICKS, ARCHT.



W. H. Goddall Architect

BOARD SCHOOLS

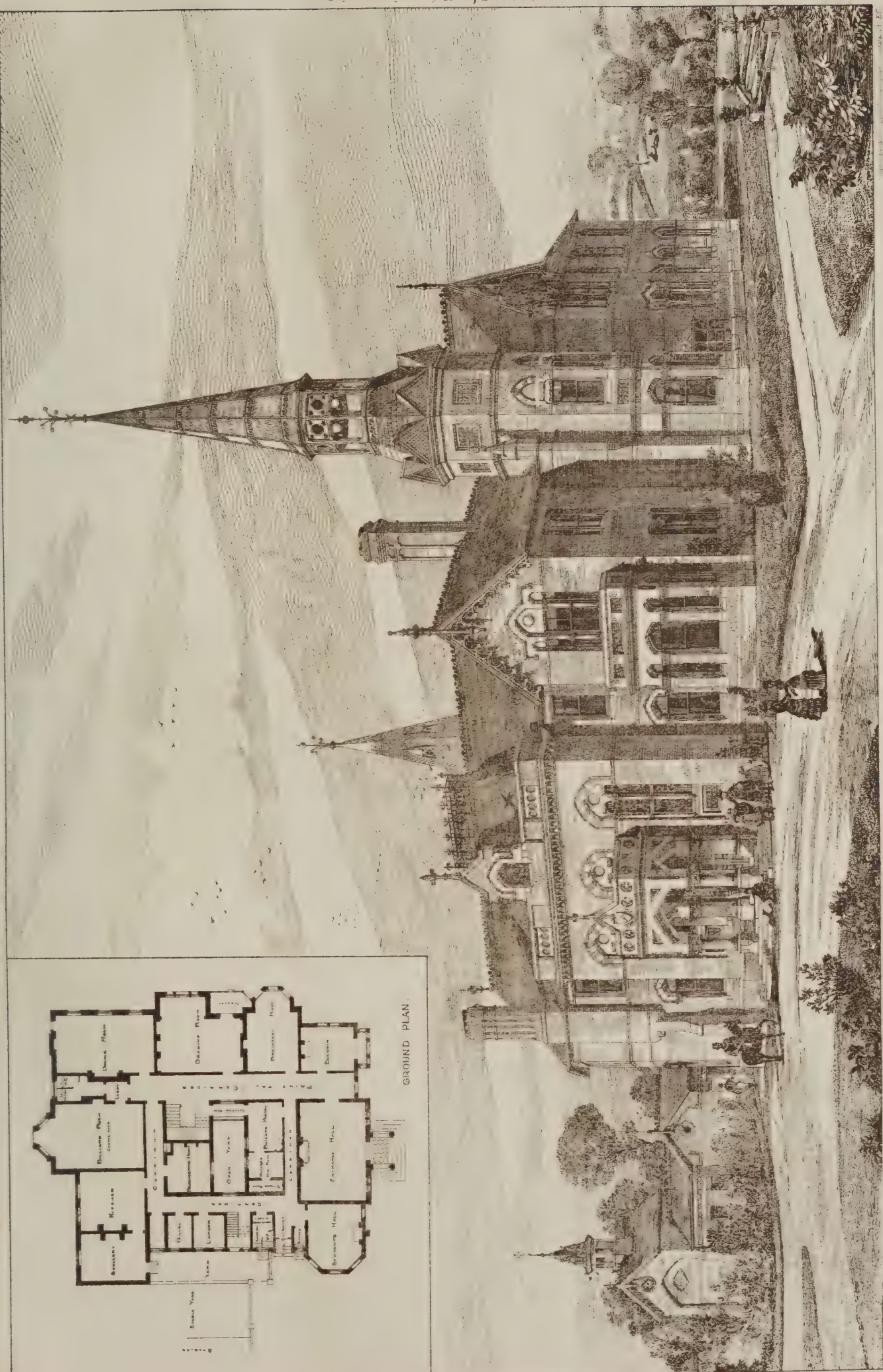
EXETER ROAD



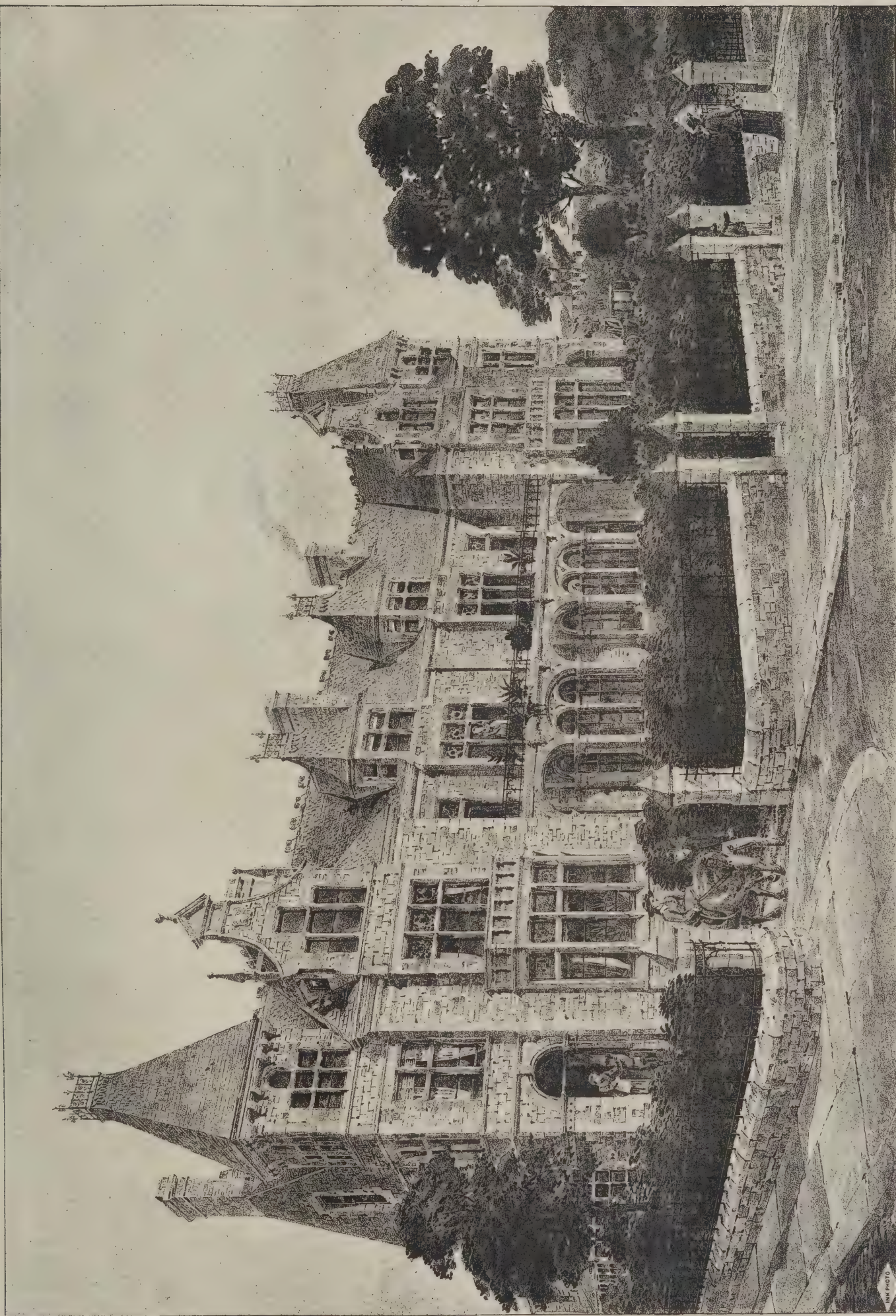


DE SON ACTUELLE TENDRESSÉ GÉNÉRIQUE
DOMINANT MARQUÉS D'UNE PIÉTÉ ANCIENNE
SANS CÉLÉSTÉ ENRIËREMENT DE SENSÉ
CET D'ADRIEN TUNIS ET COMA LA MUYAIENT

THE CHILDHOOD OF ST. GENEVIÈVE.
WALL PAINTING IN THE PANTHÉON, PARIS.
By M. FUVIS de CHAVANNE



BRACEBRIDGE HALL, LINCOLN.
FOR F. J. CLARKE ESQ. J.P.
ALBERT VICARS, ARCHITECT



COLCHESTER VILLAS, TRURO.

JAMES HICKS, ARCHITECT

ILLUSTRATIONS.

WALL-PAINTING IN THE PANTHEON.—I.

IF by some edict all the churches in Paris were ordered to be destroyed, and the sites to be utilised as a means of lightening the public debt, it is most probable that the citizens of Paris would unite in memorialising the Government to spare the Church of St. GENEVIÈVE. It is hardly a century old, and it is difficult to say whether it is a panthéon or a church, a public building for some undefined purpose or a place where devotees can assemble round the relics of the saint. Just as in Glasgow Cathedral we find civic officers always on duty (one of them, by-the-by, is quite an authority on glass-painting), so in the Church of St. GENEVIÈVE there are policemen whose use it is difficult to comprehend, unless their presence insures the ownership of the building to the Municipal Council. No less remarkable is the circumstance that the authorities, who apparently scorn all things connected with religion, are willing to pay for the representation of scenes in the life of St. GENEVIÈVE. Looking at what is in progress in the Church, she would seem to be to-day, and under a Republican Government, no less the patroness of Paris than she was in the time of St. Louis.

The decoration of the interior of the building has formed a sort of competition between various styles of painting. The spandrels of the dome were filled with figures by GROS several years ago, and they were thought to be so successful, that the painter was made a baron of France, in order to reward him. But the principle adopted for them was the common one, that the paintings were of more importance than the building. The example of GROS has been followed by other artists, who have endeavoured to make their work as emphatic as possible, by having the strongest contrast between their pictures and the white walls and pilasters. M. PUVIS DE CHAVANNES' principle is entirely different. He believes that decoration is only subsidiary, and he has treated his large paintings in such a way that the masonry around them is not sacrificed. When it is remembered that the stonework of the church is a creamy white, the difficulty will be apparent, and on this account there are few modern examples of wall-painting better worth studying than those of M. PUVIS DE CHAVANNES. Opinions may differ about the character of his figures, and it may be said that they are not so well modelled as those to be found in some other panels in the church, but there ought to be no question about the principle which inspired his pictures. His rivals apparently believe there is little difference between an easel picture and a mural painting—and there are pictures in the church which would look far better if they could be transferred elsewhere. But M. PUVIS DE CHAVANNES' scenes would lose much if placed in any other position. The colouring is kept low, and the figures have not the finish of a miniature, simply because the painter believes that in mural work much must be left undone to secure proper effect. The character of the paintings will be suggested by the illustration.

St. GENEVIÈVE was born in the early part of the fifth century at Nanterre, and thus might almost be said to be a Parisian. Accounts differ about her position, but those which are most credible represent her to be of humble parentage. At a time when paganism prevailed, and France was passing through the primitive stages of civilisation, the piety and heroism of St. GENEVIÈVE were remarkable. She was a notability, like the Maid of Orleans in after years. The representation of the legends relating to the early part of her career was allotted to M. PUVIS DE CHAVANNES, who in his first scene shows the child praying in the fields near Paris.

BRACEBRIDGE HALL, LINCOLN.

THIS mansion is now approaching completion, and is very beautifully decorated, particularly the private chapel and entrance hall. The latter is 30 feet by 20 feet, and 26 feet high, with opened panelled roof and mahogany ground inlaid with sycamore and other valuable woods. The dado is of similar character, and 6 feet 6 inches high. The floor is of coloured marble.

The works have been carried out from the designs of Mr. ALBERT VICARS, of 151 Strand, London. The contractor is Mr. WRIGHT, of Lincoln. The painted windows and frieze of entrance hall, representing scenes from the "Merry Wives of Windsor," were executed by Messrs. MEYER & Co., of Munich. The internal ornamental plasterer's work and the

carving has been done by Messrs. FAMBRINA & DANIELS, of Lincoln; the marble paving by Messrs. BURKE & Co., of Newman Street, Oxford Street; the panelling of roof, hall, &c., by Messrs. HOWARD & SONS, of Berners Street.

ILKESTON ROAD BOARD SCHOOLS, NOTTINGHAM.

THESE schools are now in course of erection for the Nottingham School Board, from the designs of Mr. A. H. GOODALL, architect, of the same town; the contractor being Mr. LUKE SCATTERGOOD, whose estimate for the whole work is 7,170*l*.

The materials used are local red bricks, with deep red terra-cotta dressings from the works of Messrs. WILCOCK & Co., Burmantofts, Leeds, whose earthenware troughs, with self-acting apparatus, will also be used for the latrines. The roofs will be covered with red tiles. There will be covered playgrounds for each department.

The schools are planned on "the class-room principle," and accommodation is provided for 240 boys, 240 girls, and 320 infants, making a total of 800. Additional provision for 200 children may be made at any time by the erection of another class-room to each department.

The heating will be by hot-water pipes. The area of site is over 4,000 square yards.

COLCHESTER VILLAS, TRURO.

THESE houses were erected for Mr. T. L. DORRINGTON and Mr. HARRY LOWRY, members of the Town Council. Each house contains eleven or twelve rooms. The walls are faced with Plymouth limestone, the dressings being of soft granite from St. Stephens. The builders were Messrs. FARLEY & TIPPEL, of Truro, and the architect Mr. JAMES HICKS, of Redruth.

"HIGHFIELD," REDRUTH.

THIS house was erected by Mr. HICKS, architect, for his own residence, and is situate alongside the Church of St. Andrew, now in course of erection. The walls are faced with local stone, with granite dressings for the plain parts, and Box ground Bath stone for cornices, &c.

From the balcony of this house there is a view of about nine miles of coast scenery towards the Atlantic.

THE WELLINGTON STATUE.

THE following is the report of the Wellington Statue Committee: "The committee appointed to consider the future site to be adopted for the colossal statue of the Duke of Wellington, by Wyatt, met at Apsley House, on April 25, 1883. Present, the Duke of Wellington, K.G., the Viscount Hardinge, Sir F. Leighton, P.R.A., Mr. Boehm, R.A., Mr. Fergusson, Mr. Mitford, C.B. The Duke of Wellington was voted to the chair.

"Mr. Mitford informed the committee that various sites had been suggested, of which the chief were: The Apsley House site, the Horse Guards site, Chelsea Hospital, Primrose Hill, the Tower of London, an exchange of sites with the statue of *Achilles* in Hyde Park, Knightsbridge Barracks.

"Having regard to the unsuitableness of some of the sites and the distance of others, the committee considered that the discussion might be narrowed to the two first of these sites, namely, the Apsley House site and the Horse Guards.

"The committee felt that in considering the question due regard must be had for the memory of the illustrious warrior whom the statue commemorates. Even had it been for other reasons altogether appropriate, they would have had hesitation in recommending its retention in its present place on the ground of its colossal size. They are of opinion that while it is desirable to place it in some position befitting the military achievements of the Duke of Wellington, it would be out of harmony with its surrounding at Hyde Park Corner.

"They recommend, therefore, that the statue should be placed upon a fitting pedestal upon a site immediately within the present railings of St. James's Park, facing the Horse Guards, and upon the central axis of the archway of that building."

Messrs. Stuart & Co., of Edinburgh, have been awarded by the authorities at Washington, U.S., the contracts for the paving works connected with the new Post Office and Customs House at New Orleans, and the new Post Office at Hartford, Connecticut. Last year Messrs. Stuart & Co. obtained several similar contracts in connection with new public offices in America.

THE ASHBURNHAM MANUSCRIPTS.

THE Trustees of the British Museum have received a letter from the Treasury announcing that after careful consideration, the Government has decided not to sanction the purchase of the Ashburnham MSS. *en bloc*; but at the same time, it was added, the Government was prepared to consider any recommendation that the Trustees could make for the acquisition of a portion of the collection. The Trustees have since the receipt of the letter done what is practicable to try to secure that portion which is of an essentially English character. Lord Ashburnham has been communicated with, and has consented to divide his collections so far as to offer the Stowe MSS. and the Appendix alone. These sections the Trustees have recommended the Government to purchase, and their recommendation is now before the Government. In the former are comprised the State papers, monastic registers, Anglo-Saxon charters, Irish manuscripts, and other important documents; in the latter, the English manuscripts, Wycliffes, Chaucers, &c., some Dantes, and especially the great jewelled binding and the fine illuminated manuscripts, including the Albani missal. The Libri and Barrois collections have been eliminated from the negotiations, and the museum will, therefore, lose the opportunity of securing most of the Dantes, the romances, Italian literature and early correspondence, the finely-illuminated manuscript (written by Sinibaldo), executed for Lorenzo de' Medici, and the bindings in ivory. Lord Ashburnham will probably find another market for them. The arrangement clears the ground of all complication with the French; and as everyone recognises the essentially English character of the portion now recommended to be purchased, it is to be hoped that the Government will consent.

THE IMPROVEMENTS AT HYDE PARK CORNER.

IT will be remembered, says the *Times*, that on March 28 last year Mr. Shaw-Lefevre announced in the House of Commons that he proposed to endeavour to find a remedy for the block at Hyde Park Corner. The subject was one which for many years had engaged the attention of successive First Commissioners of Works, but it was not until 1874 that it was brought before Parliament. In that year it gave rise to many questions in the House of Commons, and Lord Henry Lennox, then presiding over the Office of Works, was so impressed with the need of some alteration that he assured the House that works would be begun as soon as possible. In the following year the sum of 5,000*l.* was actually voted by Parliament as an instalment for the purpose of making a road from the bottom of Hamilton Place to Grosvenor Place, passing under Constitution Hill. In the early part of 1876, however, Lord Henry Lennox was obliged to confess that the objections to the scheme which he had proposed to carry out were found to be insuperable; later in the year he said that, after long and anxious consideration, he had approved a fresh plan, which was understood to be a road in the same direction, but crossing Constitution Hill on the level; and at the close of the session he again assured the House that the matter should receive the immediate attention of the Government. At the beginning of the session of 1877 Lord Beaconsfield, in the course of a debate on the subject, informed the House of Lords that the matter had not been neglected by the Government, but that the difficulties were considerable, and not the least of them that of the expense; and Mr. Noel, in the House of Commons, said that he must defer dealing with the question owing to want of funds. From this time the many difficulties to be overcome appear to have dismayed the authorities, and the matter was allowed to sleep until Mr. Shaw-Lefevre entered upon his present office.

On announcing his intention to provide a remedy he stated that, after careful consideration of all the numerous schemes which had been devised in the Department during the last ten years, or which had been proposed to it from other quarters, he had adopted one which had been prepared some years before at the Office of Works at the suggestion of Mr. A. B. Mitford, the secretary. It drew a line across the corner of the Green Park from Hamilton Place to Halkin Street, and converted the park-land to the west of the line into an open place intersected by the necessary roads. It proposed to remove the Wellington Arch from its position opposite to the entrance of Hyde Park to the point where Constitution Hill would join the new place. These bold changes involved, however, a large expenditure, and considerations of expense which had wrecked many previous schemes seemed likely to be fatal to this one also. The Government did not feel justified in submitting a vote to Parliament to meet the cost, and under these circumstances Mr. Shaw-Lefevre had to look elsewhere for the necessary funds. After some negotiation, the Metropolitan Board was induced to contribute a sum of 20,000*l.* towards the scheme as a great metropolitan improvement, and the Duke of Westminster offered to add 3,000*l.* more in respect of the interest of his property in Belgravia. It was also arranged that the Office of Woods, representing the Crown estates in the neighbourhood, would, for similar reasons, contribute to the fund; but this arrangement subsequently fell through.

The total estimate for the work was 28,000*l.* This included the cost of removing the reservoir which supplied the public offices with water from the point at which it stood in the corner of the Green Park affected by the scheme to a higher point in the centre of Hyde Park. As the additional height to be obtained by this removal was of very great importance in increasing the pressure of water, and therefore adding to the security of the public buildings against fire, the Government agreed to advance this much to the scheme, and a vote for 3,000*l.* was submitted to the House of Commons, supplemented later by a further vote for 1,700*l.*, which formed the only direct contribution of the Government to the improvement. The scheme met with general approval, but on August 12, on the discussion of the vote, Lord Elcho (now Lord Wemyss) took the opportunity of objecting, and of proposing an alternative scheme. He stated that the Society of Architects had expressed their disapproval of the plan of the Government. Among other objections, they alleged that the removal of the arch would destroy a well-balanced architectural group, involving an expenditure which they considered had little or nothing to recommend it. If the arch were removed St. George's Hospital would be the main feature of the thoroughfare, whereas it was at present entirely hidden from view. They objected also to the proposed new site for the arch, on the ground that it would be askew to the other buildings in the neighbourhood. The rival proposal of Lord Elcho was to throw open to the public the road from Stanhope Gate to Hyde Park Corner, and to turn Mr. Burton's ornamental colonnade to a position at right angles to its present line, thus making a new entrance to Hyde Park.

Mr. Shaw-Lefevre defended his scheme on the ground that it had received the sanction of many of the highest authorities in art, and that the removal of the arch was a necessary condition of it. He showed that if the arch were left in its then position and the remainder of the scheme carried out, the gradients would require that the road between the two parks should not pass under it, but round it, and through one of the side gates into Hyde Park, and thus all the dignity of the approach would be lost. With respect to the proposed new position of the arch, he denied that there was any canon of art requiring that buildings should be parallel or at right angles to one another, and he quoted many examples to the contrary. He showed that the arch would be at some distance from the surrounding buildings and would not be brought into conflict with them, while the effect of an open place, bounded on the one hand by the houses of Grosvenor Place and on the other by those in Piccadilly Terrace, opening out Mr. Burton's beautiful colonnade, would be very striking. The House of Commons was not persuaded by Lord Elcho, and the necessary sum was voted. It may here be mentioned that the members of the Royal Academy had addressed an almost unanimous memorial to the Government, praying that advantage might be taken of the opportunity to remove the statue of the Duke of Wellington from the arch, a position which was considered as wholly opposed to every consideration of good taste. Upon this the Government decided that the statue was not to be replaced on the arch after the rebuilding of the latter in its new position.

The works were put up to public competition in October last, and the tender of Messrs. Mowlem & Burt for 27,900*l.* was accepted, including 3,000*l.* for the removal of the reservoir. The works were begun at the end of October, and have been pushed forward by the contractors with the utmost energy.

The work of lowering the statue of the Duke of Wellington was begun on January 18. The method adopted to carry out this delicate operation may be briefly described. Hydraulic rams were placed under the four corners of the statue in such a manner as to enable the workmen to raise or to depress it at will. One end of the statue was first raised clear of the stonework; the masonry was then knocked away to the depth of a few inches beneath it, and the statue brought down again upon the rams, so as to rest once more upon the masonry. By repeating this process at alternate ends the statue was safely brought to the ground in six weeks.

To obtain the proper level for the new place it was necessary to remove from the site some 20,000 cubic yards of soil; this has been conveyed a few hundred yards to the eastward and formed into a mound between Constitution Hill and the footpath which crosses the Green Park diagonally from Hyde Park Corner to Stafford House. When the grass and trees on the new mound have grown up, this walk, always one of the most beautiful in the London parks, will, it is believed, be greatly improved, and, seen from the east side of the Green Park, the new rising ground, with the reconstructed arch beyond it, will form a new and pleasing feature in the landscape.

The improvement has been effected at a loss of little more than three-quarters of an acre of park land, after allowing for the ornamental gardens to be laid out in the place; and, while there is every ground for the belief that it will afford a more complete relief to the traffic than any other scheme which has been proposed, it is gratifying to know that this has been done at the smallest possible sacrifice of the park. In the new place itself we have one of the most important changes which have been made in London in our time. The effect produced by the formation of the fine open space certainly surpasses expectation. Now that the arch is gone it must be obvious to everyone that its site was ill-chosen. The

graceful lines of the ornamental screen at the entrance to Hyde Park gain in every way by the absence of the heavy masonry of the arch, and it is plain that the proportions of the arch and the screen were too dissimilar in character to form a satisfactory architectural group.

The work of reconstructing the arch at the head of Constitution Hill is now in progress, and there can be no doubt that it will be seen far better both from the east and the west than on its old site, where it was crowded up into a corner, and was too close to other buildings to be seen from any point with advantage.

The road from Hamilton Place to Halkin Street will be thrown open to-day (Tuesday), which fulfils to the letter the promise made by the First Commissioner more than a year ago; the rebuilding of the arch will necessarily take some months longer. It was at one time contemplated to remove the arch bodily, with the statue upon it, to its new position; this, however, was abandoned by the advice of Mr. John Fowler, in view of the treacherous nature of the ground over which the removal would have been effected. The demolition of the arch, with a view to its being rebuilt on the new site, has naturally involved the lowering of the statue to the ground. The contract price does not include the removal of the statue to the site proposed for it by the committee to whom the question was referred, nor the construction of a new pedestal for it, which will become necessary.

Apart from this, the whole improvement will be completed within the sum of 28,000*l.*, which will not be considered a large amount in proportion to the magnitude of the work, and the important effect it will have upon the general appearance and convenience of this the very centre of modern London.

THE IPSWICH CORN EXCHANGE.

A SPECIAL meeting of the Ipswich Corporation was held last week when, says the *Ipswich Journal*, the Post Office and Corn Exchange Committee presented a long report, in which they stated that on October 18 last Mr. Binyon, the architect for the new Corn Exchange, submitted a summary of account, showing the balance then due to Messrs. Grimwood & Sons, the contractors. Mr. Binyon was then informed that detailed accounts would be required, and these were accordingly furnished by him in February last. Upon examination the committee found a large sum charged for extra works which had not been brought under their consideration or sanctioned by them. These the committee examined, and presented a summary of them in the form of a series of accounts. Account A showed that the amount of contract for building was 21,950*l.*; the extra work in the foundations and shoring up and underpinning the Town Hall and expenses in connection with laying the foundation stone, as sanctioned by the Council, 1,170*l.* 9*s.* 9*d.*; total, 23,120*l.* 9*s.* 9*d.* Account B comprised the extra works ordered by the committee amounting to 369*l.* 4*s.* 11*d.*, and account C included alterations sanctioned by the committee on the representation of the architect that no extra expense would be occasioned by their so doing, amounting to 314*l.* 2*s.* 6*d.* Account D comprised the works done without the order and sanction of the committee. They were as follows: Cost of tramway in cellar, and car for same, 61*l.* 2*s.*; lightning conductor, and fixing same, 11*l.*; additional cost of carving, 104*l.* 18*s.*; laying on gas to shops and offices, and gas fittings for the Municipal Offices and Corn Exchange, 41*l.* 2*s.* 6*d.*; extra cost of heating apparatus and works connected therewith, 129*l.* 19*s.* 2*d.*; walking ways and ladders on roof of Exchange, 42*l.* 8*s.*; extra work in drainage, 51*l.* 10*s.* 3*d.*; ventilators in roof of Exchange, and rods and apparatus for opening and closing same, 46*l.* 16*s.* 6*d.*; extra cost of entrance gates, and iron railings and gates to shops, 56*l.* 2*s.* 4*d.*; leading brick cornices, and forming outside lead gutter to main cornice, to take all water from roofs on the outside instead of carrying the rain-water pipes down inside the walls, 101*l.* 5*s.* 7*d.*; cost of additional half principal at end of Exchange in recess, 43*l.* 16*s.* 4*d.*; extra work and tie-rod to large arch in Exchange, 95*l.* 8*s.* 6*d.*; extra cost of terra-cotta work, and pointing same, 269*l.* 4*s.*; extra plumbing and working connected therewith, 257*l.* 11*s.* 3*d.*; additional deck lights in floor of Exchange, raising dado, forming floor over large lobby, tuck pointing brickwork inside of Exchange in lieu of trowel pointing, forming steps in area, Lion Street, forming two closets on stairs, and archway in angle shop, &c., &c., 335*l.* 8*s.* 9*d.*; extra cost of urinals, 18*l.* 14*s.* 6*d.*; extra cost of jib and crane, 6*l.* 17*s.* 1*d.*; raising and altering purlin roof ladder, and trap-doors for access to same, 49*l.* 19*s.* 9*d.*; ventilating cellars, 35*l.* 11*s.*; extra foundation to cellar walls, 12*l.* 16*s.* 6*d.*; total, 1,771*l.* 12*s.* The committee requested Mr. Binyon to give a written explanation respecting the various items comprised in C and D. At the meeting of the committee on February 16 last, the committee had before them Mr. Binyon's certificate that the sum of 1,205*l.* 5*s.* 11*d.* was due to Messrs. Grimwood & Sons, the contractors. Mr. Binyon had also delivered to the committee his account, showing a balance of 380*l.* 5*s.* 3*d.* due to him for commission. As requested by the committee, Mr. Binyon sent a full statement of the reasons which led to the various extra amounts upon which the committee wished

for further information, and also of some of the advantages gained by such deviations from the contract. With regard to the extra work and tie-rod to the large arch, Mr. Binyon observes: "The arch in question is of very unusual span, viz., 40 feet, and required a much more complicated centering than had been allowed for, and in order to have the whole thing secure beyond any possibility of settlement, I took more than ordinary precautions about it, and had the whole arch and the gable wall above it built in cement, and also introduced an iron tie rod for additional security. I consulted an engineer on this point, and he considered that these were necessary precautions. I may add that the arch in question is an exceptionally fine piece of brickwork, and I have not been able to discover any flaw or sign of settlement." Other items were fully explained in the report, and Mr. Binyon concluded his letter to the committee as follows:

"In a building of this size any slight increase of the cost of any one article or description of work means a considerable sum.

"All the work has been carefully measured and valued, and nothing has been allowed that the builder is not entitled to.

"I exceedingly regret that the committee did not raise the question of paying these accounts when they were first presented, as I had at hand then all particulars ready for laying before the committee, should they have required them; and upon the strength of what passed at the meeting of October 18, 1882, I felt there was no difficulty in the way of granting the builders the final certificate for the balance due to them."

After some discussion, it was resolved to refer the matter to a committee of the whole Council.

LONDON ROAD BARS.

ONE of the peculiarities of London is the number of gates, bars, rails, and posts which impede the traffic. Toll bars have been abolished, there are no longer toll collectors on the bridges, but the obstructions in certain streets appear to defy legislation. In some cases their immunity might be supposed to arise from the influence of the owners, but there are cases where the gates belong to people who are neither rich nor powerful, and some other reason must, therefore, be sought to explain the existence of things which are in opposition to modern ideas.

When obstructions in streets are mentioned, the gates and bars in the Bloomsbury district are referred to as if they were the only examples to be discovered. But nearly all the large parishes in the metropolis possess those strange manifestations of the rights of property. What is more remarkable, they are to be found in the outlying districts. No part of Hammersmith is dual property, but there are thirty-two streets and roads in the parish in which traffic is daily stopped by means of wooden gates, fences, posts and rails, swing-bars, and even by brick walls. There are no regulations to control the obstructions, and the local authorities are ignorant of the authority under which they have been created. In the Wandsworth district there are twenty-six of those obstructions; the Lewisham district possesses twenty-eight of them.

In most places the gates are supposed to have been erected on roads or streets which at the time were private property. But, strange to say, if the roads or streets are made over to the public it does not necessarily follow that the obstructions are removed. The gates in Harewood Place and Lisson Grove, Marylebone, were put up by the freeholder on dedicating Harewood Place to the public. Proceedings were taken by him against the vestry for removing the obstruction, and it was held by the Court of Common Pleas that the gates were not removable by law, the dedication of the street not comprising the part where the gates were erected, and that the powers of the vestry for removing obstructions did not apply to the removal of these gates. In this case, it is understood that in laying out the ground for building originally, the freeholder undertook to erect these gates. In a parish like St. Pancras, in which there are great properties like the Camden, Bedford, Doughty, and Foundling Hospital estates, it is not difficult to trace the original authority for the obstructions. In some other parishes the rights are less clear. Thus, for example, in the parish of St. Giles, Camberwell, there are sixteen bars, gates, and other barriers, but with the exception of one case among them the authorities of the vestry profess to be ignorant of the nature of the titles.

The owners of the gates can hand over their rights in them to the vestries or other local authorities; but this is rarely attempted. It is often found that the opposition to the transference arises from the inhabitants of houses near the gates. In 1879, it was proposed to ask the Duke of Bedford to remove the gates in Gordon Street. The vicar of the church of All Saints in Gordon Square, as a resident on the estate, opposed the alteration, and declared his readiness to co-operate with other people of a like mind. Another resident foretold that if the "innovation" were accomplished the property in the neighbourhood would immediately decrease in value, and, therefore, the proposed removal was "a suicidal policy." A third ratepayer on announcing his intention to take legal means for the protection of his rights, that is for the retention of the gate at the end of the street in which he possessed a house, gave some reasons in favour of the existence of the ob-

structions. "It must be borne in mind," he wrote, "that the Duke of Bedford's estate was laid out as a residential one, and, being in central London, its residential character could not be maintained if the general goods and omnibus traffic of a wide metropolitan area were to converge into its quiet streets and squares. Such exemption from the annoyance of general through traffic is a vested legal right. Its maintenance preserves the character and repute of the estate as a residential one. Destroy such right, and the whole neighbourhood would rapidly deteriorate in residential repute, and in rental and rateable value. I am entitled also to remind the vestry that for many years in the street wherein I reside not one farthing has had to be spent on repairs of our roadway, although as ratepayers, I and my neighbours have been rated on a basis of value due to the very residential advantage afforded by the protection of the gates. A claim is all the more valid if it is not inconsistent with grounds of public policy, and I venture to assert that central London—that St. Pancras parish—will not benefit; but, on the contrary, will receive injury for which the parish will obtain no compensation if an important rateable area loses a residential advantage, which induces a large number of private and professional gentlemen to make their homes within St. Pancras parish instead of at the West End or in the suburbs of the metropolis."

In 1865 the late Marquis of Westminster gave his consent to remove the bars, gates, rails, and fences on his lordship's estate in Pimlico or South Belgravia, and in the parish of St. George, Hanover Square. Here again there was opposition. The Cubitt executors, who claimed to be part proprietors, contended that the Marquis could not authorise the removal of the bars. The roads, it was said, were formed at the cost of the late Mr. Cubitt; the sites of them are included in his agreements, under which a vast amount of money has been laid out on the estate by Mr. Cubitt and his representatives. The executors threatened to apply for an injunction against the Marquis and the local board. It may have been fear of the result which induced the vestry to decline to avail themselves of his lordship's consent. Six years afterwards, that is in 1871, the vestry of St. George, Hanover Square, proposed to ask the Marquis of Westminster to have all the bars and gates on his lordship's estate in Knightsbridge and outwards removed and the roads and streets thrown open to the public use. The motion was opposed on the ground that many of the inhabitants of the Belgravia district were in favour of maintaining the bars and gates and gatekeepers' boxes. But there were twenty members in favour of the motion, while there were only fourteen voted against it. The committee prepared the following statement, which is no less applicable to other parts of the metropolis, giving the reasons why they considered it to be advisable that the gates and bars should be removed.

1. In the interest of the general public traffic, which is much hindered by their existence. The vestry have reason to believe that the gates were intended to procure the privacy of the locality when the roads were maintained by the building owners; that the roads are now maintained at the expense of the public. That since the bars were established the character of the locality has greatly changed, three railway stations having been formed at one side and a bridge across the Thames at the other side, to neither of which can access be obtained from certain places by the most direct roads. A large share of the traffic is of a local nature, and the existence of the bars in a great measure inconveniences the inhabitants of the parish by compelling them to traverse extra distances to arrive at places on the Marquis of Westminster's estate, thus causing an unnecessary wear and tear of the roads, and giving rise to complaints from many parishioners that the heaviest traffic is compelled in very unfair proportions to pass their residences. Besides which for a long time past considerable irritation has been caused from the fact that over 30% per annum is required from the ratepayers to light up these obstructions, and dissatisfaction has been expressed that the Vestry or their predecessors undertook the burden of maintaining and lighting the roads before the obstructions thereon were removed.

The bars are highly calculated to jeopardise both life and limb, in evidence of which the vestry refer to the numerous accidents which have occurred in consequence of them. Their existence gives rise to a great deal of local jealousy from the fact that some tradesmen's carts are permitted to pass upon payment to the gatekeepers, whilst in some few other cases permission to pass is given by the committee of management.

The tendency of present legislation is to remove all obstructions of this nature from the streets, and large payments are annually made by the ratepayers of the metropolis for this purpose.

2. That the objects sought to be obtained by the erection of the bars are now met by the regulations in force under the Metropolitan Streets Act, 1867, a copy of which is appended. No cattle can pass through any of the streets; see Section 7 of the Act. Waggon and heavy merchandise are not allowed to pass through Knightsbridge or Piccadilly (these thoroughfares being within the special limits of the Act, see Section 10), and, therefore, such traffic cannot pass through any part of the district in which these obstructions exist.

3. That these obstructions are contrary to the general highway

law of the country. A street is a highway over which all Her Majesty's subjects have an equal right of free passage. To obstruct this highway in the smallest degree is not only an indictable offence at common law, but is subject to a penalty under the Highway Act to be summarily imposed by justices. It has been held that even the erection of a telegraph pole by the roadside is an indictable obstruction, although in fact it stands in nobody's way, the right of the subject being to traverse every part of the highway if he pleases.

4. That the removal would not deteriorate the value of the houses in the district, in evidence of which the vestry have only to refer to the mansions in Grosvenor Square and the neighbourhood, where no complaint is made of the nature of the traffic which passes through those thoroughfares.

That it would be a noble act on the part of Lord Westminster to grant this concession to the public and the ratepayers of this parish, and would be an example which would doubtless be quickly followed by other freeholders in the metropolis.

The Marquis of Westminster, having protests from owners and inhabitants of houses in Belgravia and South Belgravia against the application of the vestry being acceded to, such protests being mainly grounded on the assertion that in the opinion of those owners and inhabitants a breach of faith would be committed were his lordship to consent to the removal of the bars and gates which existed when they built or took the houses, was compelled to say that, under the circumstances of the case, he must withhold his consent to the removal of the bars and gates. This case suggests the difficulty of dealing with the subject. On the one hand are the authorities of the metropolis, who say the existing state of things is not consistent with the spirit of the present age, however much the inhabitants of London half a century ago may have failed to recognise the importance of free communications, and have therefore been indifferent to the establishment of such obstructions.

Against them are opposed the real or imaginary interests of the owners and occupiers of houses in the neighbourhood of the obstructions, and the question is whether the principle of free thoroughfares is to be sacrificed to them. In carrying out all improvements, interests have to be sacrificed, and there is no reason why the quietude of a street may not be made a subject for valuation as well as other advantages belonging to a property. Let compensation be granted wherever it is due if the outlay will secure free thoroughfares throughout the metropolis.

DOCUMENTARY ANNALS OF THE ARCHBISHOPS AT CROYDON PALACE.*

BY S. W. KERSHAW, F.S.A.

ARCHIVES and MSS. supply some of the most important links in tracing the history of our ancient buildings and their inhabitants. Documents relating to the Archbishops of Canterbury are above all valuable, especially in earlier times, when sovereign, primate, and nobles were often called to discuss and decide together on the weighty questions of the day. Great ecclesiastical matters were then arranged and methodised under the authority of successive archbishops, and such memoranda form the leading feature of what are called the "Archiepiscopal Registers," long preserved in the library of Lambeth Palace. In an unbroken series from Archbishop Peckham in 1279 to the late Archbishop Tait, these noble volumes indicate all that has officially transpired during each Archiepiscopate. The archbishops in early times had their different palaces or manor houses, as they were called, in the counties of Kent, Surrey, and Sussex, and from these houses the primate made his different journeys or visitations in the diocese, and the record of what took place has been preserved in the volumes I have just mentioned. We constantly find letters and documents dated from many of these houses; in fact, the business of the see followed the archbishop wherever he went, and what is now transacted by the officials of the province of Canterbury was then performed by the secretary or scribe of the archbishop, who accompanied the primate in his journeys to these houses, and recorded the proceedings of every day. This registrar, or writer of their acts, had an office in each of the palaces where the archbishops resided. Thus, in the register of Archbishop Islip, folio 110, we find mention of "Camera Registrarii apud la Forde" (Forde was one of the archbishop's houses in Kent). Such letters and official acts were dated from Mortlake, Lambeth, Croydon, in Surrey; in Kent, from Forde, Knole, Lyninge, Maidstone, Otford, Saltwood, Wrotham; and in Sussex from Mayfield, Slindon, Tarring. Croydon, partly from its proximity to London, and other reasons, was the residence of the archbishops from early ages. We have heard that the manor of Croydon belonged to the see of Canterbury from Lanfranc's time, and that the manor house was built in the interval between Lanfranc and Peckham, 1279.

* A paper read at a special meeting of the Surrey Archaeological Society, in the old palace, Croydon, April 28, 1883.

These houses, besides being inhabited by the archbishop, supplied in some measure entertainment upon the road, of which the country was then entirely destitute. Thus we read of Archbishop Stafford, on his way from Canterbury to the Parliament in 1341, being accommodated at some one of these houses.

Archbishop Kilwardby is the first instance of an archbishop who lived at Croydon. History then records a long succession of primates from Archbishop Peckham in 1279, to the days of Hutton in 1760, who more or less resided at this ancient palace.

We now pass in rapid review, the lives, transactions, and stately occurrences that have thrown round this palace an enduring fame, and have enshrined its history with the acts of our church and country. Archbishop Courtney received the pall in the great hall, May 4, 1382, and during his primacy a second chapel was erected, and the previous chapel was henceforth called "Capella Manerii de Croydon." Archbishop Arundel, his successor, lived much here, and is identified with the erection of the guard chamber; to Kentish antiquaries he is known as the Constable of Queenborough Castle, in the Isle of Sheppey, and a painting in the State dining hall at Lambeth is inscribed to this effect. In history, both secular and ecclesiastical, he played a great part as Lord High Chancellor of England during the reign of Henry IV., and also in the severe measures he took against the Lollards, of which Sir John Oldcastle (Lord Cobham) suffered in the cause. Chichele, who held the primacy for twenty-nine years, was much at Croydon; he is known as the founder of All Souls' College, Oxford, also as having built the great hall and the Lollards' tower at Lambeth Palace. To him belongs the honour of giving towards the parish church of Croydon, and of completing the work of that fabric which Archbishop Courtney began.

Archbishop Stafford is indelibly associated with Croydon, for he repaired and beautified, if not entirely rebuilt, the great hall, where his coats-of-arms remain in silent witness to the work he accomplished. Archbishop Bouchier, who held the see for thirty-three years, made Croydon one of his chief residences. He is identified by Kentish historians as having built portions of his famous house at Knole, near Sevenoaks.

Cardinal Archbishop Morton next comes before us, of exceeding fame as primate, statesman, and, I may say, architect, for he built the gate tower of Lambeth Palace, a structure of much power and beauty. As Bishop of Ely, he lived at Ely House, in Holborn, where remains to this day a chapel of extreme grace and an example of the Early Decorated style of architecture.

This cardinal lived through most eventful times. During the Wars of the Roses he was made Lord Chancellor, and in 1486 Archbishop, thus having filled the two highest offices in Church and State.

Archbishop Warham, that accomplished scholar and prelate, so well known in history, was Lord Chancellor to Henry VII., and only found his power eclipsed by that of his rival, Wolsey, who obtained the Great Seal in 1515. His residence at Croydon appears to have been brief.

Archbishop Cranmer, his successor, sometimes lived here, as his arms emblazoned in the south-east window of the guard-room would testify. His career and martyrdom are matters of history known to all of you.

We now come to a group of prelates—viz., Parker, Grindal, Whitgift, Abbot, and Laud, all of whom made Croydon their abode, the greatest fame resting with the three Elizabethan primates, whose entertainments of their Queen in the grand old hall adjoining was a mixture of courtly splendour and historic pageant. Archbishop Whitgift, whose hospital in this town, built by him, tells the tale of his love for this place, was much here; and we now note that "Croydon House" was first called "Palace" in the acts of the dedication of the Holy Trinity or Whitgift's Hospital. His successor, Abbot, lived much and died here in 1633. Like his predecessor, he founded a hospital in his native place, Guildford, a building of much architectural beauty and detail. Of Laud's residence here, history records several interesting facts, and we learn from Heylin's "Life" that in 1635 "this prelate repaired the ruined windows in the chapel of his house at Croydon, where he spent the greatest part of his summers, and whither he retired at other times for ease and privacy."

In Lord Clarendon's "Life" it is stated, "the Archbishop used to spend as much time as he could get at his country house at Croydon." With the downfall of Laud, we must leave this palace for a time, and return to it re-invested with even greater interest, though its days for the residence of the archbishops were drawing to a close. Archbishop Sheldon retired to Croydon after the Great Plague of London in 1665. His name will live as founder of the Sheldonian Theatre at Oxford. Archbishops Tillotson and Tenison do not seem to have resided here, but Archbishop Wake displayed great fondness for the place. He rebuilt the long gallery, and a pane of glass formerly in that gallery was retained by him as a memento; this glass has the writing of Archbishop Laud upon it. Archbishop Herring repaired and improved his palace, and died here March 13, 1737. His successor, Archbishop Hutton, resided here in 1757, but after this time the palace became so dilapidated, that in 1780 the buildings were sold, and the primates henceforth resided at Addington Park.

We have seen that out of thirty archbishops from Peckham to

Hutton twenty-four of these lived at one time or other at this palace, and four of them died here—viz. Grindal, Abbot, Sheldon, and Herring.

If this palace is no longer the country home of these distinguished men; if no longer the official record or the friendly letter dates from "Croydon House," it can still boast of retaining most of the important parts of its architecture, those parts which we most earnestly desire to see preserved, and to retain a building which, in an almost unbroken series, has had the occupants of the ancient see of St. Augustine for its residents, and should also claim our utmost regard by its connection with the national Church of England, and generally with "the history of the English people."

As I have now rapidly noticed those archbishops who made Croydon Palace one of their principal abodes, I can better follow the order of the chief official proceedings, and note how many of them date from this place. These acts and documents begin with Archbishop Peckham, 1279, and continue with few exceptions to those of Archbishop Abbot. They are, as I before stated, chiefly found in the registers at Lambeth, though the Record Office, British Museum, &c., contains correspondence of the archbishops with noted men of the time. In the earliest (Peckham) register several entries occur, and among them a mandate of the Dean of Rochford for the excommunication of one Nicholas de Curtney. We then find correspondence with the Abbot of St. Augustine's and Christ Church, Canterbury; also records of ordinations, admissions to benefices, &c., all dated from Croydon. In Archbishop Winchelsey's register is an order dated 1298, for the assembling of the Convocation of Canterbury in time for Edward I.'s return from Flanders. In his successor's (Reynolds) register occur directions to all in the Deanery of Croydon to appear and swear obedience to the archbishop.

In 1326 the custody of the park at Croydon was conferred on the son of one Le Barber.

The register of Simon Sudbury has several noted entries, among them the first instance of a will proved at Croydon, October 17, 1375.

I may here observe that wills were anciently proved in the Archbishop's Court, and that these early wills often contained much curious information as to the disposition of property left to the Church, with many archaeological items.

Archbishop Courtney's register opens on a wider field of historical research, for we find more wills, and in 1382 the Act for the election and confirmation of Robert de Braybrook, Bishop of London. Among other wills is that of the rector of Harrow, in Middlesex; also of one Galfridus Colpeper, of West Peckham, in Kent; of Nicholas de Carew (1390), probably a branch of the Carews, of Beddington, and a long deed on the assignment of the manor of Waddon. In the register of Archbishop Arundel occurs an interesting will of one John Aldermarston in 1403, who gave to the erection of the tower of the parish church twenty bidentes—or two-year-old sheep—a mediæval custom of giving cattle in value instead of money.

In 1414, we read of a Commission to inquire into the various manors or houses of the archbishops which existed in Kent, Surrey, and Sussex, and which have been to-day so ably described by our vice-president, Mr. Leveson-Gower, F.S.A. It is impossible to follow each archbishop's register, as it brings to light some interesting fact connected with Croydon; and I hasten to that of Cranmer's, where it is recorded that John Fryth, the Smithfield martyr, appeared before that primate to answer for his opinions about transubstantiation.

Of Cardinal Pole, one Act only occurs, in reference to a license to restore the monastic buildings of Westminster Abbey to their former use. The Elizabethan era—if I may call it—of the archiepiscopate at Croydon witnessed alike pageants and retained many documents.

We have mentioned the great entertainments, and now can only notice a few of the important Acts dated at Croydon. In 1592 we read of orders for the oath of obedience to Her Majesty. In the State Papers occur the following: "Archbishop Grindal's constitution with his clergy towards the rebuilding of St. Paul's, and that the other bishops of the province do the same. 1568. The Queen's instructions for recommending Bishop Aylmer for London, and Grindal for York. Much correspondence between Archbishop Parker and Sir W. Cecil."

From and after the time of Archbishop Abbot, the official documents assume more of an epistolary character; there is, however, the account of the proclamation by King James I., known as the "Book of Sports," the purport of which was to allow games and recreations on Sundays. Archbishop Abbot resisted this Act, and forbade it to be read in his church at Croydon; in this he was supported by public opinion. Thus did Croydon appear on the arena of ecclesiastical politics.

The noted "Diary of Laud" refers to this palace: several letters of that primate are dated from here between 1635 and 1640.

The curtain falls for a time on our history, for the Civil War which devastated Lambeth Palace, equally touched Croydon, where the Parliamentary army was quartered, and when, I believe, several of the archives were lost or destroyed. With the Restoration (1660), and Juxon as primate, official and some informal

letters reappear, stamping this place with an historic and enduring fame. The correspondence of Dr. Ducarel with the archbishops and other noted men of the eighteenth century is one of many points of note and interest. In 1754, Archbishop Herring writes: "I love this old house and am desirous of amusing myself with the history of its buildings, for the house is not one but an aggregate of buildings of different tastes and ages." In 1757 Archbishop Herring writes from Croydon, thanking his librarian, Dr. Ducarel, for indexes made and for his attempt to recover the original "Diary of Laud," now at St. John's College, Oxford. With the advent of Archbishop Cornwallis, the documentary history of Croydon Palace ceases. That history ceases only in part, for the building and this sacred chapel which has witnessed many consecrations in bygone years remains to tell us that the past has a history, and that the conservation of buildings such as these which have figured in the annals of Church and State, is a duty left us to carry out. In a recent speech by Mr. James Bryce, M.P., he alludes to the preservation of buildings, to us the one object, as regards Croydon Palace. "We live in a time when the past is vanishing with unexampled rapidity. The rapid development of the means of communication, the enormous increase of wealth, the higher sense of and desire for comfort, and the mere ambition of persons to signalise themselves by great works, makes this the greatest building age the world has ever seen—greater, perhaps, than even the twelfth or thirteenth centuries. The result of this process is to extinguish everywhere the traces of the past. We seem, as we drift down the stream of time, to go with an ever-accelerating movement, and to see the ancient features of the landscape amongst which our ancestors lived receding faster and faster from us. We seem to be carried, even as respects the material surroundings among which our lives are passed, as well as in our political literature and ideas and social habits, further and further, faster and faster, into a new order of things. If this be so—and it is most so in England, because the growth of wealth and material prosperity has been greater in England than anywhere else—is it not a reason for clinging with the utmost tenacity and earnestness to whatever in the external world can help us to realise the past, and our historical continuity with it? The sense of this historical continuity is essential to the greatness of a nation as well as to the mental elevation of the individual. It enlarges our horizon, it purifies our minds, and it gives us a livelier sense of our debt to the past and our responsibility to the future. It even ennobles the details of our political and social life when we feel they do not stand alone by themselves; that they are the outcome of the past, and are full of meaning and significance for the future."



New Church for the Old Meeting Trustees, Birmingham.

SIR,—I observe a friendly little paragraph in "Notes and Comments" of your last week's issue concluding with these words: "The case shows that there are some advantages in withholding referee's reports."

In this case it was distinctly understood that the report was to be regarded as a private communication, although the trustees, being a rather numerous body, printed it for their own convenience, adding in large type the following paragraph at the head of the report:—

"This report is printed for the convenience and exclusive information of each member of the trust, and should be regarded as strictly private and confidential."

A copy of the report would seem by some inadvertence to have fallen into the hands of my critics, how, I am quite at a loss to surmise; but under the circumstances the subject does not admit of discussion, the trustees having at once confirmed my award.

The position of assessor would become intolerable if every disappointed competitor is to consider himself entitled to challenge the award, and to discuss it in detail.

I am, Sir, yours obediently,

THOS. WORTHINGTON.

LEGAL.

High Court of Justice (Queen's Bench Division), April 30.

(Before Mr. Justice GROVE and Mr. Justice A. L. SMITH.)

CONTRACTOR'S LIABILITY FOR ACCIDENTS.

BACHELOR v. FORTESCUE.

This case raised a question of some importance as to the liability of contractors to mere bystanders for accidents arising from some defect in their machinery. It was an action under Lord Campbell's Act to recover compensation for the death of Henry Batchelor. The facts of the case were as follows: One Hiney was possessed of a plot of land in Bethnal Green Road, on

a portion of which land warehouses had been erected, and on the residue excavations were being carried on by the defendant, who had contracted with Hiney for the work. To carry out the work he, by his men, worked a steam winch and crane, with a chain and iron tub attached to it—the winch and crane being on the upper edge of the land which was immediately contiguous to the excavation. The mode of working was this: the iron tub was filled with earth, weighing about 15 cwt.; the steam winch then hoisted up the tub to the level of the ground, and the crane then swung it round to where a cart was waiting to receive the earth, and into which the contents of the tub were emptied. The machinery was the defendant's property. The evidence on the part of the plaintiff proved that the deceased was employed by Hiney to watch the materials and buildings belonging to him; and on Good Friday, the day of the accident, the deceased was watching the defendant's men at their work. He had nothing to do with the excavations, and he need not have been where he was to watch the buildings and materials; but he stood and allowed the iron tub with the earth in it to travel some 3 feet over his head, when the chain (which was somewhat worn) broke, and the tub and its contents fell upon the foot of the deceased, and caused injuries from which he afterwards died. Mr. Justice Lopes directed a non-suit, and there was an application by way of appeal from his decision. Mr. Baron Pollock and Mr. Justice Manisty granted the rule *nisi*. The case had been argued at some length during the last sittings before Mr. Justice Grove and Mr. Justice Lopes, and the Court had taken time to consider their judgment.

Mr. Justice A. L. Smith now delivered a written judgment in favour of the defendant. He said, it was conceded upon the argument that the deceased had nothing whatever to do with the defendant's men, nor was it any part of his duty to superintend or watch them at their work. We are of opinion that there was no evidence given to show that the plaintiff was other than a mere licensee (even if his case could be put as high as that) at the spot where he was at the time of the accident, and that he stood where he did subject to all the risks attending his being where he was; and that there was no duty cast upon the defendant to take due care of him. The cause of action alleged was that the defendant knowingly permitted a chain to be used which was unfit for use, but of this there was no evidence, nor was there any evidence of any duty incumbent on the defendant to take care to prevent danger to the deceased. There was slight evidence of negligence on the part of the defendant's men, in that the chain was somewhat worn, but as there was no duty on the defendant to take due care, the learned Judge was not wrong in directing a nonsuit, and therefore the judgment entered by him for the defendant must stand, and this application must be discharged.

CHURCH BUILDING AND RESTORATION.

Blackburn.—St. Alban's Church was reopened on Sunday last by the Bishop of Salford, after undergoing extensive additions. The new portion comprises a façade and central tower, a turret staircase being placed on one side, which leads to the ringing-chamber and belfry, which will accommodate ten bells. On the west side of tower is the main entrance and baptistry, and on the opposite side a corresponding space is arranged with open benches. The gallery floor is approached from the tower, and is arranged throughout with open benches; the additional accommodation acquired being 222 sittings. The façade is designed in a Romanesque style of architecture, with deep moulded strings and cornice table. The windows have shafts, the heads being circular, with wood moulds over. The internal fittings are of pitch pine, the floor being laid with tiles. The work has been carried out by local tradesmen, under the supervision of Mr. William S. Varley, F.R.I.B.A., Blackburn.

Elland.—A Congregational chapel erected from the designs of Messrs. John Kirk & Sons, architects, Huddersfield and Dewsbury, has been opened. The total cost, with alterations to adjoining premises, has been 4,500*l*. The contractors were: Mr. Pickles, mason, Luddendenfoot; Messrs. Halstead Bros., joiners, Eastwood; Mr. Aspinall, plumber, Elland; Mr. Hutchinson, plasterer, Elland; Mr. J. H. Stuttard, painter, Huddersfield; and Messrs. Pycock & Sons, blue slaters, Leeds.

Great Melton.—The church of St. Mary has been reconstructed from the designs of Mr. J. B. Pearce, of Norwich. The ruined church of All Saints was dismantled in 1710, and St. Mary's, which served the two parishes, was allowed to fall into decay. Projects for restoring it were made from time to time, but it was at last determined to demolish it and reinstate the earlier and better building, of which the tower and considerable portions of the walls were still standing, and in good condition.

Holbeck.—A Unitarian chapel, erected from the designs of Mr. J. Wreghitt Connon, of Leeds, has been opened. The works have been carried out by the following contractors: Mason, Charles Myers; joiner, J. H. Thorp; plumber, Joe Lindley; slater, J. Leeson; plasterer, T. Ripley; painters, Jackson & Co.; wood block paviors, Wharam & Co.; heating, &c., J. Constantine.

Dawley.—At a meeting of the committee lately held it was decided, on the proposition of the vicar, that, in addition to the parish church being thoroughly renovated and improved, the south porch be reopened and made into a baptistery, and the old Norman font be placed there. The architect to carry out the work is Mr. Fleeming, diocesan surveyor, Wolverhampton, and the contractor is Mr. James Rushton, of Dawley. Mr. Pointon, of Wellington, does the painting and decoration work; Messrs. Attwood & Sons, of Stourbridge, are placing the new hot-water apparatus in the church.

North Newton.—A new chancel and vicarage-house to St. Peter's Church, North Newton, Somerset, have been erected. Plans for the complete restoration of the church have been prepared by Mr. Harbottle, architect, Exeter, the tower being the only sound portion of the edifice. The interior oak fittings, which are of perfect seventeenth-century work, will be reinstated in the new nave. The old church consists of nave (rectangular on plan without a break) and a western tower. The ceiling is of semicircular form, ribbed and moulded in plaster, with a frieze of angels and festoons on the walls and numerous quaint figures, dating from 1635. The ancient windows are of oak-moulded frames. The old oak rood-screen contains figures of the Virgin Mary with the Infant Jesus, and Faith, Hope, and Charity. The pulpit is of moulded oak, and the small carved font and lectern are also of oak. The bench-ends are elaborately carved and moulded, and the west entrance door contains traceried panels filled in with carvings illustrating the parable of the wise and foolish virgins. The communion plate, a beautiful specimen of the workmanship of the time, bears the date 1637. It would seem that there was a church here in 1176 A.D., which in the sixteenth century was allowed to fall into ruins, and remained so until 1635, when the present church was built by Sir Thomas Wrothe. A new vicarage has been erected at a cost of 2,000*l.*, and a new chancel has just been built, the whole of the cost of the latter having been raised by the vicar. The chancel is a simple structure, built of rich red sandstone and covered with red tiles; the windows and arches are of Hamhill stone, and the floor is of plain red Maws' tiles. There are three stained-glass windows. The contract for the vicarage, as well as the chancel, has been carried out by Mr. Pratt, of Clyst St. Mary. A carved reredos of Beer stone with inlaid marble cross has been executed by Mr. Algar, carver, of Exeter.

Sheerness.—The rebuilding of the Sheerness Dockyard Church, which was destroyed by fire in 1881, is to be proceeded with from plans by Mr. C. E. Bernays. The work will be carried out by Messrs. Foord, of Rochester, and the cost is estimated at between 4,000*l.* and 5,000*l.*

Southwick.—The question of repairs, and also reseating with open benches, the ancient parish church of Southwick, Sussex, came up for discussion before the public vestry meeting last week when the report, plans, and estimates of the architect, Mr. Arthur Loader, of 54 Old Steine, Brighton, were submitted. The plans showed improved accommodation, and the estimates were for either oak, pitch pine, or deal. It was decided that a good subscription list should be obtained before commencing this work, or the lych gate in oak, designs for which had also been prepared by Mr. Loader.

Winslow.—At a public meeting last week, presided over by the Vicar of Winslow, it was decided to appoint Mr. John Oldrid Scott, architect, for the restoration of the church. Subscriptions amounting to over 1,000*l.* have been promised towards the cost of the work.

SCHOOL BUILDINGS.

Bolton.—A new Church school is to be erected on land near the junction of Radcliffe Road with Bury New Road. Accommodation will be provided for 364 scholars—viz., in the mixed department and four class-rooms, 210; and in the infants' department 154. The school will be built in Queen Anne style, of brick, with terra-cotta facings and ornamentations. The architects are Mr. W. H. Powell, of London, and Mr. Simpson, Acresfield, Bolton, and their estimate of the cost is 3,000*l.*

Bowdon.—New schools in connection with the Wesleyan Chapel were opened on Tuesday. The cost is about 1,700*l.* The buildings have been erected from the designs of Messrs. Potts, Pickup, & Dixon, architects, Manchester and Oldham.

Sowerby Bridge.—A Wesleyan Sunday school has been opened at Bolton Brow. The architect of the building is Mr. C. F. L. Horsfall, of Halifax. The contractors were: Masonry, Mr. J. Turner, Warley; joiners' work, Messrs. Halstead Bros., Eastwood; plumbing, Messrs. Fox & Sons, Sowerby Bridge; plastering and slating, Mr. G. Hoyle, Triangle; painting, Messrs. C. Whitehead & Co., Sowerby Bridge.

Bromsgrove.—New parish-room and Sunday schools for the parish of All Saints were opened on April 30. The schools provide accommodation for about 200 children, and are built upon a site nearly opposite All Saints' Church, presented by Mrs. Day, of Davenall House, Bromsgrove. The principal front is south-east, and is divided by buttresses into five bays, in the centre of which

are large windows, the middle one having three lancet-headed lights and a gable over, breaking the roof line. Two similar windows are also placed at a high level in the main gable ends of room. The walls are built with brick, relieved by bands, string-courses, and ornamental brickwork; and Bath stone is introduced in connection with window dressings. The roof is covered with Broomhall patent tiling, and in the centre is placed a bell-cot, which is covered with oak shingle, and surmounted by an ornamental vane. The schoolroom is of pleasing appearance, well lighted and ventilated, and is a nicely proportioned room, being 68 feet 6 inches long by 30 feet wide, and 27 feet from floor to ridge. The roof is an open one, being ceiled to under side of rafters, and has four principals, with curtain rods and rings attached for dividing the room into sections for classes by means of curtains. The exposed internal woodwork is varnished, and the walls are coloured. Fresh air is admitted by vertical flues, and extracting shafts are provided for vitiated air; also a large portion of each window is made to open. The room is warmed by two Manchester grates, which are of great heating power, as they utilise the back or waste heat, and materially assist ventilation of room by drawing in a continuous current of fresh air, which is heated to a considerable temperature when fires are in use. The offices and coal store are placed in the rear. The drains are laid with glazed socket-jointed pipes, and the playground is covered with gravel. The site is enclosed with brick walls, two of which are surmounted with ornamental wrought-iron fencing. School fittings are provided for, and the whole work is executed in a substantial and workmanlike manner by the contractors, Messrs. Brazier & Weaver, of Bromsgrove, from the designs and under the superintendence of Mr. Ernest Day, architect, of Worcester. The cost of works, including offices, fences, and school fittings, has been about 3*l.* 10*s.* per child.

NEW BUILDINGS.

Dundee.—New buildings at the corner of Commercial Street and Albert Square for the Northern Assurance Company have been completed. The architects are Messrs. James MacLaren & Son, of Dundee. The principal contractors were: For piling, Messrs. W. & R. Brownlee; mason, Mr. R. Laing; joiner, Mr. R. Lickely; slaters, Messrs. Laburn & Lindsay; plumber, Mr. D. Brown; plaster work, Mr. A. McRitchie; painting, Mr. J. Christie. The stone carving was done by Mr. Alexander Neilson, Edinburgh, and the external granite work supplied by Mr. G. Leslie Jamieson, Aberdeen. The chimneypieces were from Mr. G. H. Sizer, of Newcastle-on-Tyne, and Messrs. Field and Allan, of Edinburgh, who were contractors also for the enamelled tile work, the marble mosaic being by Mr. James Neilson, Carlisle; Messrs. Gray & Dickson supplied the grates, and Messrs. John Bryden & Sons the blinds; Messrs. Westwood, Sons, & Millar were the bellhangers; Milners' Safe Company furnished the doors and fittings for the safes and strong-rooms throughout the building; and the ornamental iron and brass work was by Messrs. Hart, Son, Peard & Co., of Birmingham. Mr. John Miller acted as clerk of works. The cost has been about 9,500*l.*

Ravensthorpe.—The foundation-stone of new stores for the Self Help Co-operative Society, Ravensthorpe, has been laid. The contractors are: Masons, Messrs. C. Whitehead & Sons; joiners, Messrs. Fothergill & Schofield; plumber, Mr. E. Walker; slater, Mr. J. Thornton; plasterers, Messrs. Grange & Cookson; painter, Mr. C. Ledgard; and ironfounders, Messrs. Marsden & Co. The work will be carried out under the supervision of Messrs. Kirk & Sons, of Huddersfield and Dewsbury, the architects.

Rochester.—A movement being on foot for the enlargement of the New Corn Exchange, the Corporation have obtained plans from Messrs. Flockton & Abbott, of an enlargement providing additional accommodation for 500, besides provision for a permanent platform, orchestra, organ, and an additional exit. At a committee meeting, it was decided to recommend the Corporation to carry out the work as soon as possible.

Rochester.—A new infectious hospital for Chatham and Rochester has been opened. The architect of the building is Mr. G. J. Shipper, of Norwich. The walls are built of Burham wire-drawn white bricks laid in Portland cement for facings, and the roofs are covered with slates. The works have been carried out by Messrs. J. G. Naylar & Sons, Mr. G. Hampton acting as clerk of works. The cost has been about 7,000*l.*

Birmingham Architectural Association.—An ordinary meeting of this association was held at Queen's College on Tuesday evening last. The vice-president, Mr. W. H. Kendrick, presided. Mr. A. T. Mansell was elected a member. An interesting lecture was delivered by Mr. A. Reading, A.R.I.B.A., on "Notes on a Sketching Tour from Heidelberg to Belgium." The subject was illustrated by limelight illustrations, and the lecturer was frequently applauded. A discussion followed, and a vote of thanks proposed by Mr. H. Clere, and supported by Messrs. J. P. Osborn, F. E. F. Bailey, T. Jones, Norman Gething, and Franklin Cross (hon. sec.), was accorded to the lecturer.

BECKENHAM—continued.

For the Erection of London and County Bank, Beckenham, Kent. Mr. W. G. BARTLETT, Architect.	
Cooper	£3,561 0 0
Shurmer	3,330 0 0
Perry	3,295 0 0
Boyce	3,280 0 0
Ashby	3,264 0 0
Rider	3,258 0 0
Higgs & Hill	3,244 0 0
Arnold	3,225 0 0
Halliday	3,177 0 0
Burrows	3,175 0 0
Cox	2,998 0 0

BISHOP AUCKLAND.

For Extensive Additions and Alterations to Warehouses, Bishop Auckland. Mr. JAMES LINDAY, Architect. Quantities by the Architect.	
Bell, mason	£764 17 0
Manners, joiner	1,403 5 9
Kirby, plasterer	146 0 0
Pollard, slater	74 16 0
Spoor, plumber	230 10 0
Thompson, painter	160 0 0
Total	£2,779 8 9

BLACKBURN.

For Building a New Wing and work connected therewith at the Blackburn and East Lancashire Infirmary. Mr. A. W. R. SIMPSON, Architect, Blackburn. Quantities by Architect.	
Higson & Sons, total contract	£3,818 0 0
Sub-contractors.	
Cronshaw, mason and brickwork.	
Dyson & Son, flagger and slater.	
Shaw, plumber and glazier.	
Murphy, plasterer.	
Hargreaves, painter.	
Fourteen other tenders received.	

BLAYDON.

For Sanitary Drainage on proposed Building Land, Blaydon. Messrs. THOMPSON & DUNN, Architects.	
Smith, Newcastle	£133 12 0
Simpson, Newcastle	124 16 9
Carr, Hexham	124 5 0
Middlemiss Bros., Newcastle	122 7 0
Elliot, Monkwearmouth	119 7 0
Carrick, Denham	115 0 0
Watson, Byker	113 11 0
Robson, Newcastle	112 4 0
Stokoe, Fence Houses (accepted)	102 10 0

BRENTWOOD.

For New Sewage Works, Brentwood. Mr. C. JONES, Engineer.	
Wood	£2,250 0 0
Bell	2,045 0 0
Hardy	1,989 0 0
Botterill	1,915 0 0

BROCKLEY.

For Two Blocks of Six Houses each on the Bridgehouse Estate, Brockley, for the Land Development Association, Limited. Mr. W. CHARLES EVANS, Architect, 8A Poets' Corner, Westminster.	
Cawson & Son, Camberwell	£5,000 0 0

BUCKIE.

For Building Dwelling Houses and Shop, Buckie. Mr. JAMES PERRY, Architect.	
Accepted Tenders.	
Milne, mason, Buckie	£634 0 0
Hendry & Co., Buckie, carpenter	415 0 0
Campbell, Buckie, plumber	58 14 0
Barclay, Buckie, slater	69 19 6
Milne, Portgordon, plasterer	79 10 0
McKenzie, painter and glazier	32 10 6

COLCHESTER.

For Building New Corn Exchange, Colchester. Messrs. T'ANSON & SON, Architects.	
Fish, Prestige & Co., Pimlico	£8,871 0 0
Adamson & Co., Faling	7,676 0 0
Shaw, Westminster	7,261 0 0
Ryder, Southwark	7,158 0 0
Brown, Braintree	6,950 0 0
Saunders & Son, Dedham	6,730 0 0
Everett & Son, Colchester	6,250 0 0
Dobson, Colchester	6,140 0 0
DUPONT, Colchester (accepted)	5,750 0 0

CUPAR.

For Alterations on Properties in Cupar, Fife, N.B., for Mr. D. A. Rhind, Leith. Messrs. J. MACLAREN & SON, Dundee, Architects.	
Milgate and Dead Wynd Houses.	
Accepted Tenders.	
Fernie, Cupar, mason.	
Black, Cupar, joiner.	
Fyffe, Cupar, slater.	
Robertson & Co., Cupar, plumber.	
Howie, Cupar, gasfitter.	
Bryson, Cupar, plasterer.	
Methven, Cupar, painter.	
Nicoll & Co., Dundee, grates.	
Spinning Mills Alterations.	
Black, Cupar, joiner.	
Wallace, Cupar, water-wheel.	
Eastmost Milgate House Alterations.	
Gourlay, Cupar, mason and joiner.	
Fyffe, Cupar, slater.	
Macleish, Cupar, plumber.	
Howie, Cupar, gasfitter.	
Bryson, Cupar, plasterer.	
Anderson & Co., Arbroath, ironfounder.	
Total cost, £550.	

FRIZINGTON.

For Building a Wesleyan Chapel, Frizington. Mr. J. SHEPHERD, Architect.	
Pearson, Cleator Moor	£1,640 0 0
Christopherson, Whitehaven	1,514 12 10
Doloughan, Eilbeck & Co., Cleator Moor	1,452 0 0
Brokensha Bros., Cleator Moor	1,445 0 0
GREEN, Pardshaw (accepted)	1,434 0 0

HAVERFORDWEST.

For Building School and Club House, Pendergast, Haverfwest. Messrs. WOOD & FOSTER, Bristol, Architects.	
McAplin, Pembroke Dock	£540 0 0

HASLINGDEN.

For Erection of Two Shops and Dwelling-houses, Dearden-gate, Haslingden. Mr. GEORGE BAINES, Architect, Post Office Chambers, Accrington. Quantities by the Architect.	
Masons.	
Taylor, Haslingden	£515 0 0
Rishton, Haslingden	398 0 0
Collinge, Haslingden	395 0 0
CAMM & SON, Haslingden (accepted)	350 0 0
Carpenters and Joiners.	
Greenhow & Sugden, Keighley	227 0 0
Milne, Haslingden	221 0 0
Tattersall, Haslingden	217 0 0
Moore Bros., Haslingden	216 0 0
GRINDROD & WALLWORK, Haslingden (accepted)	193 0 0

IPSWICH.

For Construction of Sewers, Ipswich.	
Cook, Bennett & Thew, Spalding	£1,762 0 0
Gibbons, Ipswich	1,750 0 0
Moran, Harwich	1,734 8 8
Grinwood & Sons, Sudbury	1,625 0 0
Smith, Ipswich	1,477 0 0
J. B. & F. Bennett, Ipswich	1,375 0 0

KENDAL.

For Building Double Lodge at North Entrance to Castle Green, Kendal. Mr. JOHN STALKER, Architect. Quantities by the Architect.	
J. & W. Brennand, masons	£162 10 0
Stables, joiner	109 7 0
Carter, plumbing	25 16 C
Jackson, painting and glazing	13 10 0
Hoskinson, plastering	30 15 6
Goulding, slating	67 0 0
Total	£408 18 6
Exclusive of Grates, &c.	

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Dawson, Lincoln	£2,135 8 0
Roberts, Oakenshaw	1,769 2 0
Unsigned	1,754 8 0
Binns, Lincoln	1,749 18 9
Baker & Sons, Barlborough	1,719 0 11
Parker & Co., Lincoln	1,649 15 8
Citven & Lansdown, Lincoln	1,531 7 6
RAYNER, Bootle (accepted)	1,397 19 4

LONDON.

For Erecting Five Houses and Shops, Bermondsey New Road, for Mr. John House. Mr. ALFRED WRIGHT, Architect and Surveyor, Belgrave House, 190A Brompton Road.	
Canning & Mullins	£2,497 0 0
Johnson	2,430 0 0
Halliday & Greenwood	2,359 0 0
Rice	2,347 0 0
Burman & Son	2,333 0 0
Mersland	2,295 0 0
Tarrant & Son	2,120 0 0
Cook	2,033 0 0

For Erection of Board School, Betts Street, Tower Hamlets, Mr. E. R. ROBSON, Architect.	
F. & F. J. Wood	£11,883 0 0
Heck	11,787 0 0
Brass	10,675 0 0
Harris & Wardrop	10,563 0 0
Outwaite & Son	10,552 0 0
Boyce	10,527 0 0
Atherton & Latta	10,400 0 0
Hunt	10,356 0 0
Perry & Co.	10,331 0 0
Grover	10,287 0 0
Jerrard	10,242 0 0
Cox	10,193 0 0
Shurmer	9,990 0 0

For Enlargement of Board School, Wirttemberg Street, Clapham. Mr. E. R. ROBSON, Architect.	
Oldrey	£1,222 0 0
Mareland	1,218 0 0
Lathey Bros.	1,190 0 0
Holloway Bros.	1,175 0 0
Higgs	1,151 0 0
Nightingale	1,113 0 0
Hunt	1,072 0 0

For Repairs to Ceilings, Mantua Street School.	
Hobson	£168 0 0
Lathey Bros.	141 0 0
Rice	132 0 0

For Alterations and Repairs to Board School, Golden Lane.	
Grover	£368 0 0
McCormick & Sons	319 0 0
Pritchard	302 0 0

LONDON—continued.

For New Wing to the London Homoeopathic Hospital, Great Ormond Street. Mr. ALFRED R. FITZ, Architect, 44 Bloomsbury Square, W.C. Quantities by Mr. J. Rookwood.	
Jacklin	£3,460 0 0
Patman & Fotheringham	3,373 0 0
Tongue	3,354 0 0
Cowland	3,263 0 0
Smith & Son	3,139 0 0
FALKNER (accepted)	3,125 0 0

For Painting, Whitewashing, &c., at the Dispensary in East Street, W., for the Guardians of the Poor of the Parish of St. Marylebone. Messrs. H. BAXON SNELL & SONS, Architects.	
Bamford	£218 0 0
Batchelder	207 0 0
Howard	194 0 0
Everitt Bros.	192 0 0
Clarke & Mannoch	190 0 0
Abraham Bros.	180 0 0
Rawlins	174 0 0
Moir & Wallis	169 0 0
Stewart	168 0 0
Wall Bros.	163 0 0
Woodman	156 0 0
Kearly	156 0 0
SHURMAN & SON (accepted)	147 12 0
Proctor	80 0 0

For Rebuilding the Storey's Gate Tavern, Westminster, for Mr. J. S. Manley. Mr. H. I. NEWTON, Architect, 27 Great George Street, S.W.	
Corder	£3,960 0 0
Merritt & Ashby	3,933 0 0
Cook	3,831 0 0
Lamble	3,827 0 0
Treweeke & Co.	3,700 0 0
Ward & Lambie	3,659 6 0
Langmead & Way	3,650 0 0
Beal	3,300 0 0
Burman & Sons	3,270 0 0
Pickersgill Bros.	3,250 0 0
Shurmer	3,240 0 0
Walker	2,912 0 0
WOOD (accepted)	2,891 0 0

For Alterations and Repairs to Montague House, Clapham Road. Messrs. SEARLE & SEARLE, Architects, 12 Southwark Street.	
Andrew & Nanson	£694 0 0
Higgs & Hill	594 0 0
MAXWELL BROS. (accepted)	494 0 0
For Building House at Nether Street, Finchley, for Mr. J. Collinson. Mr. F. NEWELL, Architect. Mr. Sidney Young, Surveyor.	
Burman	£1,897 0 0
Lawrence	1,896 0 0
Goodman	1,892 0 0
Plowman, Finchley	1,860 0 0
Staines & Son	1,846 0 0
Kearley, Uxbridge	1,834 0 0

For the Erection of Enclosing Walls, Formation of Roads, and Drainage of new Cemetery at Hanwell, for the Burial Board of St. George, Hanover Square. Mr. A. J. Bolton, Surveyor.	
Gaisford	£4,763 0 0
Garrud	3,945 0 0
Forster	3,795 0 0
Parker	3,700 0 0
Seward	3,616 0 0
Gibson	3,587 0 0
Aldridge & Jernvey	3,530 0 0
Rickens & Mount	3,494 0 0
Booth Bros.	3,180 0 0
Brown	2,985 0 0
Macfarlane	2,930 0 0
Hanson Bros.	2,891 0 0

For Warehouse for Messrs. Oetzmann & Co., Hampstead Road. Messrs. C. EALES & SON, Architects.	
Patman & Fotheringham	£4,117 0 0
Adamson & Sons	3,920 0 0
Holland & Hannen	3,715 0 0
Lawrence	3,672 0 0
Simpson & Son	3,663 0 0
Downs	3,563 0 0
Scrivener & Co.	3,540 0 0
Mark	

For Fittings to London and County Bank, Hammersmith. Mr. E. EVANS CRONK, Architect.	
Lascelles	£398 0 0
Adamson	395 0 0
Drew	370 0 0
SHURMER (accepted)	333 0 0

For Alterations to the Bricklayer's Arms, Hassard Street, Hackney Road, for Messrs. Truman, Hanbury, Buxton & Co. Mr. EDWARD BROWN, Architect.	
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Amended Tenders.	
Marr	£540 0 0
Taylor	498 0 0
Shurmer	497 0 0
Jackson & Todd	490 0 0

For Alterations to Nos. 154 and 156 The Grove, Stratford. Mr. ARTHUR H. NEWMAN, M.R.I.B.A., Architect.	
Mansfield & Son	£1,140 0 0
Hoskins	967 0 0
F. & F. J. Wood	960 0 0
Bangs & Co.	947 0 0
Balaam	900 0 0
Shurmer	891 0 0
Wells	860 0 0

For Repairs to the Marlboro' Arms, St. John's Wood, for the City of London Brewery. Mr. W. G. JEWHERST, Surveyor.	
Varden	£170 0 0
Everett	170 0 0
Coomes & Son	167 0 0
Batley	130 0 0
Shurmer	126 0 0
Canning & Millin	125 0 0
Spencer	115 0 0
Knowles	106 0 0
Wood	95 0 0
Harris	89 0 0

LEIGHTON BUZZARD.

For Alterations to House in High Street, Leighton Buzzard, for the Leighton Buzzard Coffee House Company (Limited), Mr. FREDERICK GOTTO, Architect, Leighton Buzzard.

Muggleston	£116 0 0
Cook & Sons	98 15 0
Edwards, Egginton	97 10 0
WEBB (accepted)	90 0 0

MERTON.

For the Erection of New Oil Store, for Messrs. R. Harland & Sons, Merton. Messrs. NOTLEY & TROLLOPE, Architects.

Mason, Streatham	£1,050 0 0
Townsend, Wimbledon	1,033 0 0
Gulle, Wimbledon	915 0 0
Scott, London	888 0 0

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Teeside Iron and Engine Works Company, Middlesbrough £2,750 10 0

Janson, Son & Co., Darlington 2,590 0 0

Ashmore & White, Stockton 2,500 0 0

NEWTON, CHAMBERS & Co., Sheffield (accepted) 2,104 0 0

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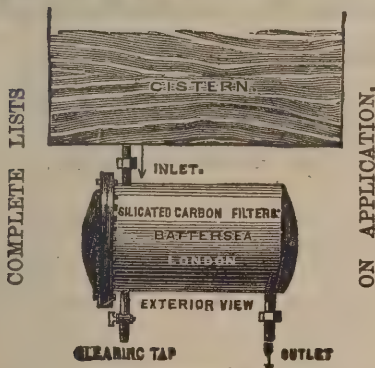
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For the Erection of Calvinistic Methodist Chapel at Penrhiwceiber, near Mountain Ash.

Jenkins, Merthyr Tydfil	£1,300 0 0
Prothero & Son, Aberdare	1,151 10 6
MORGAN, Aberdare (accepted)	1,034 0 0

SHEERNES.

For Building Two Villa Residences, Strode Crescent, Sheerness. Mr. EDWIN POVER, Architect.

England, Sheerness	£760 0 0
Geere, Sittingbourne	725 0 0
Knight, Sheerness	640 0 0
AMOS & FOAD, Whitstable (accepted)	596 5 0

Stoves, Mantels, Gas Fittings, &c., not included in above estimates.

STREATHAM.

For Alterations and Repairs to Park Lodge, Streatham, for Mr. John Smith. Messrs. NOTLEY & TROLLOPE, Architects.

Bruford, London	£239 0 0
Colls & Sons, London	218 0 0
Godden, London	203 0 0
Walker, Streatham	198 0 0
Harrison & Wood	197 0 0
Mason, Streatham	197 0 0
Le Garrick, Streatham	140 0 0

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Babbs Bros.	£2,350 0 0
Jarvis	1,925 0 0
Phillips	1,750 0 0
JUDD, Kingston-on-Thames (accepted)	1,414 0 0

YARMOUTH.

For Building Primitive Methodist Chapel, Acle, Yarmouth Circuit. Mr. GEO. BAKER, Architect, Yarmouth.

Brook, Alburgh	£635 0 0
Bray, Yarmouth	619 0 0
Balls & Hubbard, Caister	573 0 0
Eastoe, North Walsham	553 0 0
Wright & Barker, Beighton	524 0 0
Withers, Blonfield	520 0 0
Knights, Yarmouth	498 0 0
Mayes, East Dereham	490 0 0
SKIPPEN, Yarmouth (accepted)	435 0 0

For the Erection of Country Residence, Lodge, and Double Cottage, at Stokesby, near Yarmouth. Messrs. BOTTLE & OLLEY, Architects.

Cornish & Gaymer, North Walsham	£4,968 8 8
Leggett, Yarmouth	4,474 0 0
Howes, Yarmouth	4,401 15 10
Riches & Evans, Postwick and South Walsham	4,392 16 9
Howes, Yarmouth	4,210 0 0

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The Architect.

NEXT YEAR'S PRIZES AT THE INSTITUTE.



AMONGST the various aims of the Institute of Architects, perhaps the one that must always awaken the greatest sympathy is the promotion of professional culture in the young. The same may of course be said of many other similar institutions not in themselves directly educational, but indirectly so in this way; and it need scarcely be added that the

mode of encouragement in almost all cases is the bestowal of prizes in acknowledgment of merit in competitive work. There is a notable distinction, moreover, which becomes apparent, in respect of this purpose, between the school, as we may call it, and the guild. The Royal Academy, for instance, as compared with the architectural Institute, is a case in point. In the Academy the promotion of education is effected by the maintenance of classes for the specific instruction of students of art. The prizes, accordingly, are certain academical rewards which are assigned to the best scholars in an appointed curriculum; and, amongst the rest, there is a very handsome prize appropriated to architecture in the form of a gold medal and a travelling scholarship of 100*l.* in value combined. But the Institute of Architects is not an educational establishment; it maintains no classes for instruction; it has not a single professor or lecturer of any sort, even nominally attached to its operations. But its prizes may be only all the more numerous and important. In a word, it takes the student where the Academy leaves him—when he is no longer a scholar in a school of drawing or design, but a student, or even a practitioner, in the practical work of business—and he is invited to present examples of such work for the criticism of judges who are thorough men of business and nothing else for the moment. The effect of all this is that the scheme of the Institute prizes for any one year is intended to be, and in some form or other always is, representative of the whole field of architectural practice, provocative of exertion in all its departments equally, and largely productive, not only of excellent intellectual results all round, but of such honour to those who deserve it as shall be a useful distinction to them in after-life. This is not the first time that we have spoken of these Institute prizes in *The Architect*, and we feel that it is desirable even to offer periodically fresh observations on the subject, both for the information of the classes of persons chiefly concerned, and no less for the consideration of the profession at large, in whose name the encouragement is afforded and the rewards are bestowed.

The first place amongst the Institute prizes in point of popularity is assigned by some to the SOANE Medallion, and by others to the PUGIN Travelling Studentship. Both are in reality travelling studentships, and of the same value—50*l.*; but in the one case there is a gold medal which goes with the money—or rather carries the money with it—and in the other there is a special prestige which is peculiarly attractive to the young, because the PUGIN work is generally, so far as work goes, of higher character than the SOANE. It may also be said with a certain significance that a PUGIN scholar might any day expect to win the SOANE medal with ease if the subject happened to admit of it, whilst any ordinary SOANE medallist might be nowhere at all for the PUGIN Scholarship, even if he were a Gothic man, as he seldom is, rather than a Classic. In other words, the SOANE prize has often gone to very questionable Classic work, but the PUGIN never to anything but the best of Gothic. At any rate, following this first pair of prizes, we have other two which may be regarded as a pair likewise—namely, the TITE prize (30*l.*) and the GODWIN Bursary (40*l.*). Neither of these can be called highly popular so much as highly useful. The one, founded by Sir WILLIAM TITE a good many years ago, has somehow been unlucky from the beginning; the other, established by Mr. GEORGE GODWIN quite recently, has a speciality about its purpose which places it apart. Next in order we may put Mr. GRISSELL's gold medal, which is also peculiar; it goes for construction pure and simple. Lastly, come two "Institute medals;" they are silver medals, which carry with them money

rewards of ten guineas, and one of them is devoted to drawings of interesting examples of English architecture, more or less ancient, while the other is offered for written essays on given subjects. We ought to state also that supplementary prizes are very generally added to the above, in the form of consolation medals and certificates, which are awarded to such competitors as come in second, or even third, in certain of the contests. The scheme as a whole, therefore, and none the less in detail, is a very good one, and, if carefully administered, one that ought to produce good results amongst the younger members of the profession at large, as well as good specimens of work from the competitors who come forward from year to year as representatives of their order.

To come now to particulars with reference to the current year, we find from the programme recently published that the SOANE prize is appropriated to the subject of a "Theological College." Perhaps we are right in supposing that this is intended to produce Gothic designs only; although, as we have hinted, the more usual course is to select a Classic problem. Last year the subject chosen was a "West End Clubhouse," and we might have been equally right in supposing that Classic work alone was invited then. But on that occasion—as will be remembered by many of our readers with a variety of sensations—the place of honour was, so to speak, assailed with violence and carried by storm with a design which was not only Gothic, but Gothic admittedly of the most demonstrative type. On the present occasion we cannot, however, advise competitors to try demonstrative Classic. No doubt there are "theological colleges"—there is one, for example, in the Regent's Park, London—whose architecture is Classic by accident; but English theology properly so called, or the theology of the English Church, is at the present time so completely identified with mediæval art that we scarcely hope to see anything else but Mediævalism in this case, and, indeed, scarcely wish to see anything else, even from those who may regard Gothicism now as a setting sun. Not even Queen Anne work—we beg pardon, it would be vain to deny that we *do* expect to see one or more Queen Anne designs; and we shall know what to say of them when we see them, for we begin to feel that we are on delicate ground. The 50*l.*, we may observe, goes towards the expenses of a six months' Continental tour.

The PUGIN Travelling Studentship is to be awarded, according to invariable custom, to the applicant or candidate whose "drawings and sketches" seem to be most promising in respect of "the promotion of the study of the Mediæval architecture of Great Britain and Ireland"; and the 50*l.* in this case is to spent by the successful student (who, by-the-by, may be "of whatever nation" the fates have happened to decree) in performing a sketching tour of two months or more within the limits of the United Kingdom. Such is the marvellous excellence acquired of late years by Gothic sketchers, that we have no doubt the PUGIN student for the coming year, and for many others to come, will do more than credit to the excellent object of the foundation; and no more need be said.

The GODWIN Bursary, which is "founded for the promotion of the study of works of modern architecture abroad," is appropriated on the same plan as the PUGIN Scholarship, by the selection of such one of the candidates as appears to promise most for the cause in view, having regard to his "drawings and sketches," with testimonials in this case, and a definite statement of what "place or places he undertakes to visit." The 40*l.* represents the cost of "a visit of not less than five weeks' duration to some part of Europe (other than Great Britain and Ireland) or America, specially to study, examine, and report on some of the best specimens" of plan, construction, or sanitation; a most admirable practical scheme, to which, if only because it is less attractive to the ordinary run of students, we wish all the more success.

Sir WILLIAM TITE'S 30*l.* is appropriated to the best design for "the Entrance Hall and Staircase of a Royal Palace," of course in the Italian style; a commonplace academical subject which is easily treated, and may be just as easily spoiled. But why should not some one come forward, and take the money creditably?

The gold medal left by Mr. GRISSELL is on this occasion to be awarded to the author of the best design for "the central hall of a fruit and vegetable market" in iron construction. This is a good subject, and one that ought to bring out both good science and good art.

The "Institute" medal competition of drawings has for its subject, as usual, the illustration of "any important building, Classical or Mediæval, in the United Kingdom or abroad, hitherto unpublished;" but it is suggested that some town or country house should be taken this year, and nothing could be better.

For the similar competition of essays, the subject appointed is "Staircases"; not surely the best for a literary effort of this order, unless some writer should take a very wide view of the question artistically, in which case he may write half a dozen "essays" on the subject, and still leave much to be said.

Leaving the matter now in the hands of our readers, with a strong recommendation to make the best of the opportunity in all departments alike, we desire to direct particular attention to the mistake generally made in supposing that the more youthful classes of students are alone intended to take part in these contests. Perhaps it must always be the case that young men will come forward most readily, but let the restrictions as to age be at any rate understood. For the PUGIN studentship the age of applicants must be between 18 and 25; but for the SOANE medallion it is extended to 30, and for the TITE prize also to 30; for the GRISSELL medal the limit is ten years from commencing independent practice; and the GODWIN Bursary and both the Institute medals are open to candidates of any age. We will only add that the conditions of contest in detail are to be procured at the Institute Rooms in Conduit Street; although it has to be acknowledged—for there is no human blessing without its little drawback somewhere—that the document has to be purchased by non-members at the scarcely magnanimous price of "3d., by post 4d." We hope that the Council will see their way some day to sacrifice both the pence and the postages in the obvious interest of the dignity of the cause.

ARCHITECTURAL DRAWINGS AT THE ROYAL ACADEMY.

WE cannot speak with enthusiasm of the collection of architectural drawings which form part of this year's exhibition at Burlington House. Rather less space than has been customary is allotted to them; but, notwithstanding this curtailment, one hundred and twenty-three drawings of one sort and another have been brought together. Such a number, even after an ample deduction of works which cannot well be refused, but which contribute little or nothing to the illustration of the architectural work of the year, would afford room for the display of a great deal of genius, enterprise, and originality if it existed; but we confess that these qualities are scarce, and that neither in the excellence of the draughtsmanship, the merit of the designs, or the importance of the subjects illustrated, does the present exhibition equal some of those of past years.

An attempt has been made more definitely than has been usual to form a distinct "line" in this room, or, in other words, to select the best drawings, and hang them exactly level with the eye; but this is combined with the old custom of marking the centre of each wall by placing in it a group of prominent works. The head of the room is occupied by a drawing by Mr. WATERHOUSE, A.R.A., while the central place on the side wall has been given to a drawing contributed by an architect outside the Academy, which, strange to say, does not exactly represent architecture, and embodies a design that has not been carried out and is not intended to be; we allude to a very clever design for an organ by Mr. H. W. BREWER. Everyone knows Mr. BREWER's great merits as an architectural artist, and none will grudge him this honour; but it certainly seems open to question whether some work of architecture proper ought not to have obtained the distinction implied in this prominent position.

Mr. WATERHOUSE's drawing (1,156) represents a proposed extension of Owens College, Manchester. It is a comparatively small coloured view of a large block of buildings, of which two fronts are seen. This work is hardly so happy as Mr. WATERHOUSE's designs usually are; the mass occupying the angle nearest the spectator is a little heavy and a little confused, but the parts further from the eye are more successful. The front to the spectator's left is well broken up by buttresses, and its centre is marked by a picturesque low tower with angle turrets; the tower is crowned by a steep roof, and the turrets

with their pyramidal caps are very well managed. The tinting of the drawing looks as if some kind of brick or reddish stone were intended. Immediately below hangs a contribution by Messrs. ERNEST GEORGE & PETO, who are this year exhibitors of four works. Stoodleigh Court (1,155) represents a large mansion, treated in the manner of a seventeenth-century manor-house. The plan shows that the usual rooms of a modern dwelling-house are grouped round a large hall with bay-windows, and approached by a projecting porch. The view represents the entrance-side of the house, to which the air of a quadrangle is given by the help of a long projecting wing and some enclosing walls. The buildings are partly half-timbered and partly not, and an old-world air has been given to the sketch, which is slightly tinted, partly by the character of the architecture, but partly also by the artifice of introducing into the foreground a little of that disorder which no English country squire would tolerate near a newly-built house. The whole is too thoroughly a revival of antiquated work to seem quite in keeping with modern requirements.

Two drawings in pen and ink, but apparently by two different hands, are exhibited by Mr. JAMES BROOKS (1,157, 1,153). They represent different views of the exterior of the church of St. Peter, at St. Leonards-on-Sea. This is a church with nave and aisles, transepts, and a central fleche rising out of an unpleasing gabled high roof over the crossing. The less successful of the two drawings represents the west front. The nave is lofty, with a very high clerestory; the transept has square, strong-looking turrets, which fortify the angles and help to make with the gable a fine group. The east end, drawn very pleasingly, represents the gable of the chancel, which is not apsidal but square-ended. The east window is a group of lancet lights, and the gable is flanked by turrets. These with the aisles, and behind them the transept, make a noble group, to which the crowning feature is unfortunately inadequate. We can only hope that this part of a very fine design may be reconsidered before the building is completed.

Mr. JOHN L. PEARSON, R.A., exhibits a view of the exterior of St. Stephen's Church, Bournemouth (1,161). The drawing is intended to show the west front, and only gives a slight indication of the side of the church. The west gable is occupied by a large and prominent window, and is flanked by a tall and massive tower, surmounted by a very lofty spire. The belfry stage in this tower is very marked, and forms a principal feature in the composition. Below the window is a small west door, so small indeed as to be somewhat detrimental to the effect of the whole. The church has transepts and a lofty clerestory, and, in fact, there is no feature in it which has not been used again and again by church builders ancient and modern. Yet the design is full of originality and of dignity, and well sustains the high reputation of the architect. This is Mr. PEARSON's only contribution to this exhibition.

Mr. AITCHISON, A.R.A., exhibits a design (1,166) for roofing over the central quadrangle of the Royal Exchange. In this the forms of iron construction are frankly accepted—that is to say, wrought-iron girders are thrown across the space, the web being pierced at intervals by apertures so arranged as to form an ornamental pattern, and the spaces between the girders are occupied by a ceiling which appears intended to be executed in glass in light iron frames. The whole of this structure is, however, raised some feet above the crowning member of the architecture of the quadrangle, and a kind of clerestory filled with glass in iron frames is thus formed. This is hardly so successfully treated as the roof itself, which is undoubtedly at once simple, very appropriate, and pleasing. The same architect also exhibits (1,145, 1,146) part of the decoration of a house in Chesterfield Gardens. In both the drawings the colour chiefly employed is a kind of Venetian red with black woodwork. A deep frieze, with marine subjects, such as dolphins and tritons, occupies the upper part of each room, and the general result is an appearance of great richness obtained by comparatively simple means. We shall have to notice two other contributions by this architect later on.

Turning now to the group of drawings which are hung prominently on the side wall, we begin with the design for an organ (1,210) by Mr. H. W. BREWER, already alluded to in our opening remarks. The instrument is supposed to stand in something like an enormous rood-loft over a richly-moulded semicircular arch, thrown across at the point where the chancel arch ordinarily spans a church. The interior of a roomy lofty

nave is shown, and through the arch we see the lower part of an apsidal chancel, while above the organ a part of the groined roof is visible. The organ itself is intricate in the extreme, but very striking in its appearance, showing immense command of the resources which the florid tabernacle work of late architecture, of a rather German type, places at the disposal of a designer familiar with it. Groups of pipes occur in every kind of position, all however contributing to the general effect of a rich, if somewhat extravagant, composition. It need hardly be said that the draughtsmanship shown is of a high order. Below this hangs a clear, telling pen-and-ink drawing by Mr. F. G. JACKSON (1,211), of Thorne House, near Yeovil. For some reason which the drawing does not make clear, the architect has preferred to make a bird's-eye view of his work; and thus for what is in all probability a well-marked sky line, as seen from below, is substituted a heavy series of roofs, not at all adding to the effect of what at best, though a good, sensible design, is in no way remarkable. Mr. E. J. MAY exhibits a very slightly-executed, but clever pen-and-ink drawing (1,213), representing a row of houses now erecting in Bedford Park. These are good specimens of that revival of English debased Renaissance which may without impropriety be called the Bedford Park style, for nowhere else, so far as we know, can so much of it be seen at one spot, or has it been carried out so uncomplainingly. The gables with barge boards, projecting bays, small square panes, narrow windows, and other features which go to make up the picturesque but rather incongruous group of buildings before us, have all been used before by Mr. NORMAN SHAW in the earlier buildings of this very estate; but we miss in Mr. MAY's work the master-hand that made an artistic whole out of irregular, unmanageable, and often clumsy features. Mr. E. R. ROBSON, the architect to the London School Board, exhibits (1,207) a London school. This is a busy building, with apparently a large central hall or schoolroom of two storeys, flanked by two blocks of many storeys. The style is much the same as Mr. ROBSON's many executed schools have made familiar to Londoners; but there are unusual features worth notice, especially the short sturdy turrets corbelled out from the angles of the hall. The same architect also exhibits (1,195) a first sketch for a school of the same type, if not the same building.

The only important municipal building of which drawings are exhibited is the very large one in course of erection at Glasgow from the designs of Mr. W. YOUNG, who, as our readers will remember, gained it in competition. Two elevations (1,204, 1,216) are exhibited, one showing the George Square front, and the other that facing George Street, but no key-plan. We confess that, after careful examination, the result is on the whole disappointing. There is no doubt considerable play of sky line, and a variety in the grouping of the features of the two fronts that is praiseworthy, but the architecture, especially in those storeys that are continuous, and from which the building will take its complexion, does not rise above the commonplace. The special features, the main central tower and the angle towers, are certainly the best-designed parts of the composition, but they fail to impart the refinement and freshness which they undoubtedly possess to the portions nearer the eye.

The main front shows a rusticated basement with pilasters introduced, and embracing two storeys of the building. Above this comes what must be regarded as the principal storey, with arched windows; and then under the central pediment and the two angle towers another storey is introduced. Behind the pediment rises a lofty central tower—the lower part quite plain, as it should be, and the upper part with three storeys of architectural features. The George Street elevation, which is rather the longer of the two, and is planted on sloping ground, is cleverly varied from the front. The fall in the ground is well dealt with, and the central block has no pediment, and in many respects presents a striking contrast to the centre of the main front. The order on the main floor is here worked in with a higher order, somewhat after the manner of PALLADIO. This has been adroitly done, and is not unsuccessful, but the experiment is a dangerous one. A great deal of sculpture is shown on the drawings, and we trust that this may not be omitted in execution (as is too often the case), for the effect of the building depends to no inconsiderable extent on its introduction. Nothing, however, is so important in a work of this kind as refinement of detail, coupled with the use of fine architectural features. As we have already hinted, many of the features are not as fine as they might be, but

there is no reason to fear that the detail will be other than refined.

We meet with Mr. ARCHERSON'S work once more, and this time it is the picturesque five-storeyed gabled front of a comparatively narrow street building (1,220), the Royal Exchange Assurance, 29 Pall Mall. The style is not easy to characterise. It is a version of late Renaissance, admitting mullions and transoms, baluster-shaped pilasters of a rather French type, broken gables which have a German flavour, and balconies that seem more English. The result, however, is happy, and though the openings are very large in proportion to the solids, we cannot say that this is a defect in such a climate as that of smoky London has now become. Near this drawing hangs a charming drawing of an excellent piece of Gothic architecture, in the shape of *An Enlargement of Bromley Church* (1,225), by Mr. T. G. JACKSON. A good square-ended chancel and a projection for a vestry, with apparently a muniment-room over, are intended. The upper part of this last building is very quaintly arcaded, and the whole group is successful.

Among the other drawings on the line in this part of the room is a singular group of four large gabled mansions for Harrington Gardens (1,201), by Messrs. ERNEST GEORGE & PETO. Each of these is a bulky, many-storeyed mass, with a vast gable of a character approaching Flemish work. The designs are certainly not wanting in daring, but there is an element of ungracefulness about all of them, the least unsatisfactory being the one furthest from the eye, of which only the flank is seen. There is a want of repose and an absence of grace about these buildings, which is not compensated for by a good deal of vigour and boldness. The next drawing is one of the contributions of Mr. NORMAN SHAW, R.A., and is probably the finest specimen of draughtsmanship on the walls; it represents (1,197) the chimney-piece in the picture gallery at Cragside, and shows a vast *cheminée* profusely enriched, and reaching to the top of a room with an arched ceiling. This projection is carried on short columns, and its surface is filled by florid Elizabethan scrolls and figures splendidly drawn, and showing that Mr. NORMAN SHAW has lost none of his vigour either as a designer of ornament or as a draughtsman unsurpassed in the use of the pen.

In a subsequent notice we shall have to pass in review other works by some of the exhibitors already named, and also contributions by many well-known architects; but we miss from the walls the work of several architects of note who are ordinarily exhibitors. We cannot help, also, remembering how constantly the contributions of Mr. STREET, and other architects no longer living, used to add a lustre to this display, and we are painfully reminded by their absence that architecture has within the last few years lost not a few of the artists whose works were most instinct with power of design and skill in meeting the requirements of modern life. The vacant places will not easily be supplied.

THE EXHIBITION OF THE WORKS OF THE FRENCH ACADEMY STUDENTS IN ROME.

[FROM A CORRESPONDENT.]

THE beautiful Villa Medici, which, from its delightful grounds on the Pincian Hill, overlooks the panorama of the whole of Rome, is well known to every visitor to the city. It is the residence of those fortunate French art students who have been able to gain the much-coveted studentship of Rome, consisting of a free residence there, together with a sufficient subsidy for their maintenance for a term of four years. Every year a public exhibition of their works is held previously to sending them to France. The exhibition of this year is now open for a few days. A short account of the works there submitted may not be uninteresting to your readers.

The exhibition of this year is perhaps not quite of average importance as to the number of original works and their artistic value, but it is nevertheless highly interesting as indicating the power and aims of those who, it is presumable, may become the inaugurators and directors of the next phase of development of the French school of painting and sculpture.

Whatever may be the imperfections of these high-class students' works from a closely-critical point of view, there is no question but that they are all lofty in intention, strong in technical workmanship, and generally broad and pictorial in

their main features. They are conscientious and thorough in academic qualities, and claim to be regarded with respect even when they are open to criticism.

To commence with the first room. M. PATEY sends a charming little circular relief in plaster, called *A Pastoral*. It represents a faun seated upon a rock playing upon reed pipes and at the same time taking a goat by the beard. The same artist has a refined head in low relief, *La Force*, for working in cameo. *The Apple of Discord*, by M. LABATUT, is a large model in high relief. MERCURY descends with the apple, which he places in the hand of the shepherd PARIS, who is seated, a dog resting his muzzle upon his lap. It is well conceived, and shows considerable powers of modelling; but the repose of the composition is destroyed by a violent twist given to the head of PARIS, who is looking upwards at the heavenly messenger. M. FOURNIER has some careful drawings on tinted paper from the museums of the Vatican and the Capitol. He has also an oil picture, *Orestes taking Refuge at the Altar of Apollo at Delphi*. The prince is represented clinging to the altar, upon which stands a symbolic figure of APOLLO. It is situated on an elevated plateau overlooking the city, and commands the distant mountains. A tripod is smoking in front of the image. ORESTES holds a dagger in his hand. There is a good deal of tragical expression in the face. The time chosen is that of early morning, the thin crescent moon and a few pale stars still visible. It is a work of considerable promise. M. DEBLOIS furnishes a careful steel engraving of the well-known group of *St. Catherine*, from the fresco of SODOMA in the church of St. Domenico, at Siena. M. SCHOMMER, who has the largest canvas here exhibited, has chosen for his subject *Editha Finding the Body of King Harold after the Battle of Hastings*. The main group is composed of three figures, EDITHA and two monks, in the arms of one of which EDITHA is fainting on recognising the body, blue and livid, at her feet, whilst the other looks pensively at the slain monarch. A horse contorted in the death struggle occupies the foreground. In the distance, men and horses are seen lying amidst a scene of ruin and confusion; black ravens flitting hither and thither, feasting on the carnage. The picture is simply constructed and thoughtfully studied. The drapery of the female figure is nevertheless not quite satisfactory. The French system of requiring students to work on a large scale is unquestionably a means of conferring power over the material and mastery of execution. M. BRAINTOT has a small picture—*Job and his Comforters*—well constructed, but slight in execution. His large copy of *A Group from Raphael's Fresco, Heliodorus*, in the Stanze of the Vatican is more satisfactory. It is robust and vigorous in execution. M. DOUCET in his *Ave Maria* has gained originality but, perhaps, not on the most judicious grounds. It represents "The Annunciation," the scene and accessories of which have been evidently studied at the Island of Capri. The MADONNA descends from the house in the early morning to meet a kneeling angel who brings the heavenly message. The MADONNA is dressed in white; pale, vague, and shadowy as a spirit, with a faint aureole round her head, whilst the angel—a young female figure—is substantially represented in a richly-coloured figured dress of Japanese semblance. The attempt to find a new point of view in a young artist is not altogether to be reprehended even if not absolutely successful, but such an attempt should come more from within than from without; that is to say, the freshness should be sought rather from the imaginative than the circumstantial element. M. DOUCET appears in this picture to have depended rather on the latter than the former. The Virgin is scarcely human or real at all. The form, too, is not well made out under the dress. M. PEYNOT exhibits a statue, *Pro Patria*. A boy lies dead with a gash in his forehead, holding a broken sword in his hand. It evidences great care and study. The head is especially fine, but there is a general want of the imaginative sentiment in it. It is too literal and prosaic. M. BULAND shows two very delicate drawings, done with crayon and the stump: the one from a picture of HOLBEIN in the Borghese collection, the other from the *Moses* of MICHAEL ANGELO. He has also another drawing, from which he gives an excellent engraving, of *La bella Simonetta* by BOTTICELLI.

The architectural drawings here exhibited are of the highest excellence. In quantity they are not so numerous as in former years, but nothing could be more complete and perfect in execution. They chiefly consist of restorations and quarter-size reductions of fragments of ancient architecture.

M. DEGLANE exhibits a fragment of *Entablature from the Forum*, also a part of the *Entablature of the Temple of Concord*, both restored and studied in detail with the utmost care. He also illustrates them with scale sectional drawings. M. BLAVETTE has reproduced the *Ceiling of the Grand Council Hall of the Doge's Palace, Venice*, rendered in colour with the PAUL VERONESE paintings. M. GIRAULT gives a coloured drawing of the *Tomb of Mastino II. of the Scala at Verona*, finely detailed with the wrought-ironwork by which it is inclosed. He also furnishes ground plans of the same. He has also two thoroughly-worked-out restorations: *An Entablature from the Temple of Castor and Pollux* and the *Capital of a Column* from the same temple, both highly praiseworthy for the beautiful manner in which they are executed.

SIR THOMAS TRESHAM AND HIS BUILDINGS.*

THE county of Northampton, at first thought, hardly suggests archaeological interest, but the land of "squires and spires," of fat pastures and fox-hunts, has somehow been as productive as most other shires to historians, antiquaries, and folk-lore collectors. The list of "rare and curious tracts" relating to the history of the county, which have been published by one firm, Messrs. Taylor & Son, of Northampton, fills eight folio columns. Then there is the elephantine work of Baker, which unhappily was never completed. Enough materials were found in Northamptonshire to enable John Bridges to compose a history which, in manuscript, fills thirty folio and eleven smaller-sized volumes, and he was far from exhausting the subject. The county being naturally fertile, would attract invaders in days when plenteous crops were preferred to the picturesque, and Romans, Saxons, and Normans have left their mark there. It was the scene of events which were of national importance, and the name of many an English worthy is associated with the county. Those men erected so many stately mansions it would seem that there was a sort of emulation among them in their patronage of architecture. Sir Christopher Hatton may be taken as a type of this spirit. When he was building Holdenby it was said that for the bravery of the buildings, the stateliness of the chambers, the rich furniture of the lodgings, the convenience of the offices, and for all other necessities appertaining to a palace of pleasure, Holdenby was incomparable, and without a fellow in England, always, of course, excepting one of the Queen's own palaces. The same spirit would appear to have animated Sir Thomas Tresham, a man who was in other respects unlike Hatton, for instead of being a courtier and successful politician he was a student and a mystic—one might even call him a confessor for his faith. He erected three buildings which have a peculiar interest, inasmuch as they may be said to have a personal character, and one of them is symbolic of Tresham himself, his family, and his religion. They have been heard of outside Northampton, but it was reserved for Mr. Gotch to prepare a series of beautiful and most careful drawings, by which the buildings are exhibited in all their interesting details. Too much praise could hardly be given to his work, which is a model of an architectural or archaeological monograph.

To understand the buildings, it is requisite to know something of Sir Thomas Tresham. He belonged to an old family, and an ancestor of his had been Attorney-General in the reign of Henry V. His grandfather was a zealous supporter of Queen Mary, who made him Prior of the Order of St. John of Jerusalem. Fuller characteristically describes the Prior: "He was of an ancient family and large estate, and had done the Queen knight's service, proclaiming her in the highest contest with Queen Jane. If the dimension of his body may be guessed by his finger, and his finger by his ring (which I have seen in possession of his kinsman, William Tresham, Esq., of Newton, in Northamptonshire), he was a little giant, and far greater than his portraiture on his monument (almost demolished) in Rushton Church, in the same county. But Alexander's soldiers were not in proportion so big as their shields left in India; and possibly that ring of state, serving for a seal, was rather borne about him than worn on his finger." On the Prior's death in 1559, his grand-

* *A Complete Account, illustrated by Measured Drawings, of the Buildings erected in Northamptonshire by Sir Thomas Tresham between the years 1575 and 1605.* By J. Alfred Gotch, Architect. Northampton: Taylor & Son. London: B. T. Batsford.

son, Thomas Tresham, then fifteen years of age, and a Protestant, succeeded to the estates. He was subsequently knighted by Queen Elizabeth when she visited Kenilworth. In 1580 he became a Roman Catholic, and, in consequence, had to suffer much during the remainder of his life. He was brought before the Star Chamber in the next year on a charge of harbouring Jesuits, when he defended his cause by quotations from the Early Fathers, and said that his principal study was Divinity. His theological knowledge did not serve him before his judges. He was fined and imprisoned; for twenty years he was mulcted in the large sum of 260*l.* per annum, and other fines were levied on him. But his payment did not secure his liberty, for he was often committed as a recusant, and was thus acquainted with the interiors of London and provincial prisons.

Before he was entangled in the doctrinal mazes of the sixteenth century, Sir Thomas resolved, like a true native of the county, to meddle in building and erect a market-house in Rothwell for the benefit of his neighbours. It was to be, likewise, a memorial of his friendship for certain families, and it was a worthier object than the urns which in the eighteenth century were dedicated to particular friendships by country gentlemen. John Thorpe was then engaged on some mansions in the county, and it is presumed that he prepared the plans for the market-hall, but unfortunately the building was never completed. In his examinations Tresham may have discovered that the people of Rothwell were not all his friends, and that the gift did not atone for his recusancy. The building is of two storeys, a market-hall and a public hall, the upper floor being reached by a circular staircase, which has been utilised as a lock-up. The hall is the playroom for the village children, but it ought, as Mr. Gotch suggests, to be converted into a public reading-room, if it were only to secure the preservation of the structure. The intention of the builder was expressed in a Latin inscription which runs around the four elevations on the frieze of the lower storey. "This," it recorded, "was the work of Thomas Tresham, Knight. He erected it as a tribute to his sweet fatherland and county of Northampton, but chiefly to this town, his near neighbour. Nothing but the common weal did he seek, nothing but the perpetual honour of his friends. He who puts an ill construction on this act is scarcely worthy so great a benefit." Around the upper frieze (which is made deep to hold them) and in the spandrels of the arches are ninety shields with the arms of families in the county and elsewhere. The principle on which they were selected is unknown, or why some shields are repeated. Mr. Gotch is surprised at the absence of the arms of kinsmen of Sir Thomas, who were also bound to him by the ties of a common religion. But when the lodge was designed it is probable that the knight was not a Catholic.

With the exception of the use of trefoils (which are taken from the family shield) as an adornment for the shafts of the pilasters of the staircase, the shields of his friends and the inscription which reveal the man's kindly nature, there is nothing in the Rothwell market-house which can be said to reflect the Tresham idiosyncrasy. But imprisonment and other punishments, which the practised ingenuity of the orthodox officials of those days could convert into slow martyrdom, had an effect upon him which is expressed in his next building, the triangular lodge at Rushton. The student of divinity and mystic lore could hardly fail to discover that there was something remarkable in his own name and in the devices which belonged to his family. What was Tresham but a testimony to the mystery which Pagans, Cabalists, and Christians beheld in the number three? and was not the trefoil with which his shield was charged consecrated as a symbol of one of the sublimities of the Christian religion? Thinking of these things, it is not to be wondered at if he resolved to erect a permanent memorial of his faith, and thus

"Three solemn parts together twine
In harmony's mysterious line."

If he had lived in the nineteenth century he would probably have contented himself with covering drawings of buildings and statues with triangles in order to exhibit the system on which they were based. The triangular structure at Rushton, which is called a lodge, exemplifies Tresham's mysticism. On plan it forms an equilateral triangle, each side being 33 feet 4 inches on the ground and 33 feet on the upper floor. According to one set of measurements, "each side of the building measures 33 feet 3 inches, and the height of the parapet is exactly that which the apex of a triangle would reach with equal sides of 33 feet 3 inches;" but Mr.

Gotch has not been able to agree with those figures. The interior is thus described:—

"There are three floors, each lighted by three windows on each of the three sides. Inside there is a hexagonal chamber on each floor, and of the triangular corners thus left one is devoted throughout to the corkscrew stairs, the other two to small rooms, except on the top floor, where one of these corners is apparently solid, and contains the only fireplace in the building. The floor of the basement is the bare earth, and but little light struggles in through the small triangular unglazed apertures. The construction of the floor over is here visible. It consists of a double set of joists, one for the ceiling, the other for the cement floor. Both the ground and the top floors are formed of cement. About the ground floor there is nothing remarkable; the entrance is extremely narrow, and there are ponderous means of securing the door in the shape of a stout bar running into the wall. In the north wall of the triangular room at the north-west corner is a small recess, of which the purpose is by no means apparent. This same corner room has its ceiling much lower than the others, the space over it being presumably occupied with vaulting to carry the fireplace and solid corner over; though it is possible that this apparently solid corner contains one of the hiding-places which became so numerous under Elizabeth's persecutions of the Roman Catholics. The chimney arises mysteriously from the middle of the building, and as there is no wall immediately beneath it, it becomes an interesting speculation as to how the chimney is carried, for the plain whitewashed ceiling of the top floor hides everything above it."

The exterior of the building is remarkable. The three windows on the three floors are in some way related to the number three; there are three triangular gables on each side with finials that end in a trefoil; the chimney has a triangular top ornamented with trefoils. The inscriptions are in Latin and are taken from the Bible; some are according to the version adopted in the Roman missal. Another peculiarity is the introduction of numbers. Over the door we find 5,555, and on the gables 3,898, 3,509, 1,641, 1,626, 1,595, 1,580. The building was erected in 1595, which date appears on each face of the chimney, together with religious symbols. The meaning of the other numbers has yet to be discovered. Care was taken by Sir Thomas Tresham to secure the association of his name with the building. His initials are in letters 4 feet deep, and shields with his arms, and some with those of his friends, are introduced around the principal windows. The value of the lodge as a piece of architecture is not great: it is in a mongrel style, partly Renaissance and partly Gothic, the details being without character. "Whatever may have been the motive of its author, the triangular lodge is now," says Mr. Gotch, "and must always have been, of very little practical use. It has indeed been used as a dwelling-house, but only as a makeshift, it having but one room with a fireplace. It must always have been a 'Folly,' an elegant, quaint, and expensive freak of its author; and therein lies its chief significance to us—on the light it throws on the manners and modes of thought of the age in which it was built."

In far better style than the market-house or the lodge is Lyveden New Building, but here again destiny appeared to be against Tresham, for the house was left unfinished. It was designed by John Thorpe, and his sketch plan is in the Soane Museum. The plan is a Greek cross. On ground floor are—north, waste hall; south, stairs; west, hall; and east, parlour; and on upper floor two bed-chambers and a great chamber. The windows are square-headed, and those at the extremities of the four arms are bay windows of the full height of the building, but, with one exception, they do not form part of the adjoining rooms. "Bay windows were not always," says Mr. Gotch, "carried up as they are here, the whole height of the building, with the main entablatures breaking round them, and it is an interesting speculation as to how the building generally, and the bays in particular, would have been roofed." The building, as an example of the time, is interesting, but the features which are most attractive to us are those which were evidently inspired by Sir Thomas Tresham. One is a series of shields running round the basement, and which, if fate had been propitious, were to be dedicated to friendship and the Treshams. The second is a fine cornice above the ground-floor windows, consisting of sacred emblems in the metopes between triglyphs. According to Mr. Gotch: "The details are singularly delicate in treatment, and in advance of any contemporary work. Nothing so refined is to be found either at Kirby (1570), Burghley, Montacute (1580), Longleat (1579), Holland House, Hatfield (1611), or Bleckling." The upper cornice contained Latin inscriptions.

Lyveden New Building apparently occupied the few years before his death which Sir Thomas Tresham spent at liberty, if that could be called liberty which was not unlike modern "police supervision." He died in September 1605, and was succeeded by his son, Francis Tresham, who had taken part in the insurrection of Essex, and was saved from execution by the judicious distribution of two or three thousand pounds among Elizabeth's favourites. Francis Tresham was on account of his wealth inveigled into the Gunpowder Plot, although Catesby was doubtful of his fidelity. He is supposed to have been author of the anonymous letter to Lord Mounteagle, which led to the frustration of the conspirators. He was arrested on November 12, and died in the Tower on December 23, 1605. His mother survived him, and, of the position of Lady Tresham, Mr. Gotch writes:—

"The New Building itself has always been a ruin, and must have been a melancholy sight to Lady Tresham, when she came to reside at Lyveden after the death of her husband, Sir Thomas, and the sad end of her eldest son. The softening hand of Time had not then covered it with kindly lichens, but every unfinished detail remained hard and gaunt as it was left in the day of calamity. The poor lady must have had a dreary time of it during those years. Her family shattered; her religion detested; one of her sons struggling for place in the debased Court of the first James, and married to a foreigner; the other fighting for mercenary pay in distant lands; and she herself annoyed with petty persecutions at the hands of local functionaries. It is with a sense of relief and pleasure that we learn how at last her letters to Lord Salisbury took effect, and she was released from the small tyrannies of John Lambe, Proctor of Northampton, who persisted in inditing her for recusancy, although she was paying the usual penalties; and how in gratitude she offered his lordship half a hundred fruit-trees to plant at Hatfield."

The Tresham property changed ownership in the course of half a century. It was purchased by Sir William Cockayne; but so long as the walls remain of the three buildings described by Mr. Gotch there will be a memorial of Tresham, as well as of the vicissitudes of an ancient family.

SCHADOW'S "POLYCLETUS."*

THE importance of a standard of proportion for the human figure is shown by the numerous attempts of ancient and modern artists to formulate a canon. In Egypt the proportions were generally fixed, as is evident not only from the figures but from the series of ruled squares which were found in the tombs at Thebes and elsewhere. There was more freedom in Greece, but it was the opinion of Winckelmann that the sculptors had rules by which not only the greater but the smaller proportions of the body were determined. It was, he said, owing to the adoption of recognised proportions that there was so much uniformity in Greek art. "Notwithstanding differences in execution, which had become a subject of observation even to the ancients as early as the works of Myron, Polyclethus, and Lysippus, still," says Winckelmann, "all the old works appear to have been executed by followers of one and the same school. The same general principles are visible in the works of the ancient sculptors from the greatest to the least." The sculptors of the Græco-Roman period would seem to have adopted the "Canon" or lance-bearer of Polyclethus as a standard of proportion. The well-known ratios which are given by Vitruvius suggest the arithmetical precision of which form was supposed to be capable. The foot was taken to be a sixth of the height, the fore-arm a fourth, the width of the breast a fourth, and so on. The Vitruvian proportions, which by some are supposed to have been taken from a Greek book, were given by Alberti, who wrote on the subject, thus connecting the Renaissance with antiquity. Proportion was not likely to escape the attention of Da Vinci, who had his own theory; but it would seem that he was no more satisfied with what he devised than with his other inventions. This is not improbable if it be true that Da Vinci's proportions were so elaborate it became necessary to divide the head into 248,832 parts. Michael Angelo believed in the power of the eye to secure fitting proportions, but it has been said that he prepared a drawing in which the proportions of the figure were noted.

* *The Sculptor and Art Student's Guide to the Proportions of the Human Figure.* The plates reproduced by John Sutcliffe from the original treatise entitled "Polyclethus," by Dr. Gottfried Schadow. Published by authority of the Committee of Council on Education, by Chapman & Hall, Limited.

It would need a volume to describe the efforts which have been made to fix a series of normal proportions. However much the schemes may differ from one another in principle, there is hardly one which has not found supporters. We find Winckelmann declaring that the rule of his friend, Raphael Mengs, was infallible, and that it probably corresponded with the method of the ancients. In our own time, no less perfection was claimed for the system of Mr. Hay, of Edinburgh, which approved itself to professors of geometry and anatomy, and was supposed to be equally applicable to architecture, painting, and sculpture. The late Dr. J. A. Symonds, of Clifton, in a lecture related a surprising instance of the utility of Hay's system in dispensing with skill in drawing. "I took," he said, "the height of a lady's head, measured from the vertex to a horizontal line, drawn at right angles to it from the termination of the chin. This lady is remarkable for the classical beauty of form in her face and head. Upon this I constructed a diagram representing the proportions of the profile, that is, describing a circle, a dominant ellipse, and the angles of $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{5}$, $\frac{1}{6}$ and $\frac{1}{7}$. The features were sketched in, so as to conform to a Greek model, by my daughter, who was not at all familiar with the lady's face. When the diagram was afterwards applied to the living face and head, the correspondence of the general contour and of the several divisions, forehead, nose, and mouth, was singularly close, and yet the only measurement taken from life was, as I have said, the height from the vertex to chin." Dr. Symonds, like many other people, had a notion that it was possible in a mechanical or empirical manner to produce beautiful figures, and it must be said that the notion has done much to bring proportion into disrepute. The great Greek artists probably recognised a canon, but it is evident there were limitations to its adoption. There is no better proof of this than the measurements of forty-two of the most famous statues which were undertaken by Count Clarac, and which demonstrate the variety of the proportions in the treatment of details, and to which the statues owe their character.

The aim of the majority of the theorists was to establish the proportions of a single perfect figure. Herr Schadow, the sculptor, when he prepared the series of drawings to which he gave the title of "Polyclethus," had no ambition of that kind. He considered that inasmuch as painters and sculptors have to represent life of various ages, a perfect form like the "Doryphorus" was not universally applicable, and that he would be rendering a service to his brother artists if he prepared accurate drawings of typical figures of youth, maturity, and old age. After half a century his work has lost none of its utility. A reproduction of the plates, with a translation of the description, is now available for English students and artists, and the work will be found to be invaluable to them.

Schadow begins with figures of infants, and the yearly development to manhood is illustrated on separate plates. He adopts the plan of enclosing the figures in a rectilinear framing, and thus by contrast with vertical and horizontal lines, the variations of the contours become more evident. The figures have been selected with care, some being of men who were recognised as well-shaped models, or who were noted for strength. Occasionally a comparison is made between a model and one of the classic statues. Details of feet and hands are given, and there are several drawings which illustrate facial development and expression.

Another important feature in Schadow's work is the attention given to equilibrium. Flaxman was of opinion that the Greek artists must have employed geometrical figures to determine the degrees of curvature in the body and to fix the centre of gravity in order to insure the equilibrium of their figures. In the works of the great Italian masters the Grand Duke of Weimar (who, as a disciple of Goethe, was versed in æsthetics) was most impressed by the attention given to this principle. Raphael's *Sistine Madonna*, he said, was more effective than the contortions of ten crucified martyrs, for, in addition to beauty of form, the picture possesses in the highest degree the property of perpendicularity in the figures. So important is the principle that even figures of still life are valueless if it be neglected. Schadow gives diagrams of equilibrium for nearly all his typical figures, beginning with those of boys of five years of age. But he is an artist rather than a mathematician, and he does not insist on a rigid adherence to his points, lines, and angles. The artistic sense, he explains, "must be brought into play in order that a satisfactory figure may result from the application of the rules. The movements of nature can-

not in every respect be represented by mere rules, such as may be applied to architectural drawings; and even the latter, when shown in perspective, must be treated with artistic talent, so as to bring all the parts into artistic harmony." It is evident from the latter part of this passage that "cooking" was not unknown to the perspective draughtsmen of Berlin in Schadow's time.

The plates in the English edition of the "Polycletus" are boldly drawn, in a style that is well adapted for diagrams. The dimensions of the parts, which are of as much importance as the outlines, are large and clear, and this is an improvement on the ordinary practice by which lithographers make figures so small that they are almost illegible. The plates are drawn in black, and the student will find it an advantage to draw some of the lines, such as those relating to equilibrium, in red or some other colour. As examples of lithography, the plates do much credit to Mr. Sutcliffe's draughtsmanship. It would, however, have been an advantage if the dimensions had been reduced to English measurements. The Rhenish foot appears to have been used, but it is equal to 12.357 English inches. So long as the diagrams are considered by themselves, it matters little what system of measurement is adopted; but it may lead to error if the dimensions—or some of them—on the diagrams are applied to figures on canvas or on marble.

PARIS NOTES.

THE Municipal Council and the authorities of the Bank of France appear unable to arrive at an understanding as to the best way of carrying into execution the scheme lately proposed for extending and enlarging the Bank buildings, and for opening up that part of the Palais Royal lying between the Rue de Valois, the Rue Neuve des Petits-Champs, and the Rue de Rivoli. In connection with the same project it was intended to make a broad thoroughfare connecting the new Hôtel des Postes with the Bourse and the Avenue de l'Opéra. The carrying out of these great improvements, which a short time back were generally considered as decided upon, now appears jeopardised, for the Upper Council of the Banque de France has decided that, unless within very short delay the Municipality notifies its acceptance of their offers, the scheme in question shall be entirely abandoned, and the necessary extension of the banking accommodation obtained in another manner, by absorbing into the offices the present apartments of the governor and vice-governor, for whom private residences would be erected in one of the fashionable quarters of the city. It seems hardly possible, however, that the Municipal Council should throw away such advantages as those offered by the Bank, for the saving that would thereby be assured to the city is estimated at upwards of six million francs.

It is now stated that two years more will be required to complete the internal decoration of the Hôtel de Ville, especially the artistic work in the Salle des Fêtes and its dependencies. A supplementary vote of rather more than a million francs will have to be passed by the Municipal Council for the due execution of this and other work not provided for in the original estimates, which amounted to 25,122,688 frs. 90 c. These were divided into three main categories. On the first—comprising the foundations, masonry, iron, and brickwork, &c.—the architects managed to effect a saving of about a million francs; the second—timber and woodwork, decorative wood-carving, paving, heating apparatus, &c.—exceeded the estimate by 1,350,000 frs.; and the third, which was for the artistic decorative work of the interior, will cost at least double the sum set apart for it. Altogether, the total cost of the building when completed is now set down as 26,210,000 frs.

The visitors to the Salon on Sunday, the first free day, numbered 38,000 at 5.30 p.m., and in all, including 1,100 who had paid for admission between eight and ten in the morning, 39,315 persons entered the building during the day. This total is 4,000 more than that on the corresponding Sunday of last year, but is considerably below that of 1881, when there were 48,000 visitors. On varnishing day the entries numbered 23,730, nearly 6,000 more than last year.

The sculpture section of the Académie des Beaux-Arts have adopted the subject proposed by M. Chapu for the final competition *en loges* for the Grand Prix de Rome. This is a bas-relief of *The Death of Diagoras of Rhodes*, the motive of the work to be as follows: "Diagoras, who had in his youth gained a brilliant victory in the Olympian games, brings up to the same competition two of his children, both of whom prove successful,

and receive the coveted crown. They immediately place the decoration on the brows of their father, and, taking him on their shoulders, carry him in triumph among the spectators, who overwhelm the old man with felicitations and flowers, many of them crying out, 'Die, Diagoras, for you have nothing further to wish for!' The father, overcome by the too violent emotion of his happiness, expires in the arms of his sons." Thirty-six hours are allowed the competitors to complete their preliminary design, which must be modelled on a ground 13 inches by 16½ inches. These are sealed and deposited with the Secretary of the Academy. For the final execution of the bas-relief, on a ground 62 inches by 46 inches, seventy-two days are allowed, and the decision of the jury will be announced on July 30 next. The ten competitors are MM. Puech, Lombard, Quinton, Pech, Gasq, Pépin, Pène, Desvergnès, Verlet, and Sul.

The Fine Arts Committee of the Paris Municipal Council have decided to order the execution in bronze of the following works, purchased for the city at last year's Salon: *La Fenaison*, by M. Barrault; *La Porteuse de pain*, by M. Coutan; *Bâton de Vieillesse*, by M. Massoulle; *Non omnes morimur*, by M. Escoula; *Une Amitié*, by M. Pezieux; and *Monnaie de singe*, by M. Roland. The cost is estimated at 36,300 frs. M. Auguste Paris' group, *Le Temps et la Chanson*, and M. Daillion's *Réveil d'Adam*, are likewise to be reproduced in marble, at a cost of 18,000 frs. and 14,000 frs. respectively.

THE PATENTS, DESIGNS, AND TRADE MARKS BILL, 1883.

A COMMITTEE of the Manchester Chamber of Commerce have prepared a report on the New Patent Bill. In the opinion of the committee the principles on which the Bill now under consideration is based, as applied to patents and the provisions for its administration, are deserving support in the legitimate interests both of inventors and of the general public. This general approval is extended to parts 3 and 4, relating to designs and trade marks respectively, and subject to certain amendments the Bill as a whole, if it become law, will be a beneficial change. Its provisions are simple and practical, and the committee have only the following remarks and suggestions to offer.

Part II. *Patents*.—The Bill recognises the claims of inventors, long urged, for a reduction of patent fees, and appears to have been drawn with a desire to adopt amendments of a practical character which have from time to time been pressed upon the Legislature. To a fee of 4*l.* for a limit of four years there can be no objection, but the total cost for the full term, which is hereafter suggested as eighteen years, should not exceed 50*l.* The committee make various suggestions for the amendment of clauses. For instance, in clause 5, section 2, at the end of line 2 insert the word "either;" and in the line following, after the word inventor, insert "or the legitimate owner by purchase." The legitimate owner by purchase should have the power of securing his rights of property in an invention by the grant of a patent on his own application. "Six" in place of nine months should be the time allowed for the deposit of a complete specification. The limit for the duration of a patent should be not less than eighteen years.

Part III. *Designs*.—Copyright in a design (clause 47, sec. 1) should be extended to five years from the date of registration, and on expiry of that term there should be a right of renewal for five years on payment of a special fee. (Note.—In the Oriental, Chinese, India, and some of the African markets, several years may elapse before a pattern obtains repute. The consumers in these distant markets are slow in expressing a preference for a particular pattern.) Piece-goods should be exempted from clause 48, as they are generally cut into various lengths, rendering the preservation of a "prescribed mark" impracticable. The stamp or "prescribed mark" is necessarily removed when goods are remade up for sale in foreign or home markets. Under clause 50 information as to registration can be obtained. Amongst other alterations the committee recommend that the words in the 20th and 21st lines, "or a person authorised by the comptroller," should be omitted. Clause 49, sec. 2, should be omitted, as it is undesirable to encourage and facilitate the practice of copying designs even after expiry of the copyright. The words in the second line of clause 50, "together with its mark of registration," should likewise be omitted. The forfeit for every offence (clause 55) should be not exceeding 100*l.* A design should be considered original which has not before been applied to any article in the class or classes of goods for which registration is claimed. At the end of clause 57 should be added, "in the class or classes in which the design is registered."

Part IV. *Trade Marks*.—The owner of a duly registered trade mark should have the right to dispose of it as he would of any other property, without restriction, except that of giving due notification of its disposal to the comptroller.

NOTES AND COMMENTS.

THE British Museum has just acquired and placed in view a series of six mural paintings found in the seventeenth century in the tomb of the NASONES near Rome. For a number of years these paintings have been in the possession of Mr. GEORGE RICHMOND, R.A. Although a good deal restored in places, they will serve admirably to give a notion of a branch of ancient art little known hitherto by examples existing in this country, or, indeed, outside of Italy. The subjects represented are HADES carrying off PERSEPHONE in a chariot, a beautiful design of DIONYSOS offering a bunch of grapes to ARIADNE, a group of a Mænad and a Satyr, a winged Victory, a winged Genius, and a floral ornament.

MR. SAMUEL REID, who died on Sunday last, will be a loss to English art. His water-colour drawings and drawings on the wood of old buildings were always excellent. His success was in a great measure owing to his early studies in days when it was his intention to become an architect. But his work was not confined to the representation of buildings. His drawing of the Bass Rock may be said to be the only one that suggests the massiveness of an island which appears to have little grandeur when seen from a distance.

THE inconvenience of the Dublin Court-house has long been notorious, but the difficulty hitherto has been how to raise money to erect a more commodious building. It is used for county as well as for city cases, but the county declined to contribute towards the cost. The Exchequer should also, it was claimed, become a contributor; as the Court-house has been in a great measure a Government building. The difficulty has been to some extent removed. The Treasury has agreed to recommend Parliament to contribute a sum of 13,500*l.*, being one-third of the estimated cost of the new building, including the cost of site, on condition that the plans and estimates are approved by the Government. The remainder of the cost is to be shared by the county and city of Dublin, the county contributing one-third and the city two-thirds. The Commissioners of Public Works are to be authorised to advance the money at 4 per cent., to be repayable in forty years. A site has to be selected, and other arrangements are to be made; but should there be a competition there is little likelihood that the Dublin Corporation would allow the prize to be carried off by an English architect.

MR. ROBERT WALKER, architect, of Cork, has had printed a lecture on the "City of Cork," which he lately delivered before the local Literary and Scientific Society. From it we learn how much the "Beautiful City" needs in the form of sanitary improvements. The drainage continues to be in a primitive condition. Mr. WALKER says Cork, like Dublin, is without a main drainage system, that in the low-lying districts (Cork is derived from the Celtic word which stands for a marsh) there are imperfect drains which cannot possibly perform the functions for which they were constructed; and yet many of the drains of the high level districts are carried into them, while all the drainage is conveyed into the River Lee. Municipal buildings are also required in Cork, and although the city may with reason claim to be cultured, it has no building adapted for meetings in which questions of art, literature, or science can be discussed. The art gallery of the School of Art occupies the top storey of the building, which was once the King's Store, and it still "possesses the distinction of being the worst and most ill-conditioned art premises in the three kingdoms." The Corporation have at present a Bill before Parliament in which powers are sought to borrow 10,000*l.* to complete bridges and other works, under the Improvement Act of 1875. The Lee is as important to Cork as the Thames to London, and it should be made more available for traffic than it is at present; but the local authorities might with advantage remember that there are other matters of importance in addition to bridges and docks which they have long neglected.

to the uncertainty of our knowledge of the strength of materials. He considered that the science is but little advanced, and the part of it relating to the quality known as hardness least of all. The "scale of hardness" for stones and metals used by mineralogists and engineers was alluded to as a mere test in order of merit in respect to a little understood quality, regarding which no scientific principle constituting a foundation for definite measurement had been discovered. This state of things would continue until some more practical method for the numerical reckoning of the phenomena was established.

THE Sanitary Assurance Association is an ambitious body, although a year's entrance fees and subscriptions from the members amount to no more than 80*l.* 17*s.* A meeting of the association, attended by a few people, was held on Wednesday, when the following resolution was adopted:—"That the Council of the Association be requested to consider whether they cannot recommend legislation compelling the builders of all new dwellings to obtain a certificate from some authority or qualified person as to their sanitary condition before it shall be lawful for such buildings to be inhabited." The grammar of the sentence is not quite clear; it is hard to say whether it is the sanitary condition of the council or of the builders which demands the investigation. But probably the resolution refers to houses, and if so, it would be so Quixotic an undertaking for the Council to "recommend legislation," we can hardly believe the resolution was meant to be taken in earnest.

AN architect in the United States runs the risk of ruin if he accepts a Government appointment. His office is supposed to be one of the prizes of politics, and he must expect to be dispossessed by fair means or foul. A few years ago the aged father of a post-office architect came to England in the expectation that he could bring English public opinion to bear on those who were bringing accusations against his son. According to the latest newspapers, another post-office architect is the victim. He and assistants are charged with corruption, fraud, extravagance, maladministration, favouring fraudulent contractors, employing incompetent assistants, paying exorbitant prices for labour and materials, and, in fact, with every possible or impossible crime that can be committed by an official. But according to the architect the charges are old ones, which have done duty before, and are now revamped. They refer to transactions which occurred before his time, and with which he was not connected. When they are aware of the treatment of their predecessors in office it is surprising that candidates can be found for official appointments, especially when it is remembered that the salaries are inadequate.

ON Monday, at a meeting of the Society of Engineers, a paper was read by Mr. BOWER, on "The BOWER-BARFF Process of Preserving and Ornamenting Iron and Steel Surfaces." It was explained that in the BARFF process the film of magnetic oxide was produced by subjecting the articles, at a red heat, inside an *iron* muffle, to the action of a superheated steam; while by the BOWER process the articles, at a similar heat, were subjected, inside a *brick* chamber, to the action of products of combustion and of superheated air. The BOWER process is better adapted for cast iron, and it proceeds on the principle of first forming sesqui-oxide and then reducing it to magnetic by hydro-carbon gases or carbonic oxide. The BARFF process produces magnetic oxide at one operation, but it is costly and takes a long time, while the BOWER is obtained in two operations, and a very cheap and effective coating is produced in less than half the time of the other. Mr. BOWER showed a very curious property of magnetic oxide. He applied a brush formed of wires of different metals, first of all, to a casting which was not coated, and on which no effect was produced; then to a similar one which had been coated, when it was immediately covered at all the parts touched by the brush with a beautiful shining coat of the metal of which the brush was formed. This was attributed to the fact that magnetic oxide not being metallic, and to some extent gritty and porous, it had rubbed off by attrition some of the metal from the wires; and he expected that this would supersede the existing methods of bronzing and of depositing metals for the commoner kinds of Birmingham goods.

SIR WILLIAM THOMSON, in lecturing on "Electric Units of Measurement" at the Institution of Civil Engineers, referred

HOUSE of ALBURY SURREY.
 designed for W. W. Wright, Esq.
 by John & John Belcher F.R.S.A. Architects.



WEST ELEVATION.



SOUTH ELEVATION.



NORTH ELEVATION.



EAST ELEVATION.

The Architect. May 12th 1883.





L'ANCIEN S. GERMAIN D'AUXERRE ET S. LOUP DE TROYES SE RENDANT EN ANCIENNE FOIE COMBATTRE ENSE-
 DE PELAGE ARRIVENT AVOX ADVIORS DE NANTRE DANS LA FOIE ACCOURVE A LEVR RENCONTRE
 S. GERMAIN DISTINGVE UNE ENFANT MARQUEE POUR LVI DYSCRAY QVIN IL L'INTERROGE ET ENTENT SES PARENTS
 LES INTES DESTINEES AVOX QUELLES ELLE EST APPELEE CEITANT L'VT S. GENEVIEVE PATRONE DE PARIS

THE MEETING OF ST. GERMAIN & ST. GERMAIN D'AUXERRE.

WALL PAINTING IN THE PANTHEON, PARIS.
 By M. FINIS de CHAVAN.

ILLUSTRATIONS.

THE WEIGHING-HOUSE AT ALKMAAR.

THIS building is one of the most characteristic pieces of Dutch Renaissance. The building dates from A.D. 1582. It is used for the weighing of cheeses, over 1,000,000 lbs. of cheese being weighed there annually. The illustration has been reproduced by the ink-photo process from a water-colour drawing by Mr. R. PHENÉ SPIERS, F.S.A.

KILN ROUGH, SURREY.

THIS house has been designed to meet the exigencies of the site. The stone to be used is rubble iron and Ewhurst stone mixed, while the quoins, transoms, mullions, arches, &c., are to be worked in Ewhurst stone. The upper storeys are to be built hollow, and of half-timber construction. The roofs to be covered with Broseley tiles. Messrs. JOHN and JOHN BELCHER, F.R.I.B.A., are the architects. The tender of Messrs. BROWN & SON, the builders, of Albury Heath, is 2,560*l.*, exclusive of internal fittings.

WALL PAINTING IN THE PANTHEON, PARIS.—II.

THE principal subject in the series of wall paintings undertaken by M. PUVIS DE CHAVANNES for the Panthéon in Paris, is the meeting between ST. GENEVIÈVE and ST. GERMANUS, Bishop of Auxerre. The bishop was on his way to Britain, under circumstances which may be described by an extract from LINGARD.

"About the commencement of the fifth century, PELAGIUS, a Briton, and CELESTIUS, a Scot, had advanced several new and heterodox opinions respecting the nature of original sin and divine grace. AGRICOLA, one of their disciples, made an attempt to diffuse the new doctrine among their countrymen; and the British prelates, unaccustomed to the subtleties of controversy, solicited the assistance of their neighbours, the bishops of Gaul. With the concurrence of Pope CELESTINE, GERMANUS, of Auxerre, twice visited Britain, once in 429, in company with LUPUS, of Troyes, and again in 446, with SEVERUS, of Treves. By his authority the doctrines of PELAGIUS were condemned and suppressed, and schools for the education of the clergy were opened in several dioceses. On one occasion the Gallic prelate resumed a character in which he had distinguished himself during his youth. A party of Picts and Saxons were plundering the coast. GERMANUS put himself at the head of the Britons, and led them to a defile, where they awaited in ambush the approach of the invaders. On a sudden, by his command, they raised a general shout of Hallelujah; the cry was reverberated from the surrounding hills, the enemy fled in amazement, and numbers perished in an adjoining river. By our ancient writers this action was celebrated under the name of the Hallelujah Victory."

It was in 429 that GERMANUS, on his journey from Auxerre, stopped at Nanterre. His arrival was an event in the village, and the inhabitants flocked around him. While addressing the people, the bishop, according to the legend, noticed GENEVIÈVE, then a child of seven years, and spoke to her. It is also related that during the long time when psalms and prayers were recited in the village church the bishop held his hand upon her head. On that occasion the service was of unusual length, for it is said that "though anciently the canonical hours were punctually observed in the divine office, SS. GERMANUS and LUPUS deferred None beyond the hour, that they might recite it in the church rather than on the road." M. PUVIS DE CHAVANNES has depicted St. GERMANUS addressing the people at Nanterre in the open air, for the painter has always shown his predilection for out-of-door scenes, and he has not hesitated to adapt the action of the bishop to the occasion, for, as we have already stated, it was during service in the church that GERMANUS placed his hand on the child's head.

The representation of the meeting fills three bays in the church; the central part is shown in the illustration.

The Contract for the Ulster Reform Club, Belfast, has been let to Mr. Henry, of Belfast. The cost of the building, including the grates, chimney-pieces, internal plumbing, tiling, bells, hoists, heating, and other fittings will be under 12,000*l.* The work will be carried out at once under the superintendence of Messrs. Maxwell & Tuke, architects, Manchester.

THE ARCHITECTURAL ASSOCIATION.

THE eleventh ordinary meeting of the Association was held on Friday evening, the 4th inst., Mr. E. G. Hayes, president, in the chair. The following gentlemen were elected members: Messrs. A. J. Balding, W. M. L. Seaman, A. E. Douglas, A. Bond, T. Powley, F. Amsdon, and D. J. Caddy.

Votes of thanks were then passed to the members of the Entertainment Sub-committee, and band, in connection with the lately held soirée; to Mr. Waterhouse, A.R.A., and to Mr. Trubshaw in connection with the visit to St. Paul's Schools, Kensington, and to Mr. Seddon and Mr. Gough.

No visit will be made on the 12th (to-day), but the next visit will be on the 26th, to the Royal Courts of Justice Chambers.

The President called attention to a syllabus of lectures, &c., to be given in connection with the Surveying Class by Mr. A. T. Walmisley, the instructor. The syllabus includes six lectures, to be given at the Association Rooms, 9 Conduit Street, on Thursday evenings, from 6.30 to 8 p.m., and Field Lessons to be given on Hampstead Heath, on Saturday afternoons, at 3.30 p.m.

A paper was read by Mr. J. O. Smith upon

Museums.

During many years' attendance at these meetings, I do not remember listening to a discussion upon the subject of museums, apart from sundry references from time to time to the well-known depository of architectural relics in Westminster. Having had opportunities during the last few years of watching the internal workings of one of the most recent large buildings of this description, I have thought a few remarks upon this rather interesting class of buildings might not be out of place in this room.

The primary considerations to be borne in mind in designing a museum, whether large or small, are:—

1. The classification of the objects to be exhibited.
 2. The conditions necessary to insure that the various sections may be well defined, and the individual items may be exhibited under the most advantageous conditions as regards convenience of access, light, and security.
 3. The maintenance of an equable temperature within the building, with good ventilation and the exclusion of dust.
- In museums of any pretensions to completeness there should be, in addition to provision for the proper exhibition of objects—
1. Rooms specially set apart for the examination and study of special objects.
 2. Storage accommodation for duplicate specimens, casts, or objects awaiting examination prior to exhibition.
 3. Preparation-rooms for the necessary work incidental to preparing specimens for exhibition.
 4. Lecture-rooms (large and small) for general and sectional lectures to students.
 5. Accommodation for a controlling or executive department.

When the space required under these various heads has been as satisfactorily disposed of as the size and financial limit usually imposed would allow, there remain to consider the problems of lighting, warming, and ventilating the numerous divisions of internal space appropriated to so many varied purposes, and the arrangement and construction of the fittings for preserving and protecting the objects exhibited.

The classification of the objects to be exhibited, and the space they will require for exhibition, must obviously vary, and be dependent upon their nature, number, and size. Full particulars will not only be required of the actual space to be occupied by certain classes of objects, but the principle upon which their final arrangement will be based should be made known to the architect.

The system of subdivision by which, in large museums, certain galleries or rooms are kept solely for certain kinds of exhibits, although very desirable, is not always practicable in smaller buildings. On this ground it has been urged by competent authorities that in the smaller museums—which will undoubtedly become more numerous in large towns and districts than at present—the typical arrangement of certain classes of objects should be adopted, and all superfluous specimens not specially representative of particular types should be carefully excluded, with the view of placing clearly before an ordinary observer or student the materials for obtaining a good general grasp of the various branches of science and art, without trespassing upon the space which should be devoted to the local objects of interest which, in the smaller local museums, would always occupy a prominent place. These will also require, and should receive, attention, so far as circumstances will admit, to insure their due separation and classification in separate rooms or galleries. While the larger national museums should be designed to illustrate, as fully as possible in detail, the vast stores of knowledge accumulated from time to time in all departments of science, art, and history, the smaller museums should be treated as epitomes of information on general subjects, wherein the local features of historical, physical, or archaeological interest should receive more attention in detail. These general principles will naturally affect the design of individual museums, and render varied treatment essential. I propose to consider first, now, the arrangements essential to the larger national museums in order to emphasise the conditions which are necessary to insure success in

all. In order to illustrate the various points more fully, I have placed upon the screen a few drawings, for which I am indebted to the courtesy of Mr. John Taylor, F.R.I.B.A., Surveyor to H.M. Office of Works and Public Buildings, in whose charge the buildings referred to are placed.

The British Museum is divided into eight departments, viz.:—Printed Books, Manuscripts, Antiquities, Prints and Drawings, Zoology, Geology or Palæontology, Mineralogy, and Botany. Each department is under the charge of a keeper and staff of assistants and attendants, for whose use studies and workrooms are appropriated. The four last-named departments are under the charge of a superintendent of natural history. Considerable additions have recently been made and are now in progress by the erection of additional accommodation for the first four departments upon the site at Bloomsbury, and the entire collections belonging to the four last are being gradually removed to South Kensington, to the large building designed for their reception by Mr. Alfred Waterhouse, A.R.A.; and as the plan of that building has been designed to meet the requirements of the best authorities, a glance at the internal arrangements and disposition of the departments may not be uninteresting.

As regards space, the zoology department is the most important of the four branches of science housed at the Natural History Museum. It will occupy more than half the area of the building. The collection will be arranged in thirteen distinct galleries, viz.: 1. Osteological, second floor; 2. Mammalia, first floor; 2A. Mammalia, saloon; 3. Birds, ground-floor; 3A. Birds, saloon; 4. British natural history saloon, ground-floor; 5. Corals, ground-floor; 6. Shells, ground-floor; 7. Reptiles, ground-floor; 8. Fishes, ground-floor; 9. Starfishes, ground-floor; 10. Insects, ground-floor; 11. Cetacea, basement.

Next in size is the geological collection, arranged in eight galleries, all on the ground-floor, viz.: 1. Fossil mammalia; 2. Fossil mammalia; 3. Fossil reptilia; 4. Fossil fishes; 5. Fossil mollusca; 6. Fossil sponges, corals, and plants. Two other galleries will probably soon be opened for—7. Geographical and typical collections; 8. A special stratigraphical series.

The collections of minerals are exhibited on the first floor, in two galleries: 1. Containing the general collection exhibited in table-cases and some "rocks" in the wall-cases; 2. Meteorites, crystals, and rocks.

The botanical department is located on the second floor. The collections are divided into two parts, one portion arranged to illustrate the various groups of the vegetable kingdom, and the broad facts on which the natural system of the classification of plants is based; the other portion is intended for the use of students, and consists of the great Herbarium, stored in cabinets specially designed for facilitating reference.

Some idea of the floor space occupied by these collections may be obtained from the dimensions of the principal galleries, which are as follow: Six front exhibition galleries are 278 feet 6 inches long by 50 feet wide; six northern exhibition galleries, 137 feet by 40 feet; six northern reserve galleries, 137 feet by 20 feet. The reptilian gallery (geology) is 230 feet long by 21 feet wide; the coral gallery (zoology) is 200 feet by 17 feet.

On the first floor accommodation for the representative of the principal librarian and his staff is provided contiguous to the board-room for trustees' meetings, and to the lecture-room. This accommodation consists of board-room, about 38 feet by 17 feet, and secretary's room, about 17 feet by 16 feet, with two clerks'-rooms, lavatories, &c., and store-rooms over; the lecture-room is about 57 feet by 17 feet. The keepers and their chief assistants have studies next to the principal galleries of each department, while the two larger departments of zoology and geology have also private studies and work-rooms in the small reserve galleries which lie between the large northern galleries on the ground-floor. The large rooms in the basement facing south form a series of well-lighted studies, store-rooms, and work-rooms for the staff attached to the several departments. On the north and east sides are the workshops, mess-rooms, chemical laboratory, &c., while a large area at the west end is appropriated to the display of skeletons of huge whales slung from the ceiling. The central portion, under the museum and central hall, forms a vast dry storehouse for future acquisitions.

The collections of objects preserved in spirit, which have hitherto been located in extremely limited quarters at the British Museum, are now being transferred to a separate building specially designed to reduce to a minimum the risk from fire. A laboratory and studies are attached to the spirit building for the use of the staff and for students. The spirit building and studies measure about 154 feet 6 inches by 51 feet, and are placed 60 feet north of the main building. The museum building is set back about 100 feet from the Cromwell Road. The length of the south front is 675 feet, and the towers are 192 feet high.

The central hall is 170 feet long by 97 feet wide and 72 feet high; the staircase is 20 feet wide.

The whole of this large building is extremely simple in plan and admirably arranged. There are a few points about it, as at present appropriated, which strike one as having been overlooked, e.g., the lecture-room, a long, narrow room, is ill-adapted for its purpose, originally designed, I believe, for a refreshment-room.

The executive officers are as far as possible from, and not as near as possible to, the principal entrance, with the exception of the superintendent; and the accommodation provided for refreshing the body in this great temple of knowledge is of the most imperfect character. There are two buffets, but to get at them from the entrance one must walk twice the length of the central hall, and mount some 40 feet to the second-floor landing. A noteworthy feature is this central hall, which, with the dozen recessed bays on either side, is intended to form an index museum or popular typical collection of natural history subjects. The object of such a collection has been thus described by the superintendent (Professor Owen):—

"One of the most popular and instructive features in a public collection of natural history would be an apartment devoted to the specimens selected to show type characters of the principal groups of organised and crystallised forms. This would constitute an epitome of natural history, and should convey to the eye in the easiest way an elementary knowledge of the sciences."

This portion of the museum is not yet fitted up, but the necessary fittings for carrying out this idea are in progress, and in a few months this large and important building will be completely fitted, and we shall be in a position to judge of its value as a vast national storehouse of natural objects, and as a means of popular education in some of the most interesting branches of knowledge.

(To be continued.)

THE ROYAL ACADEMY.

THE annual dinner of the Royal Academy was held on Saturday evening, when the president, Sir Frederick Leighton, and council entertained the usual company. The health of the President of the Academicians was proposed by the Dean of Westminster. In conclusion he said: Of your president's claims to his proud position I need not speak. You know, my fellow-guests, his work, and you know the man; something you all know of his many, his varied, his wide-reaching gifts, something of his character and himself. These things are beyond my praise. I could only wish that one striking feature in his career and his work could find a better interpreter than myself. No one could for one moment think of Sir Frederick Leighton as a recluse or a solitary thinker. You will have felt that behind the courteous host and the generous friend is one whom we are proud to hail as the president and leader of the honoured band of English painters whose guests we are this evening.

Sir Frederick Leighton in responding said: Mr. Dean, I rise to tender to you the thanks of my colleagues and myself for the words in which you have invited our guests to drink prosperity to the Royal Academy in the persons of its members, and to those guests thanks not less sincere for the reception they have given to this toast. I am fully conscious of the collective nature of the toast, and that my prominence in it is purely official, and in a manner incidental; but I cannot wholly pass over in silence those terms in which you, sir, were pleased to allude to me. It has hitherto been year by year my unwelcome task to strike at the outset of my response to this toast a jarring note of sadness, and to record gaps made during the twelve past months in the muster-roll of the Academy, and I may not hope for the year of which the retrospect, however bright, will be free from such sobering shadows. Of the year which closes to-day I may at least say this—that it has seen only one of our colleagues fall from his place among us. Edward Bowring Stephens, the Devonshire sculptor, died last autumn, not very far stricken in years. He was an artist of vigorous gifts, and a man whose simple uprightness of nature and true kindness of heart drew and held to him the warm esteem of all who learnt to know him. The exhibition which is about to open has been spoken of in terms of praise, and, indeed, I think that both in promise and in fulfilment of promise it holds its own with honour by the side of those of previous years. But for myself, I own that two predominant feelings much engross me in connection with this exhibition, and draw away my thoughts from its quality. One is a feeling of most real sorrow at the not small number of meritorious works which lack of space has excluded from our show; the other is a glad anticipation of the period, now no longer distant, when a very material addition to our galleries will, without wrong to the character of the exhibition, enable us, we trust, to lighten many a heart now burdened with bitter disappointment. The duty of avoiding, if possible, that least pardonable of sins, a tedious length of speech, permits me to direct the few words which I shall say to-night to but one salient point of interest in the Academic year which has just expired. Now, perhaps, the most noteworthy feature in that year is to be found in the peculiar character of the recent Winter Exhibition, in which, by an exceptional inversion of the usual proportion, the works of dead British artists filled a larger share of space than did those of the old masters, properly so called, of whom the study is the first and paramount aim of these collections. Those old masters were not, indeed, unworthily represented. Seldom, for instance, has the wizardry of Rembrandt's palette fascinated us more than on a certain canvas which hung in an adjoining room to this. Once more we have seen Vandyck and

Jan Steen adorn with equal dignity of art the one the highest, the other the lowliest: walks of life. Venice, Florence, the pious Umbria, have again drawn us within their spell. By their side England has shown us Sir Joshua Reynolds, Gainsborough, and Turner, and she has not been humbled. Nevertheless the feature which has imparted a distinctive character to this exhibition, and which has most riveted the public gaze, was the posthumous display of the works of two recently deceased artists, J. Linnell and Dante Gabriel Rossetti. Singularly interesting was the contrast between these two powerful men, akin, perhaps, in nothing save in that deep-lying, unyielding strength of conviction which is the main-spring of all good work. The one, the elder, though in the eager many-sidedness of his gifts, and the trained obedience of his hand, he touched in turn every branch of the graphic art, was yet pre-eminently a landscape painter, moved chiefly by the pastoral and woodland scenes, and by the changeful skies of our own country. Him the tumults of white clouds delighted, and the blue riot of rolling hills, the red ripe corn, sand slopes brown and burnished, and the green forest's gloom. On his canvas the drowsy reaper nods beneath the sheaf, the shepherd pipes and watches, the new-felled timber strews the ground, or strains the waggon's aching wheel. He was a poet; his pictures were idylls. How wide an interval divides him from that other poet whose work confronted his last winter in these rooms, the painter of *Beata Beatrix* and of *The Dream of Dante*, the writer of "The Blessed Damozel," of "Rose Mary," and of "The King's Tragedy"—for in speaking of him, though Art alone concerns us here, I must allude to the writer as well as to the painter, because words, of which he was in truth a master not easily surpassed, as well as form and colour, were imperatively needed for the full embodiment of his creative impulse. A recluse, and yet a leader, so kindling and so contagious a fervour glowed within him that to the intimate among his friends who, now that he lies in death, live on in an after-glow of loving memory, it is scarcely yet given to gauge him and his work in the light of a dispassionate vision. To Rossetti's pencil the outer inanimate world, unless it be perhaps the world of flowers, seemed to have little charm. But the contemplation of the soul's inner world, and of the storms and passions of the human heart, and the workings of an imagination steeped in mysticism to the lips, these filled and absorbed him, and, be it in burning words or in burning colours, compelled expression on the canvas or on the written page. Whether or not he clearly kept before him the boundaries of Literature and Art, whether or not his technical powers responded always to his call, whether the marriage of sensuous concrete forms with mystic visionary thought, after which he strove, be or be not fully achieved by him, or be at all achievable, the strong, original, and fiery spirit which passed away with Rossetti's breath will ever remain a deeply interesting and, to many of us, a strangely fascinating study. Gentlemen, it is not idly or at chance that I have sought to put before you to-night these widely contrasted types on either side of the undying English masters of the last century. I see in this contrast a lesson, and I read in it a hope. I am taught by it once more the width and the varied wealth of the kingdom of the painter's craft, and I am led to a hope in which no doubt is mingled that, as that width and variety are nowhere more conspicuously shown than in English art, so through the masculine, self-trusting strength of temper which is our boast, and of which they are in part the fruit, they may daily become more surely a mark and cardinal virtue of our school.

THE NATIONAL GALLERY.

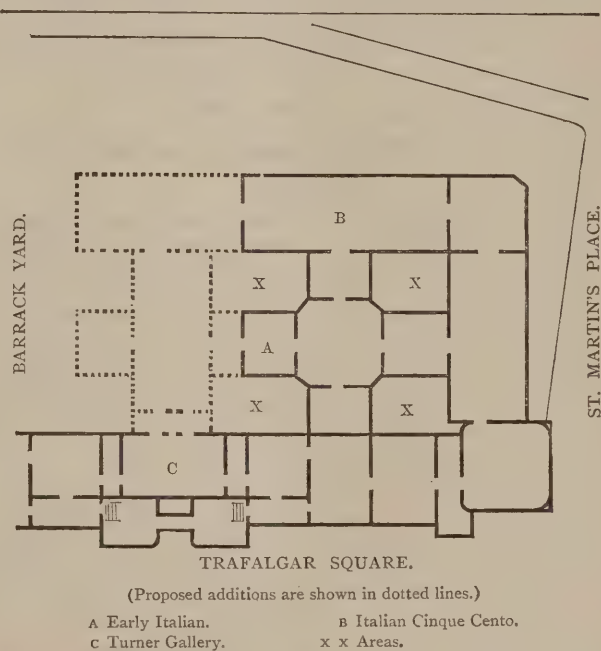
IT was announced on Saturday at the Royal Academy banquet by Earl Granville that the Government had promised additional building accommodation to the National Gallery. Of the need of some considerable addition to the space available for pictures there has long been no doubt. Valuable works have been so rapidly accumulating that the spacious rooms added by Mr. E. M. Barry in 1876 have for some time been shown to be quite inadequate to their purpose. Many pictures have been kept out of sight for sheer want of room to show them, while others, like those purchased at the Hamilton sale, have been hung on screens to the great inconvenience of visitors, who now find it very difficult to see and study the works on the walls.

In old times, before any additions were made to the original building, the space between the back of the National Gallery and the narrow, awkward streets called Hemming's Row and Orange Street was occupied by St. George's Barracks and exercise ground, and by the workhouse of the parish of St. Martin-in-the-Fields. The latter was at length bought by the Government, with the intention of extending the Gallery towards the north-east up to the point where the improved street would begin. But, as is well known, this intention has never been fully carried out. The old workhouse buildings still exist, and are used for Government stores, while Hemming's Row remains as narrow, dingy, and dangerous as ever. Mr. Barry's new rooms only extend back about two-thirds of the way to that street, while a considerable space remains between their eastern limit and St. Martin's Place. St. George's Barracks remain at present as they were.

When the question of the best mode of extending the Gallery

came to be considered, it was found to be undesirable to build rooms to the north-east on account of the impracticable nature of the ground, which is so shaped that it would have been impossible to build rectangular galleries there. The obvious plan was to extend westward, in the direction of the barracks. Ultimately it may be hoped that new quarters may be found elsewhere for the soldiers, and that the barrack building itself may be removed, so that an ample and symmetrical block of galleries may be built, reaching westward the whole length of the existing frontage. This, however, must come by degrees, and the Office of Works only intends at present to take the first step towards it. The plans actually prepared are as follow:—

New galleries are to be built immediately in the rear of the centre of the main building, to adjoin those built from the designs of Mr. Barry. The galleries would consist of one measuring 92 feet by 40 feet, running north and south, at the end of which would be another, 87 feet by 40 feet, running east and west, the latter forming a continuation of the great Italian room in Mr. Barry's building. To the right and left of the centre of the longer gallery will be two small rooms, each 30 feet by 20 feet.



To carry out this plan a very important alteration in the present arrangement of the building is proposed, but it will not be effected until the new galleries themselves have been built. The present rather insignificant staircases are to be abolished, and in their stead we are to have a new grand staircase, immediately behind the vestibule, leading straight into the first of the new galleries. To make this staircase it will be necessary to do away with the existing "Turner Room"—a badly-lighted gallery—and to find accommodation for Turner's pictures elsewhere. The walls of the new grand staircase will afford space for many large pictures not of the first importance, while the space gained by the removal of the present staircases will be utilised for new rooms.

The picture space to be provided in the new galleries and staircase is about 958 feet lineal, or a net addition of 764 feet lineal. That given by Mr. Barry's building was 1,235 feet; while the total space given by the original galleries was 1,428 feet. It will thus be seen that the contemplated additions are of the greatest importance. It may be added that the estimated cost of the whole building is no more than 66,000*l.*, including 2,000*l.* to be paid to the War Office authorities for rebuilding the guard-room. The site already belongs to the Government, and as no rent is paid for it no loss will be incurred by its appropriation to new uses. It is intended to ask for the first vote on account during the present Session, and to begin operations as soon after as possible. It is expected that the whole work may be completed in four or five years.

EDINBURGH ARCHITECTURAL ASSOCIATION.

THE last fortnightly excursion for the session of this Association took place on Saturday. The members started from Edinburgh at 10 a.m., and proceeded by Inveresk to Ormiston Old Church, where rubbings were taken of the memorial brass tablet to the memory of Lord Justice-Clerk Cockburn, of date 1535. Thereafter a visit was paid to the famous yew-tree, under which a congregation of not less than two hundred, as tradition says, was addressed by George Wishart about the year 1545. The tree is still fresh and vigorous, having been carefully tended by the proprietors. The company then proceeded by the "House of Muir" and Fountainhall House to Pencaitland, where the interesting old

church was examined. This edifice, while nominally having the date of 1631, appears in many parts to be of an earlier time. Indeed the formation and tracery of some of the windows would indicate the date of its erection to have been more than a century earlier. The Association then visited Winton Castle, the seat of Lady Ruthven. Mr. Lessels, architect, conducted the company round the building, and explained the various changes to which it had been subjected. The principal part of the building as it now stands was built by George, third Earl of Winton, in 1626. It is very much in the style of Heriot's Hospital, among the points of resemblance being the chimney-stalks, the window-head ornaments, and corbelling. The fact that the master of works of Winton House was also the master of works of Heriot's Hospital may to some extent explain the resemblance. The more recent additions to Winton, which were effected by Sir Jeffrey Wyatt, the architect of Windsor Castle and of the Brighton Pavilion, are entirely out of keeping with the style of the original edifice. Mr. Lessels then conducted the party through the interior of the house, pointing out the beautifully panelled plaster ceilings of the different rooms, a feature which renders this mansion specially noteworthy to architects. After refreshments, provided by Lady Ruthven, had been partaken of, a vote of thanks was accorded to Mr. Lessels, and also to her ladyship for her kind entertainment, and the members then returned to town, after a most instructive and enjoyable outing.

LANCASHIRE AND CHESHIRE ANTIQUARIAN SOCIETY.

A CONVERSAZIONE has been held in Owens College, Manchester, to inaugurate the new Lancashire and Cheshire Antiquarian Society. Professor W. Boyd Dawkins, the president, said they had gathered to mark the birth of a new Society in Manchester, a Society which he hoped would do a great amount of good work. The work of the Society would simply consist in placing on record every kind of information they could lay their hands upon relating to the past. The present time was particularly opportune for this purpose. In Manchester the old order was rapidly yielding place to the new—the old Manchester was rapidly disappearing and a new Manchester was rising up; and what was taking place in Manchester was of course taking place everywhere, in the tiniest village equally as in the great centres of population. It would be their business to place on record the old before it disappeared utterly in the new. The development of new railways and of various engineering was revealing to them vestiges of ancient times, and so far as these related to the presence of ancient man in this part of the world, it would be their duty to place them on record. Among other things which rendered the present time particularly opportune for the Society was the formation of the ship canal. With such an amount of delving and dredging as undoubtedly would take place if Manchester was made into a port, there would in all probability be some fine pickings for them. It would be their business to take hold of these pickings and make the best of them. He need hardly impress upon them the necessity of doing now such work as the Society had cut out for itself. The value of it would appear when they considered the value they would have put on similar labours on the part of a society three hundred years ago. If such a society had then existed in this part of the world they would now have the materials of a social history of those times which would give them a picture they now sought for in vain in the records of those times. The pickaxe and the shovel were most important aids to the pen of the historian. As showing the continuity of things, he pointed out that the present distribution of the sees in this country were to a large extent on the lines of the ancient realms of the Angles and the Saxons; parish boundaries were dependent to a large extent on the ancient manors; and as to roads, he mentioned that the road from Manchester to Stockport runs on the same general lines as the old Roman road from Mancunium, and the Roman roads to the present day were the main arterial branches of road travel. The headquarters of the Society offered great advantages. There was, indeed, so much to be done in Lancashire, Cheshire, and adjacent parts that he for one would be glad to see similar societies growing up in neighbouring towns. There was plenty of work for all, and the only result of rivalry would be the production of better work for the historian. Their particular line of work would lie in the direction of old houses, old churches, and mediæval buildings of various sorts, and they would ultimately land themselves in the most anciently historical time of all in this country—the Roman time. And in what part of the country, except perhaps in York, was there to be found a better illustration of the Roman time than in Chester? Their work would also deal with discoveries relating to times even more ancient, and they would in this field no doubt be able to do something which would not be unimportant to the future historian of this part of the world.

Mr. John Evans said he had been asked to speak of the four different ages into which human progress had been divided—the early stone age, the ordinary stone age, the bronze age, and the iron age. Looking, however, at the wide range which the Lancashire and Cheshire Antiquarian Society would occupy, he assumed

he had better take the divisions as Shakespeare took the ages of man, and speak of their acts as being seven ages. The first would be the early river drift age, known as the ancient stone or paleolithic age, which embraced the age of the caverns; the second would be the surface stone period—the period when polished stone implements were in use; the third age would be that of bronze, that being the principal metal used for making tools; the fourth would be the age when iron began to be used; the fifth would be the Roman, the sixth the Saxon, and the seventh the Mediæval period. He would not suppose—he remarked *en passant*—that in the present day we had in any way come to that stage which Shakespeare described as the last of the ages of man. Mr. Evans proceeded to descant on the characteristics of the different ages which he had enumerated, illustrating his observations by diagrams. In concluding, he urged the advantage of antiquarian researches as a relaxation from the pressure of business or professional life, and expressed the hope that the Society would go forth and prosper as one of the servants of that mistress of man's life, grave history, and that all might find pleasure in fully appreciating the proper titles by which she was known—Time's witness, herald of antiquity, the light of truth and life of memory.

THE DUBLIN MUSEUM.

THE following letter has been addressed to the President and Council of the Royal Dublin Society, suggesting the use of Irish stone in the proposed museum and library:—

My Lords and Gentlemen,—In consequence of the general desire entertained amongst members of the Royal Dublin Society and others that Irish building and ornamental stones should be largely (if not exclusively) employed in the buildings to be erected for the National Library and the Art Museum, it has been suggested to me by some members of the council to draw up a statement for your consideration on this subject. If I am correctly informed, the Board of Public Works are to be empowered to issue tenders and specifications, not only for a new national library to be erected on the north side of the court of the society's house, but for fresh designs for an art museum on the south side, extending to Kildare Place. There will thus be a great opportunity, not likely soon to recur, for utilising to the best advantage the building and ornamental stones which Ireland is capable of supplying.

I may here be allowed to draw attention to the fact that in the galleries of the Royal College of Science in St. Stephen's Green there is to be found a carefully-selected series of specimens of Irish building stones; while specimens of the marbles and other ornamental stones of this country are to be found in other parts of the building. An examination of these specimens, which originally were prepared for the Museum of Irish Industry, will suffice to prove how rich is this island in almost every description of material used in building, with the exception of those varieties of light-coloured oolite limestone which are only to be found in the Jurassic and Permian formations of England, France, and other parts of the Continent.

Experience, however, goes to show that the light and porous limestones of this class are ill-adapted to withstand the corroding influence of the atmosphere of large towns; and we may, therefore, assume that they will not be employed in the erection of the contemplated buildings. As this country is well supplied with light-coloured crystalline limestone from the carboniferous formation, and with white, yellow, and reddish sandstones from this and other formations, there will be no necessity for going outside its limits for a building stone both agreeable in appearance and suited to withstand the effects of a gaseous atmosphere. I will here assume that in the construction of the contemplated buildings brick and terra-cotta work will not be used for exterior work. Were these materials to be employed in a city already painfully overcrowded with brick houses, they would have to be imported to a large extent from England or elsewhere, and, in such a case, the opportunity for using Irish building stone would be lost. Thus far, as regards stones for the projected museum and library. As regards marbles and decorative stone, such as serpentine, it is scarcely necessary for me to do more than allude to them here. In marbles, of red, mottled, blue, brown, and black shades, this country is specially rich; while the green serpentine of county Galway (Connemara) forms an exceedingly handsome stone for interior decorative work. Of the beauty, variety, and capabilities of these marbles anyone may satisfy himself by a visit to the new museum of Trinity College.

Of grey granite we have an abundance in the neighbourhood of Dublin itself, and of red granite, similar to that of Peterhead, there is no lack; but, unfortunately, the districts where it is to be found are in remote parts of the counties of Galway and Donegal, and, as far as I have been able to ascertain, there is not, I regret to have to state, a single quarry at this moment being worked. In reference to this subject, I enclose a copy of a communication from the managers of Messrs. Richardson & Co., of Bessbrook, who some time since opened a quarry in the red granite of Barnesmore, county Donegal, but which has since been closed, a circumstance much to be regretted. It is a remarkable circumstance

that the construction of the West Donegal Railway, which was calculated to bring the Barnesmore quarry into communication with the north and centre of the country, should thus far have been the cause of the stoppage of work at the quarry itself, as blocks cannot be hewn and rolled down the side of the mountain without injuring the railway. It is to be hoped that this obstacle may ultimately be overcome.

It is unnecessary for me to enter into further details regarding the character of the various stones used in construction of buildings which Ireland supplies. Doubtless the Board of Public Works and the architects who may enter into competition for designs are well informed on the subject. But as we have seen, in the case of paving sets, now so largely used throughout this city, Ireland is heavily weighted in her endeavours to compete with England and Wales even in the case of those materials which she possesses in abundance. Into the causes of this I do not propose to enter further than to express my opinion that the fault is in some measure at least attributable to want of enterprise and perseverance on the part of our own people, and to the excessive rates charged by railway companies for carriage. In the case of building and ornamental stones, however, we need fear no competition if proper care be taken to see that Irish materials get a fair chance. In throwing out these observations, it is only with the intention of suggesting to the council to take such steps as the members may think fit for strengthening the hands of the Board of Public Works in carrying out a purpose which we may well presume it cannot be doubted the heads of that department themselves desire—viz., to give a preference in the specifications for the new buildings to the use of Irish materials. If this be done our purpose will be accomplished, because the architects and contractors will, in that case, take care to prepare their designs accordingly.—I have the honour to be, your most obedient servant,

EDWARD HULL,

Director of the Geological Survey of Ireland.

A copy of the letter has been sent from the Dublin Society to the Commissioners of Public Works, suggesting that Mr. Hull's recommendations may be carried out when instructions are given to the competitors.

LIVERPOOL ARCHITECTURAL SOCIETY.

THE annual general meeting of this Society was held at the Royal Institution, Colquitt Street, on Wednesday evening, May 2, the president, Mr. William Parslow, F.R.I.B.A., in the chair.

The prizes for work done during the recess of 1882 by members of the Sketching Club were distributed; the silver medal of the Society was awarded as first prize to George Hornblower, and the second prize, of books, to James B. Hinks. Mr. Hinks was also awarded the first prize in the students' competition for work done by student members with the Sketching Club, and prizes for merit were obtained by Messrs. J. H. Dawson, Richard Holt, J. M. Knott, J. H. Phillips, and J. H. H. Sutton.

A discussion then ensued with reference to the desirability of removing to more central and commodious rooms, where all the advantages of a club could be obtained, and where students' and draughtsmen's "mutual improvement classes" could be held on ordinary evenings.

The subject was ultimately referred to the council for further consideration.

The annual report of the council and the statement of the hon. treasurer were then read, from which it appeared that the Society had a balance of nearly 200*l.* to its credit in addition to 121*l.* owing for subscriptions.

The council for session 1883-4 having been elected, the president delivered his closing address, which, owing to the unusual length of the preliminary proceedings he was compelled to curtail considerably. In the course of his remarks he touched particularly on the dangers and disadvantages of the continually-increasing overhead telephone and telegraph wires, giving it as his opinion that the time had arrived for dealing comprehensively with this matter by some system of general underground channels for the reception of gas and water-pipes, &c., and wires of all sorts. Mr. Parslow alluded also to the present unsatisfactory condition of architectural competitions, expressing a hope that the whole question might be shortly authoritatively dealt with.

The usual votes of thanks to the president and officers of the Society having been put and carried, this terminated the business of the meeting.

The Canadian Railway Department, in the year ending June 30, 1882, completed a length of 270 miles of new lines, the aggregate length of lines in operation there being 7,530 miles; 539 miles of line were laid, though not yet in operation; and 3,189 miles were in course of construction.

The Excavation on the foundation of the pedestal for the colossal statue of Liberty in New York Harbour has been commenced. The excavation is to be 64 feet square, and the pit is to be filled with concrete 15 feet deep. The committee engaged in raising funds have 100,000 dols. and expect to receive more.



Old Meeting Trust, Birmingham.

SIR,—It was Mr. Worthington's desire that his report should be considered "confidential." Hoping to be materially assisted in coming to a just decision on the merits of the designs submitted, the Trustees first asked Mr. A. Waterhouse, then Mr. J. L. Pearson, to act as assessor, but ill-health prevented, and then Mr. Thos. Worthington was called in. His report was not considered satisfactory by some of the Trustees, and was only adopted after several hours' discussion.

The gentleman whose work he placed first has remodelled his designs in several important points, and it is now considered very satisfactory, but there is a feeling on the part of some of the Trustees that the result of the competition has not been the adoption of the best design, and it is not very surprising that some of the competing architects should feel aggrieved.

I am, yours, &c.,

ONE OF THE TRUSTEES.

SIR,—The "friendly little paragraph" to which Mr. Worthington refers in your last issue is not at all flattering to himself, for thereby he is advised to act as the "military officer transformed into a judge, and give his decisions boldly, but under no circumstances to explain how he arrived at them." It may be O'Connell had no trained lawyer at hand, and therefore was obliged to fall back upon one whose decisions could not be supported by legal argument. Unfortunately, in consequence of ill-health, neither Mr. A. Waterhouse nor Mr. J. L. Pearson could undertake the duty of assessor, so the trustees fell back upon Mr. Worthington; but neither they nor the competing architects supposed for one moment he would act as O'Connell advised his military officer. Such advice may be all very well when a man of necessity holds a post he is not suited to fill; but surely in the case of a decision involving, not alone mere matters of taste, but points capable of being judicially compared with definite conditions previously laid down, the assessor's report should be at least supported by fair argument, and be correct in its statements. Such not being the case in Mr. Worthington's report, there is just cause for complaint, and we fail to see why, because Mr. Worthington desired his report to be considered "confidential," it is not open to discussion. The future of English architecture depends to a great extent upon the judgment of assessors, to say nothing of the injustice, and consequent loss, to competing architects when the assessor's duties are improperly performed; and it is but right they should fear their position "will become intolerable" if a sense of justice does not prompt them in the work they undertake. We hold that in all cases the assessor's report should be published as soon as the promoters have made their final selection; and we challenge Mr. Worthington to publish his, in order that the public may see whether or no we are simply "disappointed competitors," bent on worrying him because he has not awarded either of us the place of honour.

We remain, your obedient servants,

FOUR OF THE COMPETING ARCHITECTS.

LEGAL.

High Court of Justice (Queen's Bench Division), May 3.
(Before Mr. Justice DENMAN and Mr. Justice HAWKINS.)

OSBORN v. JACKSON.

This case was an appeal from a county court, raising a question of some nicety under the Employers' Liability Act, which in one of its sections gives a workman the right to recover where he has been injured by the negligence of any person who has any superintendence intrusted to him while in the exercise of such superintendence. The plaintiff was employed upon a building which was in process of being pulled down, and was working on the basement floor. Above him were two galleries, seven or eight feet apart, and as the foreman was passing a plank from one gallery to a man stationed in the other the end which the foreman had hold of slipped out of his grasp and knocked away a piece of shoring, which fell on the plaintiff below and injured him. The foreman, who was called as a witness, said he was acting as superintendent, and that his duty was to see that the workmen did not harm each other. He called the workman on the opposite gallery to take hold of the plank, and the man did so, but before his hold of it was sufficiently firm the foreman let his end go, and so the accident happened. The county court judge held that there was negligence under the Act by the foreman, as superintendent while in the exercise of his superintendence, and the plaintiff obtained a verdict for 50*l.* It was argued that this verdict was wrong, and that the negligence of the foreman was that of a mere volunteer, and quite apart from the exercise on his part of any superintendence. Mr.

Justice Denman was of opinion that the county court judge was right. When the foreman called out to the workman he was clearly acting as superintendent, and he was not the less guilty of negligence in that capacity because he was doing some work which, strictly speaking, he need not have done. There was no case to show that because a superintendent put himself in the position of a workman and gave an order to another workman he ceased to be a superintendent. He might take part in the work and at the same time retain his character as superintendent. There was evidence at least to prove that the foreman here was superintending, and he was of opinion, therefore, that the verdict should not be disturbed.—Mr. Justice Hawkins delivered judgment to the same effect.—Counsel pressed for leave to appeal, but the Court were of opinion that the Legislature contemplated that cases of this kind should be finally decided by a Divisional Court, and refused the application.

ARCHÆOLOGY.

St. Martin's, Canterbury.—Canon Routledge has been examining the architecture of the old Roman church of St. Martin. He has found that the plan of the building as it existed at the beginning of the fifth century was probably exactly like what it is at the present time—similar, in fact, to the churches at Killaloe and Boardhurst. "The wall of the nave is built in regular courses of Roman brick, the wide intervals between these courses being filled up with Kentish rag and rubble. This wall is coated internally with Roman plaster, made of pounded brick. The chancel is built of Roman bricks laid closely and evenly on one another, with no signs of Roman plastering. Looking to these different styles of building, I am inclined to hazard the conjecture that the nave was an old Roman villa or temple, which was turned into a church (somewhere about the end of the fourth century), by the addition of the chancel. I hope, at no distant date, to examine more closely the west walls both of the chancel and the nave. The square opening at the south-west corner of the chancel was six feet high. I have very little doubt myself that it is a Roman doorway. Supposing the semi-circular-arched opening near it to be also of late Roman date, we may refer for the occurrence of square and semi-circular doorways in the same building to the instance of Jublains, in the department of Mayenne, to which Mr. Roach Smith has called my attention. I may take this opportunity of recording the fact that the so-called 'Queen Bertha's tomb' in St. Martin's was opened on January 12, 1883. Beneath the covering slab of oolite a coffin of stone was discovered, hollowed out into the shape of the body, and having a small semicircular opening (about 9 inches in diameter) for the head of the corpse. This opening had been bricked off from the rest of the tomb, probably when the tomb was last opened in 1844, and was thus made into a receptacle for fragments of bones and other human remains. The rest of the stone coffin was filled up with flints, bricks, and rubbish. The bones were pronounced by a surgeon who was present to be probably those of an elderly man, about seventy, of small proportions. This opinion would harmonise with one which I had previously broached—that the tomb is probably that of the restorer of the church, about the end of the thirteenth century. I may add that Mr. Brock is mistaken in saying that the bones discovered in the curious leaden wrapper at St. Pancras were those of a child; they were clearly proved to be the bones of a full-grown person; and, as the leaden wrapper only measured about 2 feet 6 inches in length, it is probable that the coffin contained the relics of some saint or other distinguished person, which had been collected together and placed in a specially sacred part of the church, as close as possible to the walls of the actual edifice."

CHURCH BUILDING AND RESTORATION.

Wigton.—A new Wesleyan chapel has been opened. The building has been erected from the designs of Mr. W. Ranger, architect, London, in Fauldsbrow stone, with red stone facings and stone from Shawk quarries. The contractor was, for the whole of the work, Mr. W. Forster, of Wigton. Sub-contractors: mason, Mr. Jos. Moore, Wigton; slater, Mr. Jos. Fell; and plumber, Mr. R. Twentymen, Wigton.

Chedworth.—The church of St. Andrew has been reopened after works of reparation, carried out from the plans of Mr. F. S. Waller, architect, by Mr. James Clutterbuck, builder, of Gloucester. The cost of the work has been about 1,600*l.*

Northleach.—The work of restoring the church at Northleach is to be commenced. The estimated cost of the work amounts to about 3,500*l.*, and will be executed in two sections. Mr. Brooks, London, is the architect.

Midgley.—The memorial-stone of a Methodist chapel has been laid. The building is being erected from the designs of Messrs. T. Horsfield & Son, architects, Manchester. The contractors for the work are—mason, T. Pickles, Midgley; joiner, E. Marsland, Booth; slater and plasterer, J. Alderson, Luddenden; plumber, J. Alderson, Luddenden Foot; and painter, H. Uttley, Hebden Bridge.

NEW BUILDINGS.

Aberdeen.—The market buildings, which were burnt down a year ago, have now been opened after reconstruction. The works have been carried out from the plans of Messrs. W. & J. Smith, architects. The contractors were: Mason work, James Willox; iron roof, P. & W. M'Lellan, Glasgow; carpenter work of roof, John Henderson; roof-light glazing, Rendle & Co., London; slater work, Alexander Adam; plumber work of roof, J. Blaikie & Sons; gas-pipes and fittings, J. Blaikie & Sons, water-pipes, &c., Gunn & Elder; gallery fireproof floor, Homan & Rodgers, Manchester; plaster work, James Bannochie; ditto gallery shops, Stephen & Campbell; scaffolding, and carpenter and joiner work of butchers' shops and gallery shops, James Garvie & Son; gardeners' benches and seats and tables for butter and egg sellers, Watt & Clark; iron bars and hooks and ironwork for shops, Harper & Co.; steam heating, H. Purnett, Glasgow; painting roof and shops at Hadden Street, &c., J. & S. Fyfe; staining and varnishing and glazing gallery shops, G. Donald; glazing gallery windows, W. Slaker; granite fountain, J. Fraser & Son.

NOTES ON NOVELTIES.

A New Safety Hoist.—Mr. John Stones, of Ulverston, has patented a new safety hoist. The principle on which it is designed is as follows: Revolving shutters or sliding doors form the sides of the cage, or hoist, and are made to coil above automatically. When the cage is down the shutters are coiled on their respective rollers above the opening, and immediately the hoist begins to ascend or descend, the shutters ascend or descend, and close the openings before the cage is clear of them. When the cage reaches the floor at which a stoppage is desired, the sliding doors are lifted above or below the openings. The cage is thus completely closed except when it is on a level with the floor at which it stops, and thus the dangers caused by the hoists at present in use having doors which shut by hand and which are liable to be left open, with resultant loss of life or limb, are entirely obviated. The invention can be applied to any number of openings on the same or different floors. The apparatus can be worked by hydraulic, steam, gas, or hand-power; and the shutters may be applied to one side or all the sides of the cage.

GENERAL.

Mr. James D. Linton has been elected vice-president of the Institute of Painters in Water-Colours, in place of the late Mr. W. L. Leitch.

Mr. J. E. Christie has sold his picture *Tam o' Shanter*, which is in the Royal Academy Exhibition (No. 359) to the Public Gallery, Melbourne.

Chapelthorpe Church, which is to be opened on Wednesday, has been fitted throughout by Messrs. Jones & Willis.

The Bromsgrove Local Board on Tuesday decided to carry out the plans of Mr. John Cotton, of Birmingham, for a proposed public swimming-bath.

Plans for public baths and wash-houses, Elswick, Westgate, and Byker, Newcastle-on-Tyne, have been prepared, the estimated cost of each of the three blocks being 7,000*l.*

An Amateur Water-Colour Exhibition was opened with a conversazione at the Liverpool Art Club, on Tuesday.

The Manchester Cathedral Restoration Fund now reaches between 19,000*l.* and 20,000*l.*

The Exhibition of the Royal Scottish Academy closes to-day (Saturday). The large number of the public who have visited the exhibition testifies to its merit.

Electric Lighting has been permanently adopted at Chesterfield, the cost being less than that of gas lighting.

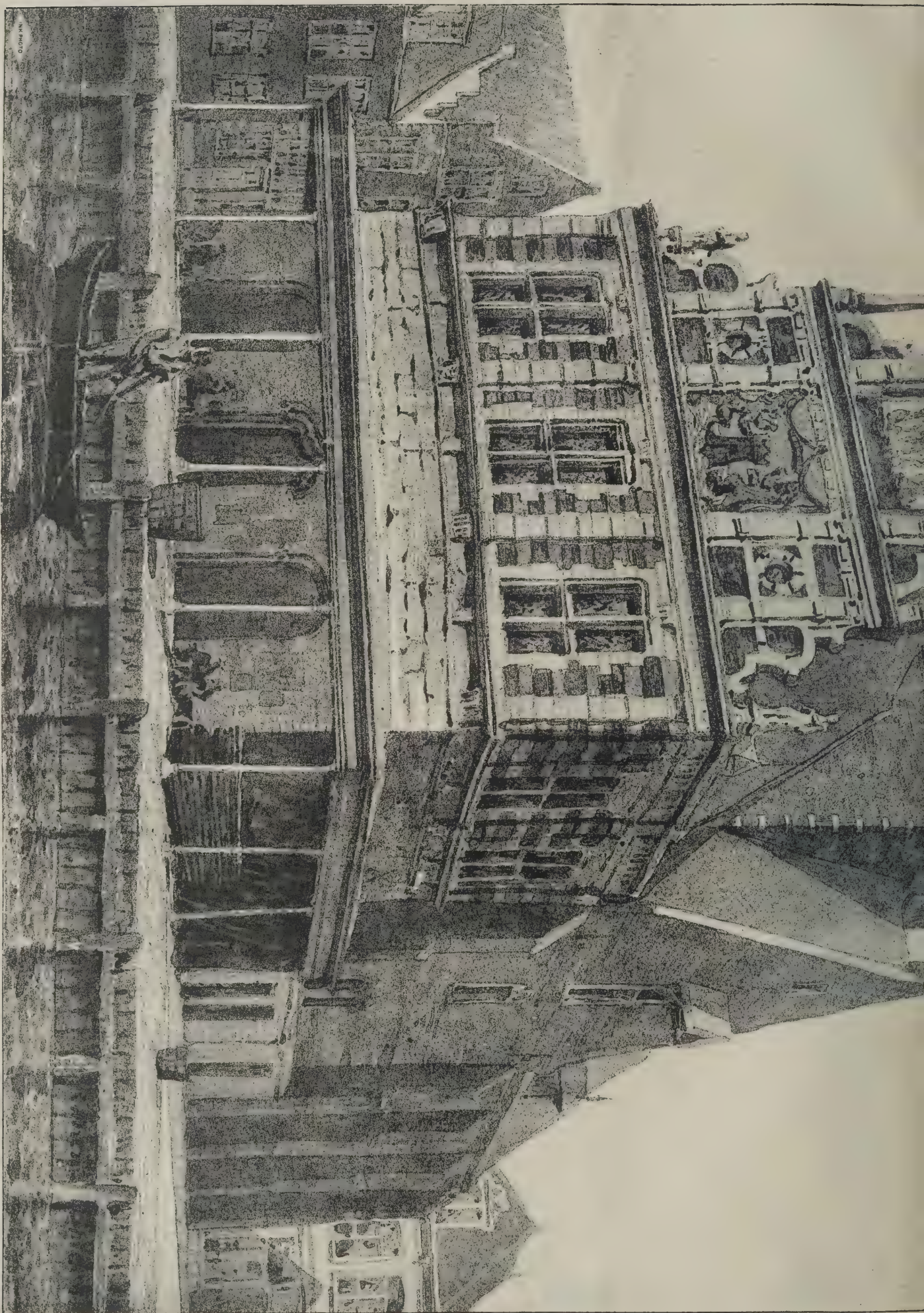
The Chantrey Bequest Purchases this year are, Mr. W. L. Wyllie's *Toil, Glitter, Grime, and Wealth on a Flowing Tide*, and Mr. Joseph Farquharson's *Joyless Winter Day*.

The Kirkwall Town Council have approved of plans by Mr. T. S. Peace, architect, for the proposed new town-hall, post-office, and municipal buildings. The building is estimated to cost about 4,000*l.*

The Municipality of Singapore have asked Major-General Sir Andrew Clarke, K.C.M.G., to select and send them out a chief engineer. Salary, 1,000*l.* a year. Candidates should send their applications with testimonials addressed to Whitehall.

A Section of the new street from Cannon Street to Trinity Square, between Mincing Lane and Mark Lane, part of the improvements in connection with the completion of the Inner Circle Railway, was opened on Tuesday.

Municipal Offices, with accommodation for the whole of the borough officials, are to be provided in Babington Lane, Derby, at a cost of 3,250*l.*, as the present and contemplated expenses of the borough render the erection of a town-hall out of the question.



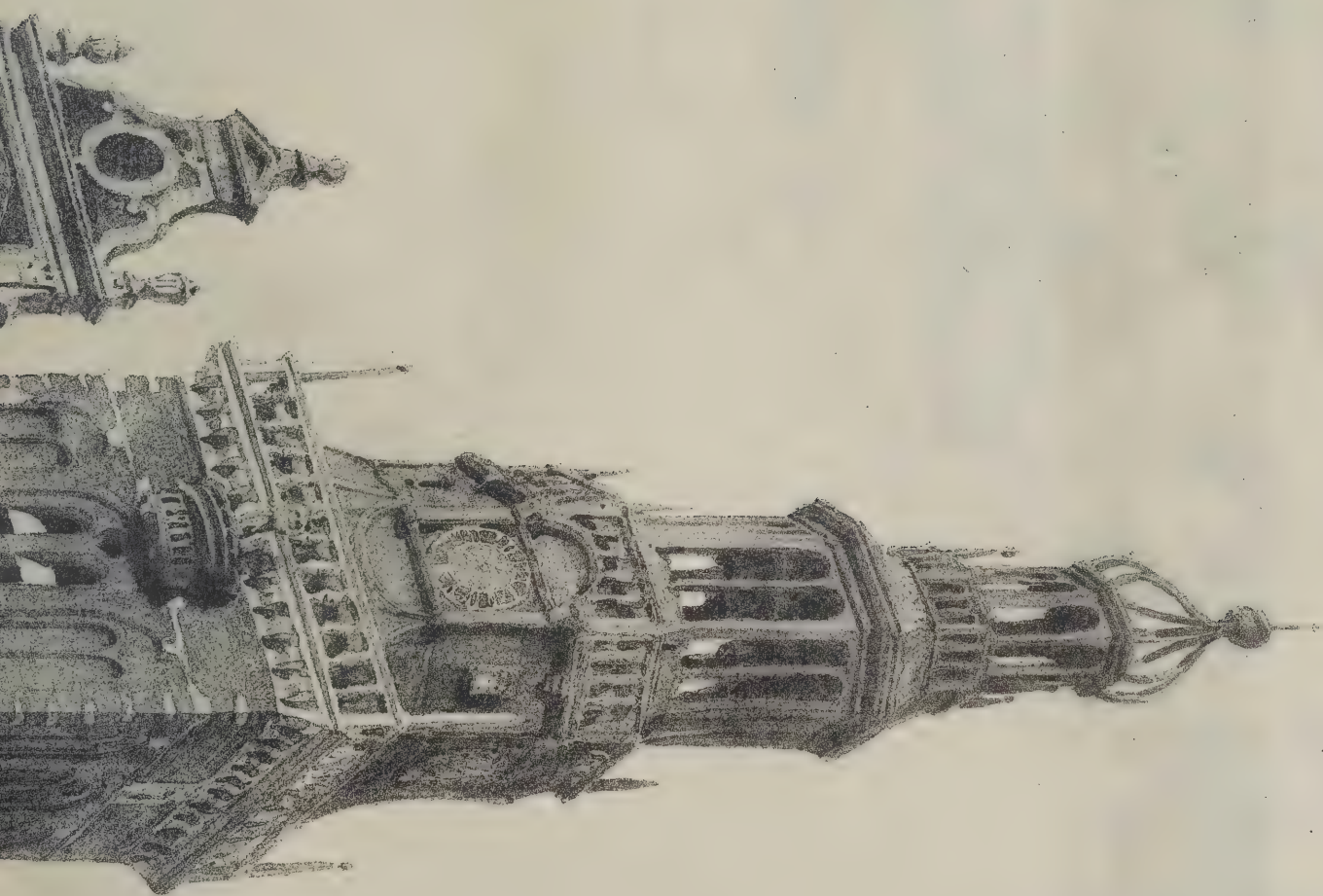
IN PHOTO

Spiegelstr. 22, Middelburg, Zeeland, N. H.

WEICHING HOUSE AT ALKMAAR.

FROM A DRAWING BY R. PHENÉ SPIERS, F.S.A.

Chr Architect, May 12th 1883.



SUPPLEMENT

TO THE

ARCHITECT.

CONTRACTS, COMPETITIONS, AND TENDERS.

LONDON, MAY 12, 1883.

TENDERS, ETC.

As great disappointment is frequently expressed at the non-appearance of Contracts Open, Tenders, &c., it is particularly requested that information of this description be forwarded to the Office, 175 Strand, London, W.C., not later than 3 p.m. on Thursdays.

Correspondents, when writing to notify an extension of time, or an alteration of the date of sending in Competitions or Contracts, are requested in their letter of advice to write at the head of the required change—“Contract Supplement to THE ARCHITECT.”

EDITORIAL NOTICES.

The authors of signed articles and papers read in public must necessarily be held responsible for their contents.

No communication can be inserted unless authenticated by the name and address of the writer—not in every case for publication, but as a guarantee of good faith.

Correspondents are requested as much as possible to make their communications brief. The space we can devote to Correspondence will not usually permit our inserting lengthy communications.

COMPETITIONS OPEN.

ELGIN.—May 31.—Plans and Designs are wanted for Town Hall proposed to be erected. Mr. David Forsyth, Town Clerk, Elgin.

GORLESTON.—May 19.—Plans are invited for the Erection of Board School, with Boundary Walling, on the Danby Estate, to accommodate 275 Boys, 275 Girls, and 250 Infants. Mr. C. H. Wiltshire, Clerk to the School Board, 12 South Quay, Great Yarmouth.

HAVERFORDWEST.—May 31.—Plans and Designs are invited for a Public Slaughter House, &c. Mr. Henry Davies, Town Clerk, Haverfordwest.

NEWCASTLE-ON-TYNE.—July 4.—Designs are invited for a Police Station and Fire Brigade Station to be Erected on the site of Westgate Police Station. Mr. Hill Motum, Town Clerk, Town Hall, Newcastle-on-Tyne.

YEOVIL.—July 1.—Designs are invited for Swimming Baths, &c. The Borough Surveyor, Yeovil.

CONTRACTS OPEN.

ALVERSTOKE.—June 4.—For Further Works in Church Restoration and Enlargement. Rev. W. Durst, Alverstoke Rectory, Gosport.

BATH.—May 12.—For Building Semi-detached Villas and Cottages. Mr. C. E. Davis, F.S.A., Architect, 55 Pulteney Street, Bath.

BELFAST.—May 14.—For Extension of Goods Sheds, Donegall Quay. Mr. William Thompson, Harbour Office, Belfast.

BRADFORD.—May 19.—For Building Block of Warehousing. Messrs. Milnes & France, Architects, 99 Swan Arcade, Bradford.

BRANLEY.—May 17.—For Reconstruction of Mills. Mr. S. Jackson, Architect, 33 Kirkgate, Bradford.

BRETHERTON.—May 14.—For Additions and Alterations to Chapel. Mr. T. Kissack, Architect, 80 Derby Street, Ormskirk.

CALNE.—May 12.—For Building Town Hall and Corn Exchange. Mr. C. Bryan Oliver, Architect, 30 Great James Street, Bedford Row, W.C.

CHATHAM.—May 12.—For Wharfage Extension. Messrs. Hayward & Smith, High Street, Rochester.

CHURCH FENTON.—May 14.—For Building School and Outbuildings at Biggin. Mr. J. W. Baxendall, 9 Upper Fountain Street, Leeds.

COLDSTREAM.—May 15.—For Building Shop and Dwelling-house. Mr. W. Gray, jun., Architect, 2 Ivy Place, Berwick-on-Tweed.

DARENTH.—May 21.—For Building Recreation Hall at Imbecile Asylum. Messrs. A. & C. Harston, Architects, 15 Leadenhall Street, E.C.

DARLINGTON.—May 12.—For Enlargement of Training College. Mr. J. D. Pritchett, Architect, 24 High Row, Darlington.

DARLINGTON.—May 23.—For Additions and Alterations to Mansion and Stabling, and Erection of Entrance Lodge. Mr. G. G. Hoskins, Architect, Northgate, Darlington.

DENHOLME.—May 15.—For Building Shop Premises. Mr. Jervis Benn, Architect, Main Street, Denholme, near Bradford.

DUBLIN.—May 17.—For Erection of Buildings for Children, South Dublin Union Workhouse. Mr. W. M. Mitchell, Architect, 10 Leinster Street, Dublin.

DUMFRIES.—May 12.—For Additions to Albany Cottage. Mr. James Halliday, Architect, Church Place, Dumfries.

DURHAM.—May 12.—For Reseating Pelton Church. Mr. C. H. Fowler, Architect, The College, Durham.

DURHAM.—May 12.—For Building Nave of Church at Deaf Hill, Trimdon. Mr. C. H. Fowler, Architect, The College, Durham.

EAST FINCHLEY.—For Building Board Schools. Messrs. Dunk & Geden, 36 and 37 Leadenhall Street, E.C.

EASTON.—May 15.—For Building School-room for Wesleyan Chapel. Mr. Lay, near Chapel, Easton, Stamford.

ELLAND.—May 14.—For Building Four Cottages. Messrs. Jackson & Fox, 22 George Street, Halifax.

ELLAND.—May 14.—For Building Three Houses. Mr. James Pickles, Park View Terrace, Exley Lane, Elland.

FOLESHILL.—May 16.—For Alterations to the Union Workhouse. Mr. W. Tomlinson, Architect, Hertford Street, Coventry.

FOWEY.—May 19.—For Building Terrace of Six Dwelling-Houses. Mr. A. S. Clunes, Architect, Fowey.

GLASBURY.—May 14.—For Building Keeper's Cottage. Messrs. C. & G. Butcher, Architects, Glasbury, R.S.O.

GLOSSOP.—May 19.—For Building Sunday School at Brookfield. Mr. J. W. Tweedale, Solicitor, Glossop.

GRANTHAM.—May 13.—For Building Pair of Semi-detached Villas. Plans at 4 Vine Street, Grantham.

GREAT YARMOUTH.—May 12.—For Building Block of Smoke Houses and Fish-Curing Premises. Mr. W. B. Cockrill, Architect, Glencoe House, Gorleston.

GRIMSBY.—May 15.—For Taking Down and Rebuilding Part of Brick Tower of Stallingborough Church. Mr. J. Whitton, Architect, 7 Tentercroft Street, Lincoln.

HEMSWORTH.—May 12.—For Building House. Mr. W. Richardson, Architect, Leeds.

HALIFAX.—May 18.—For Building Methodist Sunday School. Messrs. Buckley & Son, Architects, Waterhouse Street, Halifax.

HALIFAX.—May 18.—For Building Seventeen Houses and a Shop. Messrs. Utley & Gray, Architects, Waterhouse Street, Halifax.

HEREFORD.—May 15.—For Building Chimney Shaft, and Alterations, &c., to the Union Workhouse. Mr. W. W. Robinson, Architect, King Street, Hereford.

HEREFORD.—May 16.—For Building Two Small Villas. Mr. J. H. Evins, Architect, 132 St. Owen Street, Hereford.

HEYWOOD.—May 12.—For Roofing and Repairing Church. Mr. T. Popple, St. James's Place, Heywood.

HUNTLY.—May 18.—For Library to be Built by the Brander Trustees. Messrs. J. & J. R. Rhind, Architects, Elgin.

ITFIELD.—May 12.—For Building Police Station, &c. Mr. C. W. Whitaker, 6 Great George Street, Westminster.

KIDDERMINSTER.—May 14.—For Extensive Alterations and Additions to the Workhouse. Messrs. Watkins & Scorer, Architects, Lincoln.

LEICESTER.—May 22.—For Building Cottages, Schools, Workshops, &c., at Countesthorpe. Mr. J. Barradale, Architect, St. George's Chambers, Grey Friars, Leicester.

LINCOLN.—May 14.—For Building Five Shops in the High Street. Messrs. Watkins & Scorer, Architects, St. Edmond's Chambers, Silver Street, Lincoln.

LIVERPOOL.—For Building a Church. Mr. Herbert Isitt, Architect, Queen Anne Chambers, Sun Bridge Road, Bradford.

LLANDRINDOD WELLS.—May 21.—For Additions to Cottage Hospital and Convalescent Home. Mr. S. W. Williams, County Surveyor, Rhayader.

LONDON.—May 20.—For Construction of Brick Sewer, Lonsdale Road. Mr. William Weaver, Surveyor, Town Hall, Kensington High Street.

MANSFIELD WOODHOUSE.—For Building Church. Mr. Arthur Marshall, Architect, Nottingham.

MARSTON.—May 14.—For Building School and Master's House. Messrs. C. Kirk & Sons, Architects, Sleaford.

MARTBOROUGH.—May 20.—For Additions to Lunatic Asylum Buildings. Mr. Morley, Surveyor, Commercial Buildings, Dublin.

NEWCASTLE-EMLYN.—June 2.—For Building Mansion and Stables. Messrs. Middleton & Son, Architects, Cheltenham.

NEWPORT.—For Building Wesleyan Chapel, School-Rooms, Class-Rooms, &c. Messrs. W. G. Habershon & Fawcner, Architects, 33 Bloomsbury Square, London, and Newport, Mon.

NORLAND.—May 12.—For Building Parsonage, Boundary Walls, &c. Mr. C. F. L. Horsfall, Architect, 1 Lord Street, Halifax.

NORTH ORMESBY.—May 19.—For Building Wesleyan Chapel. Mr. Robert Moore, Architect, 7 Albert Road, Middlesbrough.

NORWICH.—May 23.—For Alterations to Municipal Offices. Mr. W. Walter Lake, City Surveyor, Municipal Offices, Norwich.

NOTTINGHAM.—For Building Church. Mr. A. H. Goodall, Architect, Market Street, Nottingham.

PANTYGASSE.—May 16.—For Building School and Teacher's House. Mr. E. A. Lansdowne, Architect, Newport, Mon.

PERTH.—May 15.—For Building Church. Mr. J. A. Mackenzie, 61 George Street, Perth.

PORTRUSH.—May 21.—For Rebuilding House for General Smyley. Messrs. Young & Mackenzie, Architects, Donegall Square East, Belfast.

RAMELTON.—May 18.—For Building Glebe House. Mr. W. J. Gilliland, Architect, Lombard Street Chambers, Belfast.

RAWMARSH.—May 14.—For Additions to School. Mr. T. W. Roone, Surveyor, Rawmarsh.

ROTHERHAM.—May 14.—For Reseating and Enlarging Newhall Church. Mr. E. Isle Hubbard, Architect, Moor-gate Street, Rotherham.

SCOTSHOUSE.—May 19.—For Building Glebe House. Mr. J. H. Fullerton, Architect, Armagh.

SHAW.—May 26.—For Building Police Station. Mr. J. Mawson, Architect, Shaw, near Oldham.

STOKE GOLDING.—May 15.—For Boundary Wall and Lych Gate, and Laying Out Cemetery. Messrs. Harding & Topott, Architects, 15 Hotel Street, Leicester.

TEODINGTON.—For Building Detached Residence. Mr. N. T. Hare, Architect, 14 Albert Mansions, Victoria Street, S.W.

WESTON-SUPER-MARE.—May 21.—For Restoration of Brean Church. Messrs. Hans Price & Wooler, Architects, Weston-super-Mare.

WILLTON.—May 19.—For Building Wesleyan Chapel, School Room, and Dwelling-House. Mr. R. Curwen, Architect, 103 Palace Chambers, Westminster.

WITNEY.—May 16.—For Building Two Dwelling-Houses. Mr. Thomas Andrews, High Street, Witney.

WORKINGTON.—May 15.—For Alterations and Additions to Board School. Mr. W. G. Scott, Architect, William Street, Workington.

WORTLEY.—May 21.—For Building Larder and Dairy at the Workhouse. Mr. W. A. Wilde, Architect, Bank Street, Sheffield.

WREXHAM.—May 23.—For Stabling for Twelve Horses, Van Sheds, &c. Mr. A. C. Baugh, Architect, Egerton Street, Wrexham.

TENDERS.

BIDEFORD.

For Erection of new Market Buildings, Bideford. Mr. JOHN CHUDLEIGH, Architect, Newton Abbot.

Peardon, Winkleigh	£4,200 0 0
Lamacraft, Dawlish	3,769 0 0
Hookway, Bideford	3,498 0 0
Edis & Shute, Bideford	3,220 0 0
Lewis & Chapple, Northam	3,158 0 0
Glover & Hooper, Abbotsham	3,150 0 0
Cock & Lamerton, Bideford	3,033 14 0
FOADEN, Ashburton (accepted)	2,965 6 0

BLACKBURN.

For New Streets, Brookhouse, Blackburn.

Crook, Blackburn	£1,695 9 8
Scott, Wigan	1,677 6 4
Holden, Edenfield, near Bury, Lancashire	1,620 5 6
Chadwick, Blackburn	1,598 7 8
Taylor, Preston	1,521 0 4
Parkinson, Blackburn	1,497 8 3
Counsell, Blackburn	1,480 16 8
CHADWICK, Blackburn (accepted)	1,381 14 4
BUTTERWORTH & BROOKS, Cloughfold (side stones only) (accepted)	288 16 10

BOLTON.

For New Schools, Haugh, in Connection with the Parish Church, for the Governors of the Ridgway Trust, Bolton. Mr. W. H. POWELL, 18 Mecklenburg Square, London, and Mr. J. SIMPSON, 14 Acresfield, Bolton, Architects.

J. H. & G. MARSDEN, Bolton (accepted) £3,240 0 0

BRISTOL.

For Erection of New Hall for Young Men's Christian Association, Bristol. Mr. JOSEPH FOSTER, Architect, Bristol. Quantities supplied.

	Hall.	If Block Floor.	Faience Dado.
Saise & Son	£3,550	£130 0 0	£215 0 0
Gay	3,510	84 0 0	170 0 0
Church	3,500	63 0 0	—
Williams	3,460	206 0 0	219 0 0
Eastbrook & Son	3,390	110 0 0	213 0 0
Wilkins & Son	3,390	70 0 0	180 0 0
Howell & Son	3,200	95 0 0	180 0 0
Forse	3,200	20 0 0	180 0 0
Cowlin & Son	3,190	89 12 0	172 5 0
Humphries	3,131	80 0 0	189 0 0
James	3,039	157 0 0	60 0 0
Lewis & Edbrooke	3,000	73 10 0	196 0 0
Veals	2,999	25 0 0	210 0 0
R. & I. Davy	2,947	49 0 0	190 0 0
Davis	2,921	100 0 0	130 0 0
Crocker	2,887	22 10 0	200 0 0
Walters & Son	2,800	32 2 6	181 10 0
ROSSITER (accepted)	2,614	49 0 0	177 0 0

BURY.

For Building Meter-house at Gasworks, Bury.

Brown	£590 6 0
Hardman	584 3 0
Comfort	555 1 11
BYROM (accepted)	529 6 11

BOSTON.

For Repairing Embankment at Boston Harbour.

Straight Bank.	
Barwell, Spalding	£1,640 0 0
Whitehead & Co., March	1,790 0 0
SHERWIN, Boston (accepted)	1,338 0 0

Curved Bank.	
Barwell	1,760 0 0
Whitehead & Co.	1,690 0 0
Sherwin	1,293 0 0

CANTERBURY.

For Erection of Warehouse, Canterbury. Mr. J. G. HALL, F.R.I.B.A., Architect, 8 St. Margaret Street, Canterbury.

Stiff, Dover	£3,155 0 0
Gaskin, Canterbury	2,880 0 0
Denne, Deal	2,558 0 0
Cozens, Canterbury	2,802 0 0
Wiltshier, Canterbury	2,799 0 0
Wise, Deal	2,740 0 0
Hatton, Sturry	2,710 0 0
Hayward & Paramor, Folkestone	2,710 0 0
Wiles, Dover	2,698 0 0
Matthews, Dover	2,628 0 0
WARD, Manchester (accepted)	2,800 0 0

CHERTSEY.

For Building Dwelling-house, Guildford Street, Chertsey.

Martin, Horsham	£305 0 0
Daws, Addlestone	274 0 0
Wells, Chertsey	270 0 0
NESMYTH, Chertsey (accepted)	270 0 0
Brown Bros., Addlestone	268 0 0

CORK.

For Cementing the Spire and Tower of Glanmire Church, Cork.

Murphy, Cork	£197 0 0
Sheehan, Cork	99 15 0
KELLER, Glanmire (accepted)	97 0 0

For Erection of Fever-shed at the Workhouse for the Guardians of Castletown Union, co. Cork.

Lowney, Castletown	£487 0 0
Harrington, Castletown	438 15 0
Sullivan, Bantry	409 16 6
MURPHY, Bantry (accepted)	402 14 0

ENFIELD.

For Road and Sewer, for Mr. R. C. Martyn and Mr. G. A. Baker, jointly. Messrs. WHITMORE & REEVES, Surveyors, 14 Devonshire Square, Bishopsgate Street, E.C.

Jackson, West Ham	£1,425 0 0
Hoare & Son, Blackfriars Road	1,352 0 0
Jackson, Leyton	1,345 0 0
Cardus, Acton	1,260 0 0
Pound, Bow Road	1,170 0 0
Bell, Wood Green	1,063 15 0
Trueman, Hackney	1,050 0 0
Carter, Anerley	940 0 0
NICHOLLS, Wood Green (accepted)	857 0 0

KINGSTON-ON-THAMES.

For Additions and Alterations to Nos. 8 and 9 Thames Street, Kingston, for Messrs. Wright Bros. Mr. FRANK J. BREWER, Architect, Richmond.

Sweet & Loder, Richmond	£2,490 0 0
Sims, Richmond	2,440 0 0
OLDRIDGE & SONS, Kingston (accepted)	2,400 10 0

LINCOLN.

For Building Auction Mart in Newland, Lincoln. Plans prepared by Mr. H. BARNES, Surveyor. Quantities by the Surveyor.

J. M. Harrison	£425 0 0
Taylor	412 0 0
J. B. Harrison	394 0 0
Layton & Co.	390 15 0
Close & Co.	387 10 0
Martin & Sims	376 0 0
Priestley & Co.	370 0 0
COWEN & LANDDOWN (accepted)	352 0 0

LIVERPOOL.

For Erection of House and Offices for Superintendent of Sefton Park.

STANANUGHT (accepted) £2,575 0 0

LONDON.

For the Erection of St. Cuthbert's Clergy House, Philbeach Gardens, South Kensington, for the Building Committee. Mr. HUGH ROUMIEU GOUGH, F.R.I.B.A., Architect, 6 Queen Anne's Gate, S.W.

Chappell	£1,888 0 0
Abraham	1,850 0 0
Litt	1,681 0 0
Shaw	1,645 0 0
Sharpe	1,626 0 0
Lister	1,620 0 0
Chamberlain Bros.	1,593 0 0
BELHAM & Co. (accepted)	1,399 0 0

For Extension of "House of Retreat," Lloyd Square, Clerkenwell. Contract No. 2. Mr. E. NEWTON, Architect. Quantities by Messrs. Palmer & Rnault.

McLachlan & Sons	£5,220 0 0
Perry & Co.	4,975 0 0
Dove Bros.	4,975 0 0
Forster & Dicksee	4,799 0 0
Brass	4,687 0 0
Maides & Harper	4,660 0 0
BANGS & Co. (accepted)	4,549 0 0

LONDON—continued.

For New Sunday-school for the Baptist Church at Ponders End. Mr. JOHN EDWARD SEARS, A.R.I.B.A., Architect.

Wyman	£450 0 0
Field & Son	412 0 0
Almond	408 0 0

For Pulling Down and Rebuilding No. 17 Lawrence Lane, Cheapside, E.C. for Mr. Thomas Ainsworth. Mr. JOHN YOUNG, K.S.G., Architect, 35 King Street, Cheapside, E.C. Quantities by Messrs. Arding, Bond & Buzzard, 22 Surrey Street, Victoria Embankment.

Ashby & Horner	£2,287 0 0
Ashby Bros	2,195 0 0
Conder	2,191 0 0
Mowlem & Co.	2,141 0 0
Brass	2,056 0 0
Woodward	2,026 0 0
LAWRANCE (accepted)	2,006 0 0

LONGFLEET.

For Additions to St. Mary's Church, Longfleet. Messrs. CRICKMAY & SON, Architects.

No. 1.

Booth Bros, London	£2,677 0 0
Abley & Co., Salisbury	2,650 0 0
Dunford, Poole	2,500 0 0
Huey, Parkstone	2,448 0 0
Rigler & Crane, Poole	2,295 6 0
Beer, Wareham	2,175 0 0
PEARCEY, Poole (accepted)	1,980 12 0
Clarke, Parkstone	1,820 0 0

No. 2.

Booth Bros, London	2,356 0 0
Abley & Co., Salisbury	2,150 0 0
Dunford, Poole	2,200 0 0
Huey, Parkstone	1,855 0 0
Rigler & Crane, Poole	2,020 3 0
Beer, Wareham	1,833 0 0
Pearcey, Poole	1,771 12 3
Clarke, Parkstone	1,401 0 0

No. 3.

Booth Bros, London	3,420 0 0
Abley & Co., Salisbury	3,010 0 0
Dunford, Poole	2,963 0 0
Huey, Parkstone	2,963 0 0
Rigler & Crane, Poole	2,767 14 0
Beer, Wareham	2,773 0 0
Pearcey, Poole	2,434 17 9
Clarke, Parkstone	2,317 0 0

As the whole of the funds might not be at once forthcoming, the committee decided to take the work in sections. No. 3 comprises the whole work—the additions to west front, with tower and spire complete. No. 2 comprises the additions to the west front, and a portion of the tower; and No. 1 comprises the additions to the west front and the whole of the tower and pinnacles, leaving the spire.

The committee have decided on accepting Mr. Pearcey's No. 1 tender, but reserve to themselves the right, by giving him notice within a certain time, to call upon him to complete the whole work, in accordance with Tender No. 3.

LUDLOW.

For Building Infirm Wards, Mortuary, &c., at the Ludlow Union Workhouse. Mr. JAMES HINE (now in Africa), Architect. Mr. Kilby, Master of the Workhouse, Surveyor and Clerk of the Works. Quantities not supplied.

Welsh, Hereford	£650 0 0
Grosvenor, Ludlow	590 0 0
WHALE, Ludlow (accepted)	439 0 0

NEW FOREST.

For Two Pairs of Cottages and Reading Room at Bank, New Forest, for Mr. John Maxwell. Mr. FRANK J. BREWER, Architect, Richmond, Surrey.

F. & W. PAYNE, Emery Down (accepted) £800 each pair.

RICHMOND.

For Warehouse and Stores in Red Lion Street, Richmond, Surrey, for Mr. W. Forster Reynolds. Mr. FRANK J. BREWER, Architect, Richmond.

Sims, Richmond	£289 0 0
MALON, Kew (accepted)	795 0 0

SAVILLE TOWN.

For Additions to a Villa at Saville Town. Mr. FREDK. W. RIDGWAY, Architect, Dewsbury. Quantities by the Architect.

Hark & Brier, mason	£85 0 0
Fothergill & Schofield, joiner	50 0 0
Shepley, plumber	35 0 0
Shaw, jun., plasterer	27 0 0
Hargreaves, slater	14 5 0

Total 211 5 0

STAINLAND.

For Building Seven Houses at Stainland. Mr. S. WILKINSON, Architect, Sowerby Bridge. Quantities by the Architect.

Accepted Tenders.

Jagger, Stainland, mason.	
Holroyd, Stainland, joiner.	
Lister, Stainland, slater and plasterer.	
Horsfall, Elland, plumber and glaz. cr.	

SOWERBY.

For Enlargement of National Schools, Sowerby, near Halifax. Mr. T. L. PATCHETT, Architect.

Crashaw Bros., Ripponden, excavator and mason.	
Sutcliffe, Siddall & Hanson, Sowerby, carpenter and joiner.	
Fox & Son, Sowerby Bridge, plumber and glazier.	
Robinson, Luddend en Foot, slater and plasterer.	

ST. MARY CHURCH.

For Extension of the Gasworks, St. Mary Church.
WILLEY, Exeter (accepted)£1,393 0 0

STOCKPORT.

For Building Pair of Semi-detached Houses, Heaton Chapel, Stockport, for Mr. Ellis Sykes. Mr. G. A. WILLOUGHBY, Architect, Stockport. Quantities by Messrs. Smith & Woodhouse, Manchester.
Cott-rill, Crewe£1,434 0 0
Herd, Ardwick1,396 0 0
Southern & Sons, Salford1,345 0 0
Macfarlane, Manchester1,330 0 0
Froggratt & Briggs, Stockport1,310 0 0
T. & W. MEADOWS, Stockport (accepted)1,307 0 0
Swallow, Levenshulme1,285 0 0

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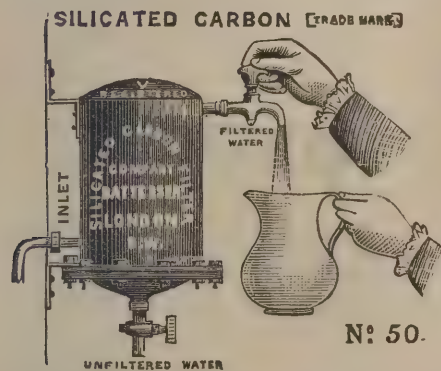
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For Building Mission Church and Infants' School at
Delph, in Saddleworth. Plans, specifications, and
quantities by Messrs. T. M. & J. HAIGH, Architect,
Stamord Road, Mossley, near Manchester.

Accepted Tenders.

Buckley, mason	£683 12 0
Lees, joiner	270 0 0
Pycok & Son, slater	127 0 0
Whitehead, plumber and glazier	53 0 0
Whitehead, plasterer	39 0 0
Total	1,172 12 0

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For the Completion of six Dwelling-houses, Walthamstow.
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1 Dyer's Buildings, Holborn, E.C.

NUDD (accepted)£430 0 0

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son Schools, Stranton, West Hartlepool. Mr. JOHN
CLAYTON, Architect.
Suggett & Son£1,170 0 0
JOHNSON (accepted)1,160 0 0

WORKINGTON.

For Erection of new Schools, Westfield, Workington.

Accepted Tenders.

Brown, mason.
Bragg, joiner.
Turnbull, slating.
Messrs. Burns, plumbing.
Young, plastering.
Carmichael, painting and glazing.
Wilson, boundary wall.
Total, £731 12s.

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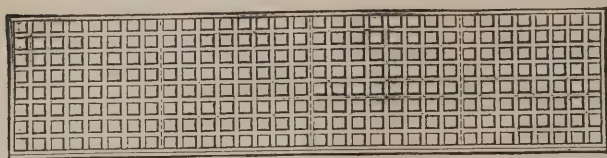
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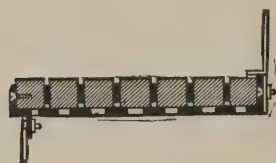
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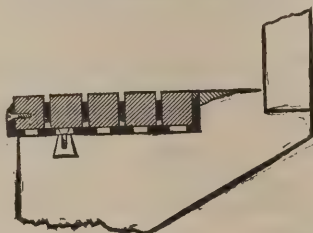
No. 1.—Plan of Tread showing Cube Pattern.

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No. 3.—Section of Tread showing Iron Risers.



No. 6.—Sect. of Worn Stone Step nosed with Patent Tread.



No. 8.—Section of Tread reversed, the worn portion underneath, and the new face presented for traffic. In this case the original level is maintained by iron grids that fit into the channels on the underside.



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SANITARY LITIGATION.



ANOTHER of those cases in which the owners of houses are now being held liable to tenants for the unhealthiness of their property was decided some ten days ago. The litigation took place, it is true, only before a County Court; but it was in the Court of the City of London, which ranks as the chief tribunal of the kind in England, and which is presided over by a

gentleman who is well known for what is called a "strong" judge, one who forms his opinions with such confidence, and expresses them with such vigour, as to indicate a good grasp of the first principles of law, and none the less a firm reliance upon the common sense of justice. Mr. Commissioner KERR on this occasion had before him a claim preferred by a small landlord against a small tenant for a small sum of money in respect of rent. The tenant set up a sort of haphazard counter-claim of about double the amount, which was based chiefly, or perhaps altogether, upon the allegation that the house was in an unwholesome condition of drainage, and had to be vacated for that reason. The result of the action was that the judge found for the defendant on both issues; that is to say, he gave the landlord nothing for the rent due, but, on the contrary, awarded damages against him for the unsanitary state of the house. Moreover, he accompanied his decision with a few very pertinent observations after his manner. He said he would have been ready to allow the tenant much larger damages if they had been claimed, because no one could tell what injury, present and future, might arise from living in an unwholesome house, and it was high time that landlords were taught that property had its duties as well as its rights. We presume the Commissioner is not an investor in houses; but so much the better for the case, inasmuch as we conceive the meaning of such a judicial decision to be that the Courts of Law, representing the interests of the great majority of the people, who are not rent-receivers but rent-payers, will be found disposed to put upon the shoulders of the whole class of rent-receivers the burden of warranting the houses to be healthy for which they receive rent. Of course there cannot be any objection to this provided the principle be clearly understood, but it is becoming at any rate highly desirable that the understanding should be much clearer than it is.

The fact no doubt is that the drainage of most of the dwelling-houses in towns, which the people at large occupy as rack-rent-paying tenants, may be said to be more or less defective; and the causes which have brought about this condition of things, although frequently explained to the public of late, will require a great deal more exposition before they are fully appreciated. So imperfectly, indeed, are they appreciated at this hour, that even a judge upon the bench, called upon to deal with the question responsibly, has very likely no more distinct idea of a drain than that it is something nasty out of sight, which ought to be kept clean, and which smells if it is not kept clean. As for the ordinary intelligence of the people, it is questionable whether it ever reaches further than the mere superficial circumstance that a pail of dirty water poured down "the drain" disappears for ever, sinking perhaps perpendicularly into the stomach of the planet. To them the "smell" of a drain, therefore, is a sort of emanation from the nether world; and, if it is in some way or other an unwholesome emanation, it is so because it naturally would be so. At the same time, the unwholesome nature of the "smell," be it observed, is not by any means an accepted thing; many thousands live and die in it and never complain; they cannot afford to be fastidious; perhaps it is worse to those who are not used to it; perhaps the smell itself is getting worse.

Let us put the case once more in a familiar way, therefore, and it is simply this: If we are to have underground pipes by which our refuse flows downwards and away from the house, no matter where, it cannot but follow that any gas which may be evolved from that refuse shall pass by the same pipes upwards and (if it can find entrance) into the house again. This is the whole mystery. The "smell," however un-

pleasant it may be to noses polite, is the least of it. We lead dirty water out of the house; by the same channels we lead dirty air into the house; and it may happen that this air—we call it by the very convenient name of *sewer-gas*—shall be rank poison. Sanitary drainage, therefore, is, in a single word, the leading out of our dirty water without leading in the dirty air. The worst of it is that this dirty air is not our own, or, indeed, our neighbours' dirty air; even this poor consolation is denied us; it is the foul air of the nether world truly enough; it belongs to nobody in particular, to nobody even in general except the owners of the sewers. People's drains run into those sewers quite innocently; it is the sewers that cause the foul gas to be generated, not the drains; the "smell" is produced altogether off the premises, perhaps a mile away; and the real mischief is that, as sure as the drainage flows down, so surely the sewer-gas flows up the same channel, and so we cannot get rid of the one without taking the other in exchange.

This being so, and the obviously necessary ventilation of the sewers being somehow confessedly impossible for the present (this seems to be the plainest way of putting it, however pitiful the confession may be), it follows that it is an especial duty of somebody's to prevent the entrance of the sewer-gas into the house; and, speaking in a practical way, if the sewer-gas is becoming more poisonous, or if the inhabitants of our towns are becoming more easily poisoned, or if, to say no more, we are getting to be better informed about the matter, and merely on that account more sensitive, the common law of England (which has a remarkable way of adapting itself to circumstances as they arise) will inevitably meet the case in one way and not another. That is to say, if a house is found to be what the law regards as uninhabitable by reason of its being pervaded by sewer-gas, the Courts will lean towards the protection of the tenant's health rather than the protection of the landlord's rent. For health is life, while rent is only profit; and between a dead tenant and a diminished profit, it is needless to ask which side must be most identified with the interest of the public, if only as the greatest good or least evil of the greatest number. Upon any such line of reasoning, obviously, the judicial mind will, indeed, as the question develops itself, only more and more distinctly discern, as a principle of public morals, that an agreement to pay rent for the use of a house involves the condition, whether expressed or not, that the house shall be usable, and above all things usable with reasonable confidence in respect of health. The chief ground for anxiety, however, is that the application of such a principle by our judges, and by our juries under their direction, may very possibly take such a form as to produce a serious effect upon the value of house property. In fact, it may at one and the same time lower the selling price at the expense of the owners and enhance the rental at the expense of the tenants; but this point we cannot now discuss. For the present we can only advise all house proprietors to inquire carefully into the sanitary state of their property, and all tenants who are entering upon new occupations to be equally anxious upon the same subject, and so see what comes of it.

Putting the case broadly, there are two considerations to be regarded. The first is that the communication which in all probability exists in the most direct form between the house drainage and the public sewer shall be cut off. This is easily done, although generally supposed to be impossible; for example, a small receiver may be interposed underground and specially ventilated, besides being trapped, and the thing is done. The second point is that the house drainage itself shall be so far clean, together with the ground about it, that there shall not be any generation of foul gas within the limits of the house itself. This also is easily managed so far as science goes. In some cases the drain under the house is rotten and leaky; if so it must be renewed and the polluted earth taken out. Sometimes a ventilation pipe is wanted, which is never a very difficult matter. Frequently it will be found, no doubt, that the plumbers are here and there at fault, and it must be rectified. In almost all cases, if a little intelligence be brought to bear upon the facts, we may say that the ordinary drainage of ordinary houses is capable of being put to rights with much less expense than is generally supposed, whether it be undertaken by landlords or by tenants; and again we do not at all hesitate to advise our readers of both classes to inquire forthwith whether it is necessary, and, if so, how it can be done.

One of the difficulties in which the Courts of Law may presently find themselves involved is the question how far leasehold tenants are to be expected to renovate the drainage

of the houses they occupy at rack-rents. This indeed opens a much wider question which may be said to be at this moment gradually rising into importance, namely, the liability of a leaseholder for the renovation, at whatever cost, of the structure itself when condemned by a public authority for reasons which go back beyond the beginning of his lease. In a word, when the bargain between landlord and tenant has been made under the impression on both sides that the house was a sound house, who is to bear the sometimes very serious loss when it is discovered to be an unsound house? For the present, what with "surrendering clauses" which were never meant to have any interpretation at all, and refined interpretations of "mere forms" which ingenious lawyers produce to order as they are wanted, with judicial precedents, like the rest, all turning upon words and not things, a poor tenant is being told plainly that he must replace falling roofs, rebuild rotten walls, chimneys, parapets, and so on, almost to an unlimited extent, even if the result should be that he gives his landlord what is virtually a new house for an old one—and literally so if the house happens to have been so decrepit as to be blown down bodily, for instance, by the wind. Compared with the cost of such renovations as these, that of renewing the drainage may be a bagatelle; but if we should find, as seems to be the case, that the public generally are becoming so seriously alarmed about drain-poisoning in particular as to threaten frequent litigation, we cannot do better than repeat once more our recommendation to all interested parties to look the question fairly in the face, and the sooner the better.

ARCHITECTURE AT THE ROYAL ACADEMY.—II.

AFTER dealing with the most conspicuous drawings in the remarks which we published last week, it remains for us to-day to consider those which form the bulk of the collection; or at least as many of them as require notice. When we turn to this part of our duty, the disappointing character of this year's exhibition becomes obvious. The result of pursuing chiefly a debased, if a picturesque, style has not unnaturally been to introduce license as well as freedom and wildness quite as much as pleasing inequality into the work of many of our architects. Accordingly, though we find undoubtedly some excellent designs, we are constantly confronted by very irregular and unstudied features, especially in the domestic buildings exhibited, and we are driven to doubt whether such movement as is being made is not in a wrong direction.

Taking the works for the most part in the order of the catalogue, the first to attract notice is the *Mission House, Guernsey*, exhibited by Messrs. NOTLEY & TROLLOPE (1,121). This group of buildings, irregular to some extent, but well contrasted, shows a good result achieved by simple means; the only feature that can be called an ornamental addition being a modest but successful tower, with a pyramidal stone roof. No. 1,122 is a painstaking study of the *Beauchamp Chapel, Warwick*, by Mr. F. W. RICHARDSON, to which we are glad to direct attention; but we shall have to pass most of the remaining studies without notice, not on account of their want of merit, but in order to reserve the space at our disposal for works illustrative of the architecture of the day. Mr. MAY exhibits a frame of houses at Bedford Park (1,123), drawn with the same rapid execution to which we have already referred. The interior sketches are the best in this frame; but in the *New Hotel, Bush Hill, Enfield* (1,183), the same architect shows a really well-designed exterior, with on the first floor a large overhanging bay window, and below, the entrance door, with a bold shell ornament over it. Mr. NORMAN SHAW's large drawing of a house in Cadogan Square (1,124), bearing the name of G. HOCKLEY as the draughtsman, hangs near. In this building everything is long drawn out, and tall, the masses of the building, the windows, the high chimneys—each and all contribute to the effect of tallness and narrowness. Still, being the work of an architect who never entirely fails to extract good effect even out of most unpromising materials, there is something good about this building; but it will add nothing to its author's reputation.

Two frames, hung side by side, and occupied by drawings in a facile style, next attract notice. In *The Quinto Sunday-school* (1,130) Mr. DAVISON shows at once his skill as an architect and as a draughtsman. *The Church at*

Tonga (1,129), the work of Mr. R. K. FREEMAN, is illustrated in the same manner by Mr. DAVISON. The drawings are vignettes, and the prettiness of the handling leads us to excuse here and there a certain amount of indecision in the outline, and it is quite possible the architecture, if drawn in a more commonplace way, might not prove quite so attractive. This style of drawing is quite sure to have imitators, and we trust that those who take it up will not allow slipshod work to creep in under the cover of prettiness of touch and rapid execution. No better antidote, if one be needed, could be offered than the carefully-executed workmanship of the clear and faithful yet spirited drawing in which Mr. T. E. COLLCUTT shows a house to be built at Hayes Common (1,131). The building is half-timbered with many gables, the upper floors overhang, and the proper treatment of the style adopted is well understood. We hardly think, however, that the entrance-porch is marked enough, or that the chimney at one side of one gable in the background is happily introduced.

Mr. INGRESS BELL is less successful than sometimes in his *Residence near Whitby* (1,132), a castellated house almost without windows, though well grouped.

Mr. EDIS, who often exhibits good domestic architectural work, is only represented in this part of his practice by a modest contribution, a tasteful but not extensive addition to a very commonplace house (1,134). Mr. EDIS also exhibits *A Memorial Church and Mausoleum* (1,218)—a bird's-eye view of a small church with a tiny kind of cloister and a lych-gate; the whole solemn and appropriate in design, and extremely well shown.

Collyers, near Petersfield (1,135), by Messrs. BATEMAN and KEATES, has obtained the good place in which it hangs more in virtue of the tinting, which is good, than of its design, which is erratic. *The City of London School* (1,136), by Messrs. DAVIS and EMANUEL, on the other hand, deserves, as representing an important building recently erected, a much better place than it has. This building has narrowly failed of being a complete success, but the design of the open turrets and some other portions does not harmonise well with the general vigour of the great arcade which forms the principle feature, and there are other deficiencies; still, as a whole, this school is a very creditable addition to the public buildings of London, and, as such, one of the most interesting contributions to the collection. Mr. GEO. GILBERT SCOTT exhibits the geometrical section and side elevation of a *Church at Norwich* (1,137), but adds no plan. The drawings are not specially appropriate for exhibition purposes, and are accordingly hung out of reach.

Mr. HENRY HOLLIDAY sends a small drawing of the *Cavendish Memorial Window* and two full-size cartoons of groups (1,138, 1,140, 1,169). This is the most important among several designs for stained glass hung in this room. The cartoons, which depict scenes from the Passion of our Lord, are full of fine drawing, but they appear to us wanting in dignity and even in pathos. The artist has departed from the conventional method, which is the safe one, and seems not to have so managed the realistic treatment on which he has fallen back as to make it answer his purpose fully.

The Staircase (1,141) of Mr. MACARTNY is a well-tinted little drawing of a good Elizabethan design; near it hangs a drawing showing the lectern and choir fittings (1,142) added by Mr. JAMES K. COLLING to St. Peter's Church, Vere Street. This work is full of rich carving, somewhat in the manner of GRINLING GIBBONS, but more florid; as a whole, the additions produce a satisfactory impression. A more elaborate interior hangs near, the *Saloon of a Yacht*, by Mr. ERNEST GEORGE (1,147). This either is, or is made to appear, a very spacious apartment indeed. It has a fireplace and chimney-piece, and altogether, though it is cleverly treated and rich, it would not be thought nautical by sailors of the old school.

Several drawings of houses hanging in this part of the room may be taken together. They are by Mr. JOHN E. TROLLOPE (1,144), Mr. ASTON WEBB (1,148, 1,164), Mr. J. J. STEVENSON (1,149), Mr. T. E. COLLCUTT (1,152), Mr. ERNEST NEWTON (1,154, 1,162), Mr. RIDGE (1,159), and Mr. E. R. ROBSON (1,163). Mr. STEVENSON's contribution is called *Kensington Court*, and represents part of a London square, with gabled houses of the so-called QUEEN ANNE type, very varied, and not forming a harmonious whole; this drawing is hung too high to examine closely. Far better than any part of this group is Mr. ERNEST NEWTON's *House at Chislehurst*, a design of real merit. The house has a central gable overhanging a

rich arcaded entrance, overlooked by a pretty oriel on the first floor; part of the building is half-timbered, but the portion so treated is not introduced in a haphazard way, but contributes to the general air of studied design in the building. Mr. NEWTON's other drawing does not equal this one in merit. Mr. TROLLOPE's *House at Esher* is partly tiled on the walls, and otherwise rather bare and gaunt-looking. Mr. ASTON WEBB's *New Holme* is shown in a bright drawing, but is not very remarkable; his other contribution, *Brackenwood*, is more interesting and original. Too much relatively to the whole seems made of the upper storey, but the general treatment is satisfactory. Mr. COLCUTT's *Hunting Lodge* is, as its name imports, a modest building, and, as is usual with this architect, is of half-timbered work, well handled. Mr. RIDGE exhibits a dark drawing of *Vernon Chambers*, Bloomsbury—an attempt to deal with the difficult problem of treating town houses architecturally. The piers of the upper storeys are treated in a pilaster-like fashion, which adds a certain dignity to parts that are otherwise rather uninteresting. Lastly, Mr. ROBSON, who is always bent on giving a distinct character to his work, even at the expense of making it eccentric, sends a *Gentleman's Cottage*, a solid, unbroken little block of building, with a bold overhanging roof; the first floor is somewhat lightened by the introduction of half-timbered work rather timidly employed between the windows. The design has good points, and, as was probably desired, has little in common with the ordinary cottage *ornée*.

Mr. SCOTT exhibits the Iconostasis of a Greek church in Bayswater (1,160), a drawing full of Byzantine work, executed, so far as its position enables us to examine it, with learning and taste. The opportunity of producing a design of this sort does not often present itself in English practice. Mr. WALTER HENSMAN has, like Mr. SCOTT, had the misfortune to have his work skied; he contributes a large drawing of a staircase, but its boldness enables the general effect of what we presume is an academic study very fully worked out, to be appreciated. In *St. Leonard's, Perth* (1,168), Mr. J. J. STEVENSON has found a good subject, which he has handled well, and in a Scotch manner. He has designed a large church with an apse and a massive tower, surmounted by one of those eccentric tops which consist of four flying buttresses meeting, to carry a slight stone lantern. Mr. M. E. MACARTNEY contributes a forcible drawing of the rich Elizabethan interior of *Inglenook* (1,170), and Mr. E. W. POLEY an even more powerful drawing representing a hall and staircase (1,173) covered with decoration. The labour expended on this has been prodigious, with the result that, taken as a whole, the interior looks overdone and more busy than rich; yet each separate part, taken by itself, is full of good drawing and clever design. Mr. NEALE exhibits a house to be erected at Goring (1,172). Like much of the better sort of domestic work shown this year, it is half-timbered, but is strangely deficient in window openings—a defect for which the style adopted hardly affords an excuse.

We now reach the unusual and interesting subject exhibited by Mr. SEDDING, who contributes designs for two pastoral staves (1,175). These are fine specimens of goldsmiths' work, and fairly well shown. We like the simple design—that for the diocese of St. David's—the best, but both show skill and taste, and good knowledge of a class of work not studied by many architects. Mr. BRADE exhibits a competitive design for the rebuilding of the Sublician bridge in Rome, as a memorial to VICTOR EMANUEL (1,176), a necessarily academic but clever drawing, and with a good deal of freedom in treatment.

In the *New Chancel for Batcombe Church, Somerset* (1,184), exhibited by Mr. R. J. WITHERS, we have a good example of a powerful result attained by the judicious use of the simplest materials. These are literally no more unusual elements than a row of three rather wide lancet windows, surmounted by three more occupying the gable, the whole flanked by turrets with blunt tops, while from behind a modest fleche peeps out; yet the whole is so well-proportioned and grouped that it forms an excellent, and even forcible, piece of architecture. Another good piece of church work—this time an interior subject—hangs near; we refer to the *New Font and Font Cover at St. Mary's, Watford* (1,190), exhibited by Messrs. CHRISTOPHER and WHITE. The font is large, and consequently its cover is massive, which is to some extent a defect in a piece of furniture that has to be lifted and let down, but except this, which is not quite desirable, there is nothing to find fault with and much to praise in this carefully-designed and rich feature, shown as it is in an admirable drawing.

Two works by members of the Academy, to which we did not allude in our first article, are now reached. The first is a drawing of dining-room decoration (1,185) by Mr. GEORGE AITCHISON. Here we have a rather sombre tone of colouring, selected and carried out so as to produce a quiet effect full of dignity and repose. As usual, the drawing is exquisitely executed. To this succeeds Mr. WATERHOUSE's view of the *Turner's Memorial Buildings, Liverpool* (1,191), a group that is almost domestic in its character, as perhaps it ought to be, considering that it is intended as a home for chronic patients. The chapel and a modest circular tower, with a conical roof, are the two features which add a touch of dignity to the otherwise homely group.

Mr. ERNEST GEORGE contributes a bright sketch of a very simply-designed church to be built in the Engadine (1,192), a strong contrast to the drawing which, passing over some studies and drawings already considered, we next reach—Mr. J. N. JOHNSTON's *Newton Surmaville* (1,199), a highly-laboured representation of what we presume is a modern house. The architect has, however, succeeded admirably in making it look antique; three heavy gables, surmounted by chimneys, speak of vast chimney corners such as are not often built now, and a general compactness such as the modern artist often despises are elements in the composition which add a great deal of solid character. Much more elaborately broken up than the last-named house is Mr. BRYDON's *Lewins* (1,202), a somewhat laboured, picturesque design, not so successful as *The Agent's House* (1,203) by Mr. DOUGLAS, which succeeds it. The agent for whom this house is a suitable abode must be a very considerable personage, as a large French château, with great semicircular, bastion-like turrets flanking a high roof, has been designed for him, and a whole crowd of dependencies completes a busy domestic group. There is much easy handling and good treatment in this building. The same architect contributes also *A Gate House at Eaton* (1,236), florid, but rich and good, and with the same tinge of French feeling which *The Agent's House* displays. The drawings by Mr. HODKINSON are capital.

Mr. BASIL CHAMPNEY's *Girl's School at Bedford* (1,205) is a modest and rather inadequate representation of a really good Elizabethan building. Mr. SAXON SNELL's drawing hanging near it also gives but a poor idea of his *Hospital for Marylebone* (1,206), a building with good architectural features. This drawing is a bird's-eye view, and in a case where of course disposition of plan is of great importance, it was perhaps excusable to adopt such a method of representation, but it fails to do justice to the architectural merits of a building into which it is very difficult to impart anything beyond the most utilitarian treatment.

A Design for a College (1,209), well drawn by Mr. W. R. LETHABY, represents the joint work of Mr. MACARTNEY and Mr. E. NEWTON; it is in rather florid Elizabethan, and has some good points, especially the design of the central turret. Mr. SEDDING follows with a rather ambitious house (1,215), and Mr. CUBITT and Messrs. DUNN and HANSOM contribute specimens of church work. Mr. CUBITT's *Church for Edgbaston* (1,214) shows the exterior of a transeptal church with apse and apsidal ends to the aisles, surmounted by a large octagonal lantern over the crossing; Messrs. DUNN and HANSOM's is the interior of a striking *Monastic Church near Bath* (1,217), which deserved a much larger drawing. We see the vaulted transept of this church, and a side glimpse at the chancel arch reveals what appears to be a grand screen well worth further illustration. *Curriers' Hall* (1,221), exhibited by Messrs. BELCHER, is a rather florid interior of domestic Gothic, with a high *cheminée* richly carved. Near it hangs a large block of business premises to be built in Mayfair (1,224) by Mr. WIMPERIS, with many features closely packed together, producing an absence of repose. Mr. WITHERS exhibits (1,229) a bright simple church interior, much like those the late Mr. STREET used often to send. Mr. FOX sends the decorations of part of the library at Warwick Castle (1,228), treated in white, dark blue, and gold; and yet another house follows, one at Robertsbridge (1,234), combining semicircular arches, ogival arches, transomes, and half-timbered work into a whole, with which some of the features are a little incongruous. This is exhibited by Mr. W. H. OAKLEY. Last, we must not omit to mention the *Hall, Nether Court* (1,227), a good tinted drawing of an excellently-designed Elizabethan staircase and hall, thoroughly in keeping and nowhere overdone, the creditable contribution of Mr. PERCY G. STONE.

We have been obliged to pass by almost all the studies

from existing buildings, and (except in the case of Mr. HOLLIDAY) the designs for stained glass windows. In one or two instances, however, the studies deserve to be at least mentioned. Perhaps the most valuable is *Shaw House in Berkshire* (1,212), a fully-windowed, very symmetrical Elizabethan building of great dignity and sobriety of treatment, yet thoroughly bright and domestic. Three studies of Spanish architecture by Mr. BERNARD SMITH (1,196, 1,198, 1,200) are interesting on account of their subjects, and Mr. ADDISON'S *Norman Porch, Canterbury* (1,189), Mr. HORSLEY'S sketch of *St. Martha's Chapel, Guildford* (1,171), Mr. BAKER'S elaborate study of *Llanellidan Church* (1,165), and a cleverly-drawn bright study by Mr. H. A. MATEAR of a chimney at Hampton Court, are among the drawings of this class deserving mention. We ought not, also, to overlook two highly-finished sketches, one of a French subject by Mr. F. P. BARRAUD (1,178), and the other of *Wolverton House, Norfolk* (1,177) by that accomplished architectural artist Mr. G. R. CLARKE. These would be almost as suitably placed among water-colour drawings as here, but still as a specimen of studies which are not frequently made in the present day, they are welcome, both on account of their execution and of the subjects they represent.

A very few contributions, chiefly those so hung that it has been impossible to do justice to them, have been intentionally passed over in silence, but we hope that few drawings, if any, that ought to have been mentioned have been overlooked. We have already mentioned the generally unsatisfactory impression which the collection produces as compared with some past years. In conclusion, we have the pleasanter duty of pointing out that there is still much good draughtsmanship and some very satisfactory design to be met with in the Architectural room, and that our readers will find it will well repay a visit. As usual, however, this room is the least crowded corner of the whole suite of galleries.

THE PARIS SALON.—II.

M. DE VUILLEFROY, secretary of the jury, whose courtesy has much to do with the success of the exhibition, contributes two fine works, in one of which cows are pasturing, *Dans les Prés*, and in the other, *La Sortie de l'Herbage*, the same animals are seen descending the sloping side of a mountain, on which they have been turned out for summer grazing. It is early. The sun has scarcely dispersed the morning haze. The cows are hurrying down to water at the stream below. They are therefore foreshortened, and with admirable skill. A sense of fresh country-life is conveyed by both works.

Reminiscent of ETTY'S school—all colour and touch—is M. FRED. BONNAUD'S *Portrait of Mlle. Henriette Fouquier*. "Little Red Riding-Hood" we should have dubbed the small person who gathers the heavy folds of her crimson cloak around her, and smiles on us with cherry lips half-parted and liquid eyes brimming with fun; the little rounded cheeks are bright with rosy colour, and the whole picture is cleverly and daintily painted.

M. LOUIS BEROUZ braved difficulties when he selected the *Salon Carré* in the Louvre as a subject, and extraordinary is the feat he has accomplished, inasmuch as a group in the foreground is quite plastic, although it has PAUL VERONESE'S *Marriage of Cana* for background, whereas in the *Salon Carré* itself everything is lost in the plasticity of the PAUL VERONESE itself. M. BEROUZ has chosen the corner of the Salon Carré on the left as one enters from the Galerie d'Apollon; therefore we have before us not only the *Marriage of Cana*, by VERONESE, but VANDYCK'S *Charles I.*, and beneath it CORREGGIO'S *Marriage of St. Catharine*, as also part of RAPHAEL'S *St. George Striking the Dragon*. In the foreground is a group of visitors, consisting of a child in scarlet leaning against her mother covered by an Indian shawl, a girl in dark velvet, and some men who face the spectator, because they are gazing at VERONESE'S *Supper at Levi's*, on the wall opposite the *Marriage of Cana*. The golden glow on the old pictures is admirable, contrasted as it is by the harsher notes of colour on the garments of the nineteenth century visitors.

M. CAROLUS DURAN'S *Temptation of St. Anthony* is a failure. His ideas of legendary art are, to say the least, peculiar; so admirable a portraitist would do well to keep to the line of art in which he achieves splendid success. In his *Portrait of*

Madame H. he manifests his power of concentrating effect on the head and hands. The lady's dress is crimson, the background of the picture is red; but very cleverly are these tones pitted against each other with the sole object of leading up to the head, which is admirably given.

M. COT'S *Portrait of a Lady* in red, partially enveloped in a velvet mantle deeply furred with sables, recalls Sir PETER LELY'S style of portraiture. The lady is fair, her features are handsome. Spite the searching carefulness of details in the lights and shadows on the face, M. COT has successfully preserved his breadth of style.

A sculptor's work is M. FALQUIÈRE'S *Portrait of a Lady*. There is the delicate polish of marble on the lady's face, and the background conveys the idea of yellow clay laid on with a trowel. The painting of the crimson dress is carelessly got through, as though the management of colour were an unaccustomed task. We hardly understand how so great a sculptor should exchange the chisel he handles with so much genius for the brush with which his successes are doubtful.

Next to the sculptor's portrait is a life-like *Portrait of Madame de Reyterskiöld*; the lady is picturesquely clad in pale blue and delicate salmon satins, she wears a royal order on her shoulder. We congratulate M. EDELFELDT on the remarkable skill he has here shown in catching the style of the face as well as likeness in the pose of the figure.

M. ISRAEL in his *Enfant qui dort* maintains his power of expressing the mournful in low life. We have a mother seated near an oak table with her back to a window, by which gleams of dawning day, falling on the face of her sick child, reveal to us the weary night-watch of hopeless anguish she has passed. To the left is the deep fireplace suggestive of a Dutch home, with its flounced chimney-board surmounted by blue delf connoisseurs might covet. The veteran artist has lost in no degree his power of evoking sympathy. In his *Beau Temps*, fine though it be, he refuses to give us absolute sunshine. A boy and a young girl are walking by the edge of an extensive polder, from whose dank surface a blue grey mist rises, in which mysterious haze we discern cows grazing. M. ISRAEL is master of the atmosphere peculiar to his country; the grey powdery haze drawn forth by the action of the sun on lately submerged polders was never better painted. M. J. LE BLANT once more, and with his wonted spirit, brings before us an episode of the war in La Vendée. The bleus have gained a fresh victory. General CHARETTE, severely wounded, has been taken prisoner, and condemned to death. The execution takes place in the market-place. The day is dark, and heavy rain is falling. Troops fill the street leading to the "place," the firing-party stands at attention. The officer in command has crossed the square, and asks the general if he is ready. "Yes," replies the general, but a priest, his devoted friend, in an agony of grief has thrown himself on his breast. A rift in the clouds outside the picture falls on the wet foreground and on the general's white uniform. M. HÉBERT'S *Le Petit Violonneux* is an admirable work, and claims attention. The boy, sick and wan with cold and hunger, has wandered all day and played on his quaint old-fashioned instrument in vain. Fairly worn out, he sinks on a bench and sleeps. The child's parched lips are half open; his eyelids are heavy and swollen, his tattered cap scarcely covers his head, his jacket is thin and poor. The extreme pathos of this little picture is worthy of M. HÉBERT'S talent. *Le Petit Violonneux* is a *chef-d'œuvre*.

M. MESDAG exhibits two pictures. We believe that M. MESDAG inhabits Schevening. Certain it is that its quays, boats, and inhabitants invariably supply him with subjects. On a breezy day, expected by a crowd of fishwives and their children, three fishing smacks, low down in the water, with reefed sails, are coming in laden with fish. *Le Retour des Barques de Pêcheurs* is clever, as are all M. MESDAG'S works, but we prefer *Le Soir à Scheveningue*. This is a gem. Were the picture to consist only of its sky it would be an enviable possession, but besides a sky of deep cobalt, on which clouds reflecting the most delicate greys and rose-pinks convey, by the infinite gradation of their tones, a sense of unfathomable depth, there is the sea, on which the soft light of evening falls, and in the foreground a fishing-smack, to which a cart, driven into the water at low-tide, is bringing a supply of provisions. The canvas is small, but on it we have infinite space and marvellous beauty.

Les Deux Sœurs, by M. GIRON, is a work of vast magnitude. We confess that we wish it had been executed on a reduced scale. In front of the Madeleine a temporary block

prevents a pair of high-stepping bays taking a barouche one inch further on its way. Other carriages, and notably an omnibus, stop the way. An *ouvrier* and his wife, with their children, one of whom is in the father's arms, another carries the market-basket, while a third has in charge the family umbrella, attempt in vain to cross. The *ouvrier's* wife turns angrily round towards the barouche, the immediate cause of the stoppage, when beneath the lace parasol of its occupant she suddenly recognises her own sister, on whom she unhesitatingly lavishes epithets to which polite ears are scarcely trained. In the foreground on the right, unheeding the scene enacting at a few feet from her cart, is a *bouquetière*, who sells flowers to a lady and some children. The drama is well told; the colouring, varied and brilliant though it be, is carefully subdued; the drawing of the horses, of which there are several, is irreproachable. The work has immense merit. It is a vivid picture of Paris life *pris sur le vif*.

MR. STOTT paints children, dancing in a merry circle on a beach, and *Grandfather's Workshop*. In the latter the grandfather, an aged carpenter, enters his workshop unremarked by a little girl, who in his absence endeavours to use his plane. The old man watches the child with unfeigned delight, who, utterly unaware of his presence, thoroughly enjoys her temporary possession of the forbidden tools.

MR. SARGENT, an American artist, has painted young children at play in a drawing-room, panelled in dark oak. MR. SARGENT is a brilliant colourist, and has the merit of treating his subjects in a novel manner. M. ROLL has avenged the accusation, more than once made, that he was given to reproducing the same model, and invariably in half light, by a canvas which he floods with summer sunshine enjoyed by the family of a cottager seated on the steps of their house, as also by a cow, evidently the pet of the family, as turnip leaves and other dainties are spread in tempting array before her.

On M. HECTOR LE ROUX's *Holy Family in a Manger*, we regret that it is impossible to bestow the encomium that artist's works usually evoke. We question whether M. LE ROUX has treated the subject in earnest. If the reply to our inquiry be an affirmative, we can only regret the hideous realism to which that great artist has stooped.

Marvellous is the one patch of bright colour and the stream of golden light which M. PRINCETEAU has introduced in rear of his *Intérieur d'étable*. Some eight or nine splendid animals are lying down in their spacious stable, each the image of content and repose. A farm-boy has pushed open the red painted door at the furthest end of the building, and drives two cows to a vacant stall on the right. The ground is strewn with litter. A ray of sunny light flashes through the open door, and striking on the yellow straw, turns it to gold.

Carefully has M. MINET studied nature, as his *Pêche à l'épervier* proves. In mid-stream lies a boat, managed by a man in the stern and by a boy, whose business just now it is to pack the result of the day's work in a barrel in the centre of the little craft. The fisherman stands in the fore part of his boat. He has thrown the casting-net and is pulling it together before raising it, but he may cast it many a time unrewarded by success. On his countenance there is the peculiar expression of patient waiting habitual to his calling. The day is grey, the stream reflects the sombre hue of the sky, but deep dark green is the shadow of the boat on the water surface. The whole picture is done in a grey key, which, perhaps, is not the most pleasing. *En revanche*, M. MINET's *Pavots* are in sunny light, and blossoms and foliage are a blaze of brilliant but harmonised colour. We commend this *panneau décoratif* to the attention of decorative art students.

M. VALLON has been pleased to devote his talent, as REMBRANDT did his genius, to the delineation of raw meat. M. VALLON has entered his kitchen, and seeing a piece of *filet de bœuf* lying on the table near the iron *marmite*, straightway painted it. The colouring is fine, but we confess to a preference for his *Oiseaux du Midi*, birds of lovely hues lying in a basket—*ventres orange* and rose-winged *amaranthes*, soft grey *becs de corail* and red-beaked blue birds lying *pêle-mêle*, a mass of exquisite colour against a ground of intense darkness. The portrait of a fair child of some six summers is near these, by ACHILLE SIROUY, as well-known for his splendid lithographs of PRUDHON and other masters' works as for his paintings. The child's blue eyes, fair complexion, and golden hair, is set off by an enormous white hat; she is clad in pale blue, and holds roses in one hand and a pink doll

in the other. Toys lie at her feet. The portrait has been painted *in memoriam*, and has a poetry all its own.

M. JADIN's *Black Donkey*, who is making his way out of the canvas as rapidly as he can, is a success; deep snow has covered the earth, and the poor fellow is shivering with cold. M. JADIN's father was celebrated for his LANDSEER-like art of painting dogs. A small sea-piece by M. MONTENARD, which was exhibited at the Marltons, and in which the roseate light of the setting sun with the blue waters of the Bay of Naples were charmingly contrasted if somewhat exaggerated, is excellent. The same artist exhibits *The Transport "La Corrése" Sailing from Toulon*. It was remarked, and charitably, that a sea of as intense a tone of blue was never seen but in the Chinese waters; still, spite the dazzling and well-nigh painful brilliance of his colouring M. MONTENARD has the fibre of an artist: we feel tempted to utter the request of TALLEYRAND, "Du calme, s. v. p." M. LEHMANN paints veiled women; let us hope that beneath the lace, features of rare loveliness are concealed; why tantalise our sense of the beautiful? M. SCHENK last year typified the jury by a flock of geese gathered round an artist's picture overshadowed by an umbrella, but this year the same artist satirises the weaker sex. A flock of turkeys, with somewhat humanised countenances, are impeded in their progress across a hay-field by a lady's red crinoline, at which they fly with outstretched wings. M. SMITH-HALD paints the sea with a crisp freshness all his own; a fresh breeze is blowing in shore, the emerald water is dashed to white foam, in the picture entitled *Inquietude*, for the smacks are still far out to sea, and a group of anxious men and women watch their getting over the breakers. In *Le Matin à Cornvaal*, in Norway, we have a quieter phase of sea-coast life. In the foreground a mother and her boy are carrying a heavy basket of shell-fish, gathered on the vast expanse of sand at low tide. A line of fortifications run along the shore. M. MAKART's *Été*, as a decorative work, is worthy of the genius of the well-known Austrian master. Beneath a tapestried verandah by a riverside is a group of women in the picturesque costume of the Middle Ages, playing at a game while their sisters bathe, or repose on couches after having emerged from the water. The nude figures are remarkable for elegance of form, although in some instances the draughtsmanship might have been more careful. The flesh tones are delicate, the pose of each figure graceful, and the line of the draperies marvellous. The whole effect of the picture conveys a sense of beauty, of harmonised colour, and graceful design.

THE PARTHENON.*

THE popular notion of a Greek temple may be said to correspond with the representation of the building which an artist would give. The exterior is thought of as an assemblage of columns, a pediment, and sculpture. There is less certainty about the interior, for since artists have invariably refrained from showing more than the floor and the lower part of a temple, the popular imagination has never soared to the roof. Without light there could be no picture, but as it is always mysterious, no one has asked where the light came from which is thrown with so much effect on the figures in the painting of a classical subject when the scene is within a temple. The easiest way to get out of the difficulty of roofs and lighting is to say that in every temple a part of the roof was uncovered, and to leave it to individual judgment to decide what was the length and nature of the awning.

But when more precise information is sought obscurities beset us. The arrangements for lighting Greek temples appear to be connected with the roof, and the roofs have all disappeared. What is more remarkable is the absence in books of information respecting their construction, and especially in a work which professed to treat of building like that of Vitruvius. Under those circumstances it is no easy task to produce a work on the lighting of Greek temples, and it is only an enthusiast who would undertake the task of collecting the scattered fragments of information which relate to the subject. To understand the difficulty of Dr. Fergusson's work, we have merely to look at a list of architectural books. When we find that the subject has been passed over, we

* *The Parthenon: An Essay on the mode by which Light was introduced into Greek and Roman Temples.* By James Fergusson, C.I.E. D.C.L., LL.D., &c. London: John Murray.

may safely conclude that there was something in it which was sufficient to deter inquiry.

It lightens labour when one has a theory, which it is the object of research to verify, and Dr. Fergusson's may be inferred from the following statement of the conclusions which his essay is intended to uphold :—

1st. That, as a rule, all Grecian Doric peristylar temples were lighted by opaeons or clerestories.

2nd. That Ionic temples, except of the largest class, were generally lighted by windows, such as we would use when glass was not available.

3rd. That Corinthian temples were, as a rule, lighted by hypæthra or pseudo-hypæthra.

4th. That no temple in the ancient world, with the solitary exception of the Pantheon at Rome, was lighted by a horizontal, as contra-distinguished from a vertical, opening.

The evidence for this theory has to be taken from a wide field. Dr. Fergusson begins with a consideration of the lighting of Roman temples, in order mainly to guard the reader against the supposition that the arrangements resembled those in Greek temples. So far as is known the Greek mode was not adopted in a single instance by the Romans. That mode was so little understood among them that Vitruvius appeared to be unable to describe it properly, when he spoke of the temple of Jupiter Olympius at Athens. Dr. Fergusson, remembering the form of roof in the Indian cave temples, which he believes was derived from Western examples, concludes that in that temple the roof of the cella was also arched throughout its length, and that the light was introduced by a great window in an open courtyard, either through the eastern or the western wall. The temple of Diana, at Ephesus, is supposed to be another example of a building lighted by a great window at the end of the cella, but all the information respecting the temple which was derived from the recent explorations has not been made known.

In his second chapter Dr. Fergusson treats of pseudo-hypæthral temples, and he admits that it is impossible to give a mathematical demonstration of his theory owing to the condition of the buildings. One remarkable building described in this chapter is the Pretorium at Mousmeh, in which a large segmental window is still to be seen over the door, although both window and door were partly filled with masonry to secure a "dim religious light" when the building was transformed into a Christian temple. Another building is the Temple of Jupiter, at Baalbek, which hitherto has not been properly examined. In this case, Dr. Fergusson supposes that an attic existed for the purpose of lighting the interior, like one which is seen in a rock-cut model of a temple at Cyrene, and there are remains of the staircases by which the assistants were enabled to ascend to the velia, or shutters in connection with the great window.

In the third chapter ancient Greek examples are considered. Dr. Fergusson says he is still of opinion that the original inhabitants of Greece were Pelasgi, who had affinities with the Phrygians and Etruscans, and he doubts whether the men who warred at Troy were able to speak a word of the Greek language as it is now known. The Pelasgi favoured spiral lines on their ornaments, and they may have had more or less influence in the production of the Ionic capital, but the Doric column belonged to a different race, and may have been derived from Egyptian examples. In the primitive Doric temples the lighting was by openings which corresponded in position with the metopes of later temples. When the metopic openings ceased to be available, some other means of lighting was necessary. It would have been easy to have opened windows in the walls of the cella, but for some unknown reason the Greeks avoided interference with that part of their temples. Dr. Fergusson infers that the walls were generally covered with paintings. In this part of the essay attention is drawn to the temples at Ægina, Bassæ, and Pæstum. The peculiar plan which is found at Ægina is said to have been determined by the mode of lighting, which in this case was metopic. At Bassæ the interior Ionic columns (which, it will be remembered, have peculiar capitals) project into the cella, as if they formed a series of small chapels. But it is remarkable that they do not range with the Doric columns of the exterior, as the axis of each is in a line with the centre of the opening between the Doric columns. Dr. Fergusson claims this as evidence in support of his theory. There were, he says, windows in the roof, and as they were visible from the outside owing to the position of the building, a more sym-

metrical arrangement was required than at the Parthenon, where the roof was invisible unless from hills which were distant. At Pæstum the floor of the cella is about six feet above the level of the peristyle, and this is interpreted as arising from an attempt to make the columns of the interior reach the clerestory without being excessive in length or clumsy in style. Another peculiarity at Pæstum is the existence of stairs in the thickness of the walls, and which were evidently intended to be a means of communication with the roof.

The last chapter of Dr. Fergusson's book—to which the others are, as it were, preparatory—treats of the lighting of the Parthenon. As there is unanimity about the supremacy of the building among architectural works, it might be supposed that the various imitations of the temple would have given rise to many experiments in order to determine how the light was admitted to the interior. But it is with the exterior that modern architects are concerned; and as they have no practical or business interest in the arrangements of the cella and the treasury (inasmuch as nothing survives of those parts which can be adapted to modern use) speculations on lighting and roofing are supposed to be as profitless as, to a composer of modern operas, would be speculations on the dirges which the Fates chanted mournfully before the statue of the goddess. A great opportunity of testing theories of lighting, and on an adequate scale, arose when the Bavarian Valhalla was erected from the designs of Klenze. The exterior, although it stands on too high a stylobate, is a copy of the Parthenon; but unfortunately the interior was designed with as little thought of the original temple as ever entered the mind of a country builder when erecting a meeting-house behind a Doric "frontispiece." Will such another opportunity occur again of embodying all that is known or believed about the Parthenon? Dr. Fergusson turns wistfully towards the "Northern Athens," and suggests that the National Monument on the Calton Hill might be completed at the cost of some millionaire amateur, so as to reproduce the interior of the Parthenon, substituting, however, a colossal statue of Britannia for that of Minerva.

But what data is available for such a reproduction? Although the Parthenon was first among the glories of Athens, nothing has been discovered in Greek literature, nothing on a coin or a vase, to indicate how the temple was covered or lighted. When western archæologists were able to examine the ruins there was little left that might serve as a clue to the solution of the problem, and they may well be pardoned if their conclusions were so uncertain as to be mere guesses. Stuart, to whose enthusiasm Englishmen have reason to be grateful, said that of the three aisles into which he divided the cella the central one was exposed to the heavens, but unless we are mistaken it would not have been difficult to persuade him that the entire section need not have been unroofed. Cockerell followed Stuart, and of course carried Leake with him, but they were known to be so little steadfast in their opinion that Wilkins was able to suggest the likelihood of their renouncing Stuart's theory as readily as they renounced some others. In favour of a direct opening from the temple to the air may be urged the simplicity of the arrangement and its advantage as affording a capacious vent for the smoke arising from the sacrifices. But, on the other hand, it is incredible that a masterpiece of Pheidias which was made of ivory and gold, and the treasures which were deposited in the temple—and to a Greek they may have been of even greater value—should be left exposed to storms and rains, or with the uncertain protection of an awning. There are Germans who say that the opening was covered on wet days by bronze shields, which were rolled backwards when occasion required, but the mechanical difficulties attending this plan are very great. If it is said there were no openings in the roof, what other mode of lighting was available? The Periclean age, however great in literature and art, does not appear to have been remarkable for inventions in artificial illumination, and the lamps which were used in the temple probably gave no more light than those which are to be seen in continental churches. The entrance door from the pronaos could not always be left open in order to give light, for if so, the sanctity of the sanctuary would be diminished. It has been suggested that the roof may have been covered with thin slabs of Parian marble, by which means sufficient light was refracted to illuminate the interior, but the theory has not gained supporters. It may be doubted if even Ictinus could produce architectural effect and solemnity with a transparent roof.

The theory of Dr. Fergusson gives the advantages without the defects of a transparent roof. The light is supposed to be derived from openings in the roof, but as it is transmitted obliquely through vertical grilles to the cella the openings would not be apparent in the body of the temple, and an interior so lighted would be as effective as a church having clerestory windows.

Dr. Fergusson adopts the usual arrangement of three divisions in the cella by means of columns, and of having nine in each of the two rows. Stuart supposed there were two entrance doors to the cella at the ends, one opposite the other. Dr. Fergusson, following Botticher, has a central door and two side doors in the wall between the cella and the treasury, and corresponding side doors at the opposite ends of the aisles. Some difference of opinion has existed about the style of the columns which were used in the interior of the Parthenon. Stuart supposed that in the lower storey of the cella the columns were Corinthian, with Doric columns in the second storey, and he has Ionic columns in the treasury. Leake believed that the inner columns were Ionic. Dr. Fergusson has three storeys in the cella; in the two lower the columns are Doric, and for the upper or clerestory he uses the Corinthian order of the portico of the Temple of the Winds, which to some extent harmonises with the Doric, for the columns have no base mouldings. The columns in the third storey are carried up to the roof, and the bays are filled with the grilles, through which the light is supposed to enter the cella. The openings in the roof would be over the side aisles, and Dr. Fergusson found that in the model, which was constructed for him, a space 17 feet in length by 13 feet in breadth, on each side of the ridge, afforded sufficient light. The timbers of the roof are left exposed, and thus more room is given for the statue of the goddess, which is said to have been 40 feet high. As the total height of the temple was only 56 feet, if a flat ceiling were used, it could not be more than 5 feet above the helmet of the goddess, and the statue would seem too big for the temple. Another advantage of an open roof is that the peplos, or curtain, which was embroidered by the Athenian maidens, could be hung with better effect from the beams, and form a graceful canopy. It is suggested that the timbers of the roof were marked at the junctions by bronze ornaments, and if they and the grilles were gilded they would combine with the gold of the statue and the precious things of the same metal in the temple in producing unity of effect and richness worthy of the shrine of a goddess.

Dr. Fergusson finds use for the gallery which he assumes did exist behind the grilles on the third storey. It was probably, he says, set apart for women. His own belief is that "females, except as performers, were not admitted to take part in the Greek festivals, or did not, at least." It would be difficult to find authority for this assumption. The beautiful poem by Theocritus, of which a fine prose version has been given by Mr. Matthew Arnold, is by itself sufficient evidence that at the festivals the women were not separated from the men. Women who were for the greater part of their lives confined to rooms which were strictly guarded, took their share in the crush at the temple doors to see the spectacle within, and were not backward in bestowing abuse on the men who impeded their progress. In fact, it is supposed by scholars that young people utilised the services of the temples for opportunities to become acquainted. "Religious ceremonies and processions," says Professor Mahaffy, "were accordingly the common resort of young men, and, indeed, of girls, for more than religion's sake. It is well-known," he continues, "that among strict evangelical people in the present day, when the daughters of the house are forbidden balls, concerts, and other lawful amusements, matrimonial affairs are settled on the way to and from church, and at religious meetings. The parallel is very curious."

The access to the Parthenon galleries, which is seen in Dr. Fergusson's drawings, is by very steep stairs, and the sloping lines cut across the statue of the goddess in a way that is more suggestive of a workshop and lofts than of a temple. A crowd of women, wearing Greek shoes, could hardly ascend them without a good deal of clatter, and noise was never an incentive to devotion. There was probably some means of approach for the use of the servants of the temple, but Greek taste which elsewhere put the approaches out of sight in the walls, would be likely to insist on the concealment of the Parthenon stairs, and there would be no difficulty in interposing drapery between them and the statue.

In his preface Dr. Fergusson does not anticipate that his essay will be received with applause. "The work is," he writes, "a

strictly special one, on a subject in which very few take any real interest; while it is almost certain to prove offensive to specialists, from the novelty of the views it advocates, and the necessity of expressing them forcibly, in order not to be misunderstood." We must confess that when we began to read the essay we were not without prejudice against Dr. Fergusson's theory of lighting; but, after a study of its pages, our opinion has been modified. The explanations which had been given about the theory were necessarily brief, and were not accompanied by such evidence as appears in the essay. Erroneous conclusions were therefore inevitable. There is another reason which affects Dr. Fergusson's efforts to convince the public. If he had trusted solely to his vigorous pen to explain his theory, people might object to what he wrote, but they would be unable to say with confidence (as is now done) that such and such details are not Greek. It is a daring experiment to undertake even on paper to complete the Parthenon, and if the drawings had been less elaborate they probably would be more successful in supporting the theory. No one knows better than Dr. Fergusson of their shortcomings, and he plainly says that the grilles and other work which are prominent in his drawings can be improved. He is convinced of the unsurpassed excellence of Greek work, especially in comparison with the puny efforts of modern hands. Whenever he says "our investigations lead up to anything as perfect, or more so, than was ever done elsewhere in the same circumstances and with the same materials, we may be pretty sure it was very nearly the mode that was adopted by the Greeks. Nothing that we inartistic Anglo-Saxons can ever imagine will nearly realise the perfection of the glories of the Parthenon." A book which is inspired by so much reverence for Greek work deserves the most careful attention, and should not be neglected because it is supposed to represent a pet theory of the author. The subject is one which must be novel to the majority of English architects, and consequently there are few who are in a position to say whether Dr. Fergusson's conclusions are erroneous or the reverse. A book of this kind is not to be judged from a glance through the pages. Let the essay be carefully considered, and whatever may be the issue the study will be useful, for it is sure to dispel many erroneous notions about Greek temples.

PARIS NOTES.

THE Annual Exhibition of International Paintings was opened last week at the Georges Petit Gallery in the Rue de Sèze. Its object is to bring together the works of a limited number of eminent artists of various countries, and on this occasion France is represented by Messrs. A. Cabanel, Robert Fleury, and Hébert, members of the Institute; Belgium by M. Alfred Stevens; Italy by Signor de Nittis; Russia by M. Chelmonski; England by Messrs. Watts and Colin Hunter; Germany by Herr Liebl; Spain by Señor de Madrazo; Austria by M. Munkacsy; and the United States by Mr. Whistler. The exhibition is generally pronounced to be superior to its first and only predecessor in May last, and there can be little doubt that this International Exposition will become, as its promoters intended, an annual affair, while it will serve as an excellent pendant to the Salon.

The jury appointed to examine the designs submitted in the International Competition for the Médal and Diploma at the Amsterdam Exhibition have awarded the first prize for the medal to M. Daniel Dupuis, the French sculptor; the second prize to M. Ludwig Jünger, professor at the Amsterdam Industrial School; and the third prize to M. Alphée Dubois, of Paris. For the diploma, M. Georges Sturm, professor at the Amsterdam Industrial School, has carried off the first prize; the second being awarded to M. Ernest Acher, architect, of Brussels.

The Salon will be closed on Monday, Tuesday, and Wednesday in next week for the rearrangement of the paintings. The *Médaille d'Honneur* in painting will be voted on Sunday, for sculpture on the 22nd, and that for architecture on the 24th.

M. Julien Le Blant's painting, *The Execution of Charette*, has been sold to General Charette for 10,000 francs. The papers state that the young artist received several considerably better offers from other quarters, but preferred to dispose of his work to the family of the royalist hero.

It is announced that works which appear in the present Salon will be eligible for admission to the Triennial National Exhibition

to be opened in September next. This exhibition will be held in the Palais de l'Industrie, and not, as lately reported, at the Trocadéro.

On Sunday last, a free day, the visitors to the Salon numbered 40,544, while on Whit Monday they reached 42,500.

The Ministers of Public Instruction and Finance have just entered into a provisional contract with M. Nicole to let to him a large portion of the Park of St. Cloud, so famous for its picturesque beauty, together with the ruins of the château, for the almost nominal rent of 25,000 frs. per annum. A Select Committee was appointed to examine this arrangement, and it is unanimous in recommending its adoption. M. Nicole's proposal is to pull down what remains of the château, and with the materials thus obtained to erect a building similar to the Crystal Palace at Sydenham. The building is to contain art galleries, museums of curiosities, reading-rooms, gymnasiums, panoramas, and a cosmopolitan theatre, where will be played, in the words of the prospectus, "the dramatic works of all civilised nations, ancient and modern." The palace will be erected on the highest part of the site; it will occupy about eighteen acres, will be of rectangular shape, and divided into five naves. The front will be to the east—i.e., towards Paris; the length is to be 1,650 feet, and breadth 150 feet, with a vaulted roof and lofty central dome. Visitors are to be admitted three days a week at 5*d.*, three days at a franc, and on Fridays the charge is to be two francs. M. Nicole reserves to himself the right to give six grand fêtes annually. The committee estimate that the construction of the building will entail the cutting down of some 300 fine trees—a serious loss in the neighbourhood of a city which suffered so much in this respect during the war of 1870. The bargain, however, yet requires ratification by the Chambers.

Count d'Herisson, the well-known archæologist, has just returned to Paris from his latest exploring expedition in Tunis, bringing back with him a collection of relics that possess even more interest and value than those found on the occasion of his first visit. The most remarkable among them are two splendid mosaics from Carthage, the finest ever found in Africa, and said by experts to be worth at least 100,000 frs.

The Père de la Croix, the Jesuit who recently discovered the now celebrated Gallo-Roman remains at Sanxay, in the neighbourhood of Poitiers, paid a visit to the Chamber of Deputies a few days ago. M. Antonin Proust, Minister of Fine Arts in the Gambetta Ministry, whose love of art raises him above party and religious quarrels, escorted him through the Palais Bourbon, and even walked arm-in-arm with him in that part of the palace specially set apart for the Deputies, to the horror, it is said, of some of his Radical colleagues, who are reported to have looked on with surprise and indignation at this backsliding intercourse with a member of one, and that the most obnoxious, of the expelled religious bodies. The object of the reverend father's visit to Paris was to obtain an interview with the Prime Minister, and gain his support for the prosecution of the excavations and the preservation of the ruins already found. In this he is said to have been successful, as M. Ferry promised to seriously consider the matter, and has, moreover, called a special meeting of the Committee of Historic Monuments to consider and report to him upon the question.

The Society for Researches into the History of Paris and the Ile-de-France has held its annual meeting at the National Library, under the presidency of M. Jules Cousin, who gave some interesting details of the work of the society during the past year, and the progress of the Carnavalet Museum and Library, of which he is Conservator. A paper by M. Mareuse was read on the Roman arena in the Rue Monge. The council of twelve was then chosen for next year, all the retiring members being re-elected, with the exception of M. Gabriel Monod, who retired, and in whose place M. Auguste Vitu was named.

St. Giles' Cathedral, Edinburgh, is to be reopened on the 23rd inst., and by command of the Queen the Earl of Aberdeen, Lord High Commissioner, will be present on the occasion. Dr. William Chambers, at whose expense the restoration was carried out, is to receive a baronetcy.

The Bideford Town Council has agreed to pay in full the claim of Mr. Bryden, the architect first employed to prepare plans for the new market.

THE GREAT EAST RIVER BRIDGE.

THE great East River Bridge connecting the cities of New York and Brooklyn, and which is the most stupendous work of the kind yet constructed in America, will be opened on next Thursday. This bridge, which has been thirteen years in building, has cost about 15,000,000 dols. It is a suspension-bridge, supported by two towers standing up in East River 274 feet high and 1,595½ feet apart. The length of the bridge between the anchorages of the cables is 3,500 feet, and between the termini 5,989 feet. There are four cables, each having a solid section of nearly 145 square inches, and containing 1,732,086 lbs. of wire, with an estimated strength of 170,000 lbs. to the square inch, so that the four cables aggregate 6,928,346 lbs. of wire and 98,437,120 lbs. of strength. The aggregate weight of the bridge and its transitory load is estimated at 34,000 tons. It is 85 feet wide and 135 feet clear above the water in the centre of the span.

The correspondent of the *Times* in Philadelphia gives the following history of the bridge: William C. Kingsley and Henry C. Murphy, of Brooklyn, were the original projectors of this great bridge, which was regarded as a matter of importance to that city, especially in times of ice blockade, to secure a close and easy method of transit to New York. Mr. Kingsley conceived the project as early as 1865, selected the site, and hired an engineer to make a plan and estimates. Mr. Murphy was the President of the Bridge Trustees until last year, when he died, and Mr. Kingsley succeeded him. In 1867 the Bridge Company was chartered with 5,000,000 dols. nominal capital, 500,000 dols. being subscribed by prominent people, who organised the company and governed it until 1875, when the bridge was made a public work, and given in charge to the Board of Trustees. John A. Roebling was the engineer, and in 1867 made his plan and estimates, wherein the cost of the bridge proper was given at 7,000,000 dols., and the approaches 3,800,000 dols. He then thought the work could be completed in five years. Of this reported plan a board of the leading bridge engineers of the country made a critical examination and unanimously approved it. Congress passed an Act authorising the bridge in 1869, and the Secretary of War, in June of that year, gave it his approval as not impeding navigation, and the work was then ready to begin. The War Department, however, required 5 feet additional elevation for the bridge over that originally planned, making the clearance under it 135 feet, and it was also widened from 80 feet in the first plan to 85 feet. This added about 8 per cent. to the estimated cost. Other changes, in the construction of the approaches, which are of massive masonry instead of light iron trusses, as originally projected, and the foundations of the towers, which it was found could not be built on piles, as at first intended, swelled the cost to the present figure. The approaches are magnificent viaducts, their supporting archways being constructed for utilisation as storehouses, 400,000 dols. being set apart for putting fronts and floors in them. Another 500,000 dols. has been devoted to carrying the elevated railways over the bridge and providing stations.

The bridge construction was a work of enormous difficulty and constant delays, dissensions breaking out frequently, and the two cities being often at loggerheads; but the projectors kept steadily on, and ultimately surmounted every obstacle. The foundations of the towers were laid by the aid of huge caissons, the New York tower being built up from the bedrock 80 feet below the surface of the water, and the Brooklyn Tower from the clay 45½ feet below the surface. The Brooklyn caisson was got ready in May 1870, and the work completed in March 1871, a fire which necessitated flooding the caisson delaying operations for two months. The New York caisson was towed into place in October 1871, and sunk in position in May 1872. Engineer Roebling was the first victim of his great work, having crushed his foot and died of lockjaw in 1869. His son, Washington A. Roebling, has continued the work, although his personal presence has not been possible since the fire in the Brooklyn caisson, which gave him a strange disease affecting him ever since. Then the towers began slowly to rise, as the masonry was piled on the caissons. At 118 feet above high-water mark each tower is divided into three sub-towers by two avenues each 31½ feet wide. These rise 120½ feet further, above which the full towers are elevated 30 feet, with the saddle resting upon them that supports the bridge cables. In May 1875 the Brooklyn tower was finished, and in July 1876 the New York tower. The bridge floor is 118 feet above high-water mark at the towers and 135 feet in the centre of the span. The anchorages of the cables are 930 feet from the towers on each side of the river—huge constructions of masonry weighing 60,000 tons each, and covering a surface 119 feet by 132 feet. The cables are composed of 5,000 wires each (¼-inch wire). They are arranged in ropes, each containing 278 single wires, and 19 of these ropes in each cable, so that when bunched together the cable is about 16 inches in diameter. These wires were carried back and forward between the anchorages and over the tower, the work of stringing the wires beginning in June 1877, and being completed in October 1878. Once a bundle broke from the anchorage, darted across the tower, and fell into the river.

The bridge is divided into five parallel avenues, the outer two, each 19 feet wide, being for vehicles, and the central one, an

elevated road 15½ feet wide, for pedestrians. The other two avenues are for the surface cars for passengers, which will be moved across by means of an endless chain. There have been twenty persons killed in the work, and over 100 cases of caisson disease occurred. The approaches on the New York side begin at Chatham Square, and on the Brooklyn side end at Sands and Washington Streets.

MR. RUSKIN ON MR. BURNE JONES.

ON Saturday last Mr. Ruskin delivered a lecture at Oxford on Mr. Burne Jones and the Mythic School. Mr. Ruskin began by explaining the statement in his former lecture that Rossetti and Mr. Hunt were materialistic. By this term he meant to describe their stern veracity to material fact—their resolve to draw either what they see or what they suppose might have been the actual facts of the scene they desire to represent, irrespective of any conventional rules of picture-making. One great virtue of this veracity is that if the spectator has a belief in the scenes so represented, it enables him the better to realise his belief, while, if he has no belief, it makes him recognise his incredulity. It necessarily leads, also, to a completely substantial and emphatic way of painting, in which nothing is hazy or hidden or clouded round or melted away, and in which everything is examined in daylight, not dreamed in moonlight. Minuteness, though usually found with it, is not necessary to this style; such minuteness in landscape is Turnerian and Ruskinian, but not pre-Raphaelite. The really distinguishing characteristic is frank honesty of touch; and no better instance of the opposed vice could be found than Vandyck's *Miraculous Draught of Fishes* (680 in the National Gallery)—a picture which suggests the process rather of wiping the brush clean than of painting. But the former process is the more admired, for brown daubs still hang on the line in the best rooms of the National Gallery, while lovely Turners remain in the cellars, and might be buried in Pompeii for any good that will ever be got out of them there. The truth is that the Dutch painters, living all their lives, if rich, at court, if poor, in the pothouse, painted courtiers and potboys, but never Peter's face nor the truth of nature, and Vandyck (in the picture above referred to) contents himself with a wriggle of white paint to denote the sea. Exactly contrary is the method of the pre-Raphaelites, or much rather the pre-Rubensites, and for perfect example may be taken Mr. Millais's *Caller Herrin'* (exhibited last year), which in point of art should be put highest of all the works of the pre-Raphaelite school, and in which the artist has painted the herrings every bit as well as the girl, but without any fear that you would look at the herrings first. The materialistic painters are mostly concerned, then, with real persons in a solid world, and if there be a fault in Mr. Hunt's *Flight into Egypt*, it is that the souls of the Innocents are a little too chubby, and some of them perhaps a dimple too fat. In Mr. Burne Jones, on the other hand, the prevailing gift and habit of thought is personification; and where Rossetti painted Adam and Eve, Mr. Jones paints *A Day of Creation*. But the vital force of both schools alike lies in their truth. It is a most unfortunate abuse of language that has come to identify a myth with a lie. Archaeologists have been very busy of late in seeking to prove that all myths are temporary forms of human folly, but the myth of "Fortune and her wheel" is eternally true for all that, and there is more pure and practical morality in the myths of Pindar than in all the maxims of the philosophers. Mr. Ruskin thought his audience had reason to be proud of the fact that the man who, for indefatigable scholarship and inexhaustible fancy, and for the tenderness and largeness of his sympathy, stood far above all contemporary English designers, should have come from Oxford. In proceeding to the question how a myth should be represented in art, Mr. Ruskin felt himself rather beyond his sphere. It was his business to tell them how such and such a thing or person must be painted in accordance with natural and visible law; but he did not feel himself competent to deal with the appearance of *A Day of Creation* or the graining of Fortune's wheel. He was inclined, however, to think that a certain strangeness or quaintness or even violation of probability was not only excusable, but desirable, in the representation of what was neither body nor spirit nor animal nor vegetable, but only an idea. One rule, however, might be laid down for certain—namely, that no mystery or majesty of imagination can be any excuse for mere carelessness of drawing; but Mr. Burne Jones's work combined all that was purest and quietest in outline with all that was severest in light and shade. He named especially the designs for the Song of Solomon (the most important myth in the Old Testament) as being entirely masterful and showing drawing as tranquil and swift as a hawk's flight, and the outlines of the *Psyche*, the most precious things Mr. Ruskin has next to his Turners. Mr. Burne Jones had, too, a sense of colour perfect in its way, but he was essentially a chiaro-oscuroist rather than a colourist, being diametrically opposed therein to Rossetti. If all this be true, it becomes (Mr. Ruskin said) a question of some interest to ask why the painters of the mythic school—such as Carpaccio, Burne Jones, Watts—inspire peculiar dislike in most English people of a practical turn. In most cases the general

public either likes a picture pretty well, or at worst treats it with merciful contempt; but in this case, if they do not enthusiastically admire, they dislike a mythological picture as if they were personally aggrieved by it. These good people will admire, and rightly admire, a clever picture of a child with a doll; but after all, however cleverly your child may be painted, it will always be better to look at the child himself. But you cannot see Athena, the spirit of Wisdom, if you would; and perhaps you would not like it if you could. The painters of the mythic school are in the most solemn sense hero worshippers, and their aim is the brightest and noblest possible, for they at least teach us that "all great art is praise."

THE CHAPTER-HOUSE, WESTMINSTER.

THE subscriptions to the Dean Stanley Memorial Fund amount to 5,200*l.*, which, after furnishing the effigy and tomb, will provide for three of the five windows in the Chapter House that are still unfilled. These Messrs. Clayton & Bell have been instructed to proceed with at once. Two windows are already completed—one presented by the late Dean himself, the other given by the Queen in memory of him. They suffer at present from having to face the light of the plain-glass windows opposite. The designs for the six large windows are all similar, being historical and consecutive in their subjects, while the seventh window, which is smaller, continues the series with as little alteration of design as its dimensions allow. The plans for all seven were worked out with the collaboration of Dean Stanley himself, who entered into the particulars of the historical scenes to be represented with the most painstaking care. Each of the six large windows is divided perpendicularly into four sections, surmounted by a large circle, these sections again being divided horizontally into three compartments each. The four upper compartments in each window are, according to the plans, to be filled with the figures of English Kings, the lower with the figures of Abbots of Westminster, and the central with historical scenes connected with the Abbey. The large circle in each window contains the figure of some literary or other representative of the period. In Dean Stanley's own window the spaces are thus filled up—in the circle, Anselm; in the Kings' compartments, William I., William II., Henry II., and Richard I.; in the historical compartments, the Coronation of William I., the Legend of St. Wulfstan and his Crozier, the conflict of the Archbishops of Canterbury and York, and the Crusaders gathering under Richard I. In the lowest compartments are the figures of the Abbots Geoffrey, Vitalis, Giblebery, and Lawrence. In the Queen's window are Roger Bacon in the circle; the Kings John, Henry III., Edward I., and Edward II.; historical scenes—the Signing of Magna Charta, Henry III. building the Abbey, Edward I. and Eleanor with the Prince of Wales hanging up the Crown of Llewellyn, and the bringing of the Stone of Scone to Westminster Abbey; Abbots—Papillon, Berking, Wenlock, and Kirklington.

We come next to the three windows which are now to be taken in hand. In the first of these Chaucer occupies the circle, the other spaces being filled as follows: Kings (or royal personages)—Edward III., Philippa, the Black Prince, Richard II.; historical scenes—Abbots and Monks assembled in their Chapter-house, House of Commons with Speaker, the Black Prince carried into Parliament, Richard II. consulting the Hermit before meeting Wat Tyler; Abbots—Henley, Byrcheston, Cardinal Langham, Littleton. The second of the new windows will be composed as follows: In the circle, Caxton; Kings—Henry IV., Henry V., Henry VI., Edward IV.; historical scenes—Death of Henry IV., Henry V.'s Council, Henry VI. choosing his grave in Westminster Abbey, Elizabeth Woodville with the Duke of York taking refuge in Westminster Abbey; Abbots—Colchester, Kyrtton, Milling, Esteney. In the third new window there will be the following Sovereigns: Henry VII., Henry VIII., Edward VI., Mary; historical scenes—Marriage of Henry VII., Wolsey's Convocation in the Chapter-house, Dissolution of the Monastery, Funeral of Edward VI.; Abbots—Islip, Benson, Thirlby, Feckenham. One of these windows has been subscribed for exclusively by friends in the United States.

There still remain one large window and a smaller one to be provided for. The large window, if funds are forthcoming, is to be composed in the following manner: In the circle—Bede; in the royal compartments—Lucius, Sebert, Edgar, Edward the Confessor; historical scenes—Foundation of the Abbey on Thorney Island, St. Peter and the Fisherman, St. Edward and the Treasury, St. Edward's Funeral; in the abbots' compartments—High Priest of Apollo, Orthbright, Wulsin, Edwin. The small window is to contain Queen Victoria in the large circle; the royal arms, and the deanery and Dean Stanley in two smaller circles; and Elizabeth, James I., Charles I., and William III. in four compartments below. The erection of these two remaining windows will require an additional 1,200*l.*, and the committee hope that private munificence may step in to complete the great work which is, happily, now so far advanced, and thus accomplish in full the earnest desire of Dean Stanley.

NOTES AND COMMENTS.

A DECISION has been given in the Irish Court of Exchequer, after much deliberation by the judges, which may have interest for the timber trade. A builder in Londonderry ordered a cargo of bright spruce deals from a timber merchant in North America. When the deals arrived it was said that they were not of the right description, and not only were they rejected, but an action was taken by the builder against the merchant for breach of contract. The merchant, in defence, relied upon the fact that, at the time of shipment, the timber was passed by the official surveyor of the port as bright spruce deals. The builder, in reply, filed a replication alleging that, notwithstanding the official record, the deals were not of the stipulated quality, and were not merchantable. The question for the decision of the Court was whether, on the terms of the contract, the plaintiff was bound to accept the goods, they having been classified as coming within the required description by the official surveyor at the time of shipment. Judgment has at length been given, and it is in favour of the timber merchant. The report of the official surveyor has been held to be a sufficient criterion of the character of timber. With this opinion few experts will be found to agree.

THE ingenious Americans, who have been so successful in producing machines by which many kinds of labour become unnecessary, are turning their attention to architecture. What is an architect but a "help," who labours at drawings and specifications?—and to the American mind it would be an economy to dispense with him. At present an architectural machine is not to be bought, but there are efficient substitutes for it. A man who is about to erect a house finds among the announcements of patent medicines in his newspaper that a firm in New York are ready to supply him with "a complete set of plans, specifications, working drawings, &c., for houses to cost from 500 dols. to 2,500 dols., designed and drawn up by experienced architects, from 5 dols. upwards." It would be interesting to know where the "experienced architects" were discovered. Are American architects willing to sacrifice their own interest to the national passion for "dodges"? It is more likely that the wonderful prize-packet is a compilation. English architects may, however, have innocently contributed to its production. Occasionally an American gentleman calls on London architects and asks for sketches of houses, as he is about to build, and is "desirous to combine English and American plans." It is not unlikely that the visitor is a commercial agent, and that the sketches are utilised for the new system by which every man can become his own architect on the payment of five dollars.

THE clause which enjoins that the plans for buildings in Northumberland Avenue are to be approved by the Institute of Architects is evidently supposed to be a matter of form which was invented for the purpose of giving a little pleasant work in Conduit Street. The plans of the "Hôtel Métropole" did not meet with the approval of the Institute Committee of Good Taste, but the Metropolitan Board of Works did not think it necessary to put the tenant to the expense of carrying out the vague alterations suggested by the representatives of the Institute. Before the plans were submitted the works at the hotel had been commenced, and under those circumstances it was the duty of the Institute to have declined an examination of the drawings. By its own act the Institute has shown that it is willing, for the sake of recognition, to take part in a performance that is but a sham from first to last.

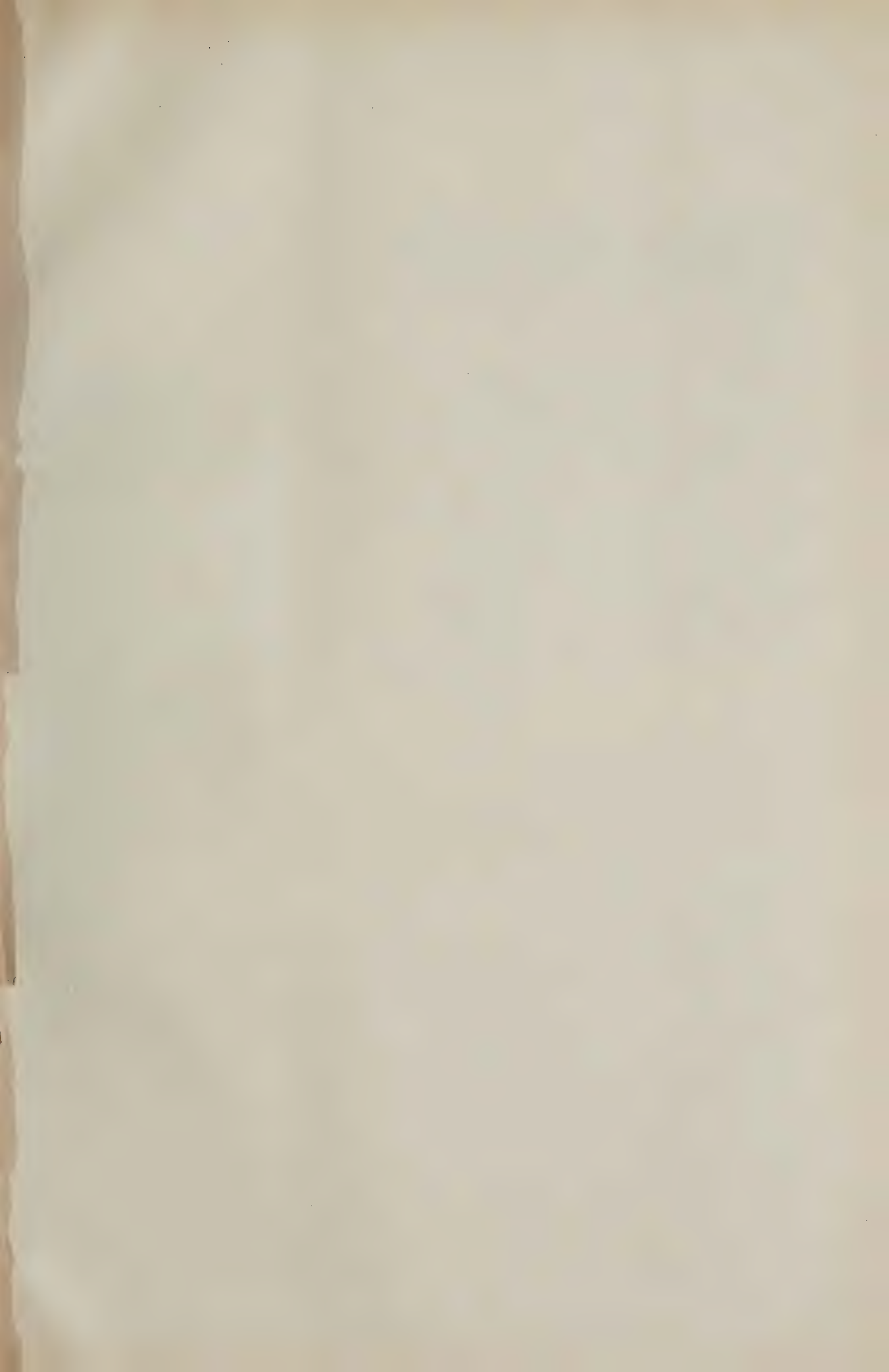
THE Roman road which traverses England is for a great part of its length known as "Watling Street." Many attempts have been made to discover the origin of the name. In towns like Dublin, where there is a Watling Street, the ordinary explanation given is that rafts of wattles were used to cross a river or stream near the street. But the explanation would be altogether inapplicable to a Roman road. Dr. HOPELL has taken some pains to investigate the subject. He says that "Watling Street" seems to have had originally a British signification, and the most reasonable explanation appears to be that which makes it a corruption of "Gwyddelig," British for "sylvan," savage. It may be said that the word "Gwyddelig" does not look much like the word "Watling," but they are not so far apart in sound. Besides, the "G" was

dropped after such words as "to" and "from," and "Watling," in old documents, is actually found written "Gwatling." It is also found written "Guethling," a very near approach to "Gwyddelig" in which word the "dd" is pronounced as "th" in "this." A confirmatory argument may be thought to be found in the fact that "Gwyddelian" signifies, in the British language, "an Irishman," from which circumstance Dr. STUKELEY thought the Watling Street had derived its name, as being "Irish Street"—"the highway that led to Ireland"—a description which would apply more correctly to the southern portion of the Watling Street. Another derivation has been suggested by Mr. A. J. GODLEY, of Balliol College, Oxford, namely, "Gwaith y Lलग"—"The Work of the Legion."

DR. ARTHUR MITCHELL lately delivered a lecture in Edinburgh in which he summarised the characteristics of Celtic ornament. There were, he said, three principal patterns in the surface decoration, viz., interlacements, angular frets, and a pattern formed of diverging spirals. The first two appear in other styles of decoration belonging to other countries. The third, which is the most beautiful, is purely Celtic, and has been used only by the Scots—Irish Celts. The three in combination, however, really form what is known as Celtic decorative art; and so combined they produce a style of decoration emphatically national. It was an art of the Christian period, and was used chiefly in the decoration of objects related to the Christian worship or faith, such as manuscripts, crosses, croziers, shrines, chalices, &c., but it was also used to decorate such things as personal ornaments, armour, horse-trappings, &c. The forms given to the objects decorated were decidedly good, and they were forms which were suitable for receiving such a decoration. The decoration was aided by the use of colour when possible, and in the case of metal work by enamelling and jewelling. The art probably came to Scotland from Ireland. The best work in the manuscripts and metals occurs in Ireland, but the best work in stone occurs in Scotland.

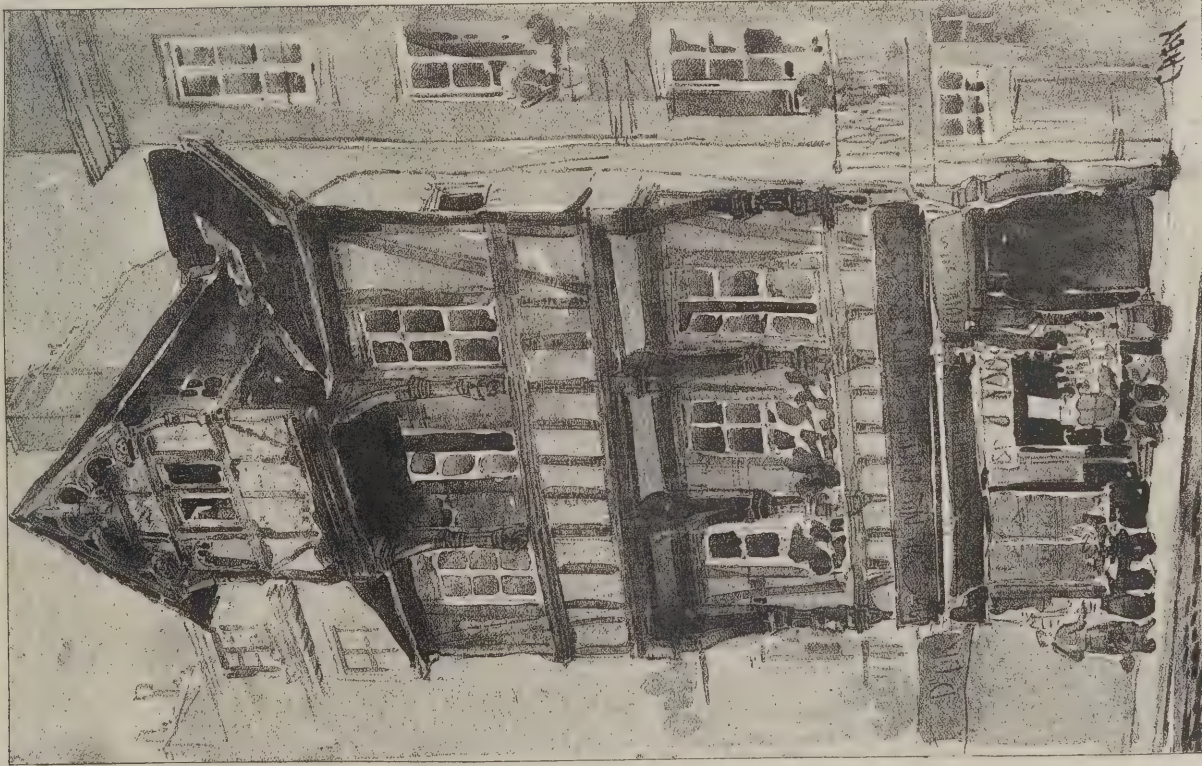
MR. HEAPHY, the engineer of the Phoenix Fire Office, whose excellent rules for arranging the apparatus required for electric lighting were lately published in *The Architect*, has demurred to some recent utterances in Parliament with respect to the danger of electric lighting. The light is supposed to be unsuited for the National Gallery and the British Museum. Mr. HEAPHY says it is true that if electrical installations are carelessly or ignorantly arranged, there is very great danger, indeed, to be apprehended; in fact, a fire is almost certain sooner or later to occur. But, on the other hand, an installation of the electric light, if specially arranged and properly supervised, can be put up in such a manner as to render any risk of fire so slight that it would be a gross injustice to make it an excuse for depriving the working-classes of that recreation and enjoyment in the evening they stand so in need of. It may, perhaps, reassure timid people to know that the Phoenix Fire Office rules for electric lighting have now been in operation for nearly a year and a half, and that not a single instance of fire has yet occurred in any installation that has been put up in compliance with them.

A WRITER in *Nature* has called attention to the errors to be seen in Academy pictures which represent natural phenomena. As regards landscape, he says there never was a year in which there was such an absence of works of the highest order, and some of them are mere misrepresentations and distortions of nature. In one of these landscapes a rainbow is introduced. A physicist is not surprised when he sees rainbows in which the order of the colours is reversed, or when a rainbow, which must always appear to form part of a circle, is painted in perspective. But this year there is a more wonderful invention. Forgetting that the order of the colours is fixed by an unalterable law, and that it is from red through orange, yellow, green, blue, indigo, to violet, the artist has introduced the violet in the middle. It is often said that the artists of the present day are too prone to copy what they see out of doors, and that in consequence their works show no signs of imagination. But in what part of the country did the artist referred to see his wonderful rainbow? He could hardly have taken it from nature, and yet his work is supposed to be most exact in its accuracy.

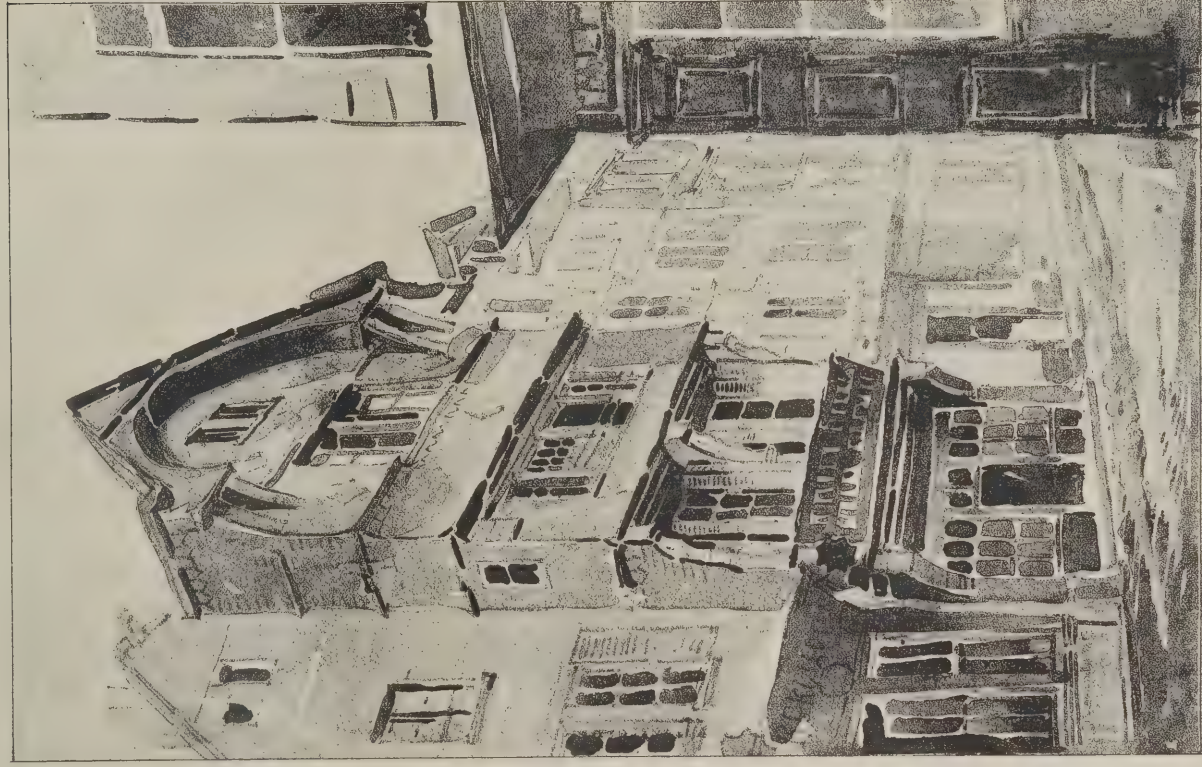




THE GARDEN, MONTACUTE.



CAEN.



ROUEN.

ARCHITECTURAL SKETCHES.
FROM WATER COLOUR DRAWINGS
By W. R. LETHABY.



SKETCH OF NEW SAL
FOR ROBE
ARTHUR

in 19th 1883.



Sprague & Co. 22, Marins Lane Cannon St. EC

PADDOCKHURST, SUSSEX.
WHITEHEAD ESQ.
ON, ARCHITECT.

ILLUSTRATIONS.

SALON, PADDOCKHURST, SUSSEX.

WE publish this week a view of the *salon* at Paddockhurst, which was promised when the *porte-cochère* and exterior view of the building were illustrated on February 17.

The mansion was originally designed by Mr. A. SALVIN, and the additions have been carried out under the direction of Mr. ARTHUR CAWSTON, Architect, of 9 Spring Gardens, S.W.

CONTINENTAL SKETCHES.

THIS illustration is an ink photo reproduction of sketches by Mr. LETHABY, whose water-colour drawings are as beautiful as his etchings.

WALL PAINTING IN THE PANTHEON, PARIS.—III.

MUSEUMS.*

BY J. O. SMITH.

(Continued from page 324.)

THE general arrangement of the Natural History Museum has been described by the superintendent as follows :—

"I may finally refer, in the terms of our modern phylogenists, to the traceable evidences of 'ancestral structures.' In the architectural details of the new Natural History Museum you will find but one character of the primitive and now extinct museum retained, viz., the central hall. In Montague House there were no galleries, but side-lighted saloons or rooms of varying dimensions and on different storeys. In its successor, the museum developed on its site at a later period, we find galleries added; that, for example, which was appropriated to the birds and shells being 300 feet in length. This architectural organisation still exists at Bloomsbury. The museum, which may be said to have budded off, has risen to a still higher grade of structure after settling down at South Kensington. In its anatomy we find, it is true, the central hall, and long side-lighted galleries; but in addition to these inherited structures we discern a series of one-storeyed galleries, manifesting a developmental advance in the better admission of light, and a consequent adaptation of the walls as well as the floor to the needs of the exhibition."

Not far from this splendid building is a popular and interesting miscellaneous collection of objects, which have been accumulating from time to time since 1855. The building in which they are housed was originally a temporary structure, known to the irreverent lover of alliteration as the "Brompton Boilers." Permanent buildings have been gradually erected, and are now in progress, but in them we miss the full development of the principle of classification, and galleries devoted to special subjects, found in the design for the Natural History Museum. In place thereof there are, as you know, three very large and lofty courts. One—the architectural court—is divided into two equal parts by a two-storeyed arcade; the other two have aisles or cloisters on all four sides, the south court having also a central arcade of two storeys. On the first floor, over these aisles or cloisters, are ranges of galleries chiefly used for the exhibition of paintings.

Adjoining the cloisters, on the ground-floor, are offices for the staff, an art library and reading-room. On the north-west side of the quadrangle, of which the large courts form the east side, are the schools and official residences, portions of the ground-floor being available for exhibition purposes, and lighted by windows looking into the quadrangle; on the south side are new buildings, intended for the library, &c. Across the centre of the quadrangle runs a corridor, off which are spacious refreshment and retiring rooms, elaborately decorated and fitted up, in striking contrast to the much inferior accommodation provided in the Natural History Museum, and already referred to. Over this corridor and refreshment department is a long gallery and lecture theatre, this last again being far superior to the one spoken of over the way. This ever-extending national collection has, in addition to the buildings already named, taken possession of some of the permanent exhibition galleries erected round the Royal Horticultural Society's gardens, and will probably also in time be increased by a handsome pile of buildings to be erected upon the vacant site at the corner of Exhibition and Cromwell Roads. If this be ever realised, it is to be hoped the system of large courts and semi-dark aisles may not be strictly followed, but that some attempt will be made to facilitate the arrangement of kindred objects in single galleries in such position that they may be seen to the best advantage. At present the buildings at South Kensington Museum teach many valuable lessons to the student of what to do and what to avoid doing. The large courts being top-lighted only at a great height, the arcades are necessarily imperfectly lighted; the least satisfac-

tory room for exhibition purposes in the Natural History Museum, although in appearance an architectural gem, is the saloon for British natural history on the ground-floor, and this is arranged with arcades and a central top-light similar to the large courts to which I am referring. Three of the arcades have side-lights, but owing to structural obstacles this form of lighting is only effective on one side. This weak point has been rendered much more apparent in the British saloon by the arrangement of the fittings and the desire to exhibit more objects than the room was designed to hold; but still it is evident from these two examples that aisles arranged as at South Kensington Museum are points to be avoided if possible.

Top and side-lighting have just been incidentally referred to, and it might be convenient at this point to consider the very important subject of lighting generally. The vexed question of top *versus* side-lighting is really solved by other than abstract considerations of the relative fitness of the two systems. So far as I know there is no museum in existence in which either system is used exclusively. Convenience or economy decides in favour of both, and under the most favourable conditions experience shows that the happy medium between the two gives the most desirable result. A visit to the National Gallery, British Museum, or any similar building with large lighted areas, will clearly show that complete success is not attained by flat top-lights. On the other hand, side-lighting has its disadvantages, even when a gallery is lighted on both sides as the Natural History Museum. When side-lighting is adopted the light should be admitted as near the ceiling as possible. A comparison of the three modes of admitting light may be made at either of the museums to which I have referred. So far as I have been able to compare them, the northern galleries at the Natural History Museum would appear to be the most successfully lighted galleries in any of the three museums. In these the light is admitted through a continuous line of slightly raking sashes just above plate level; practically they are side-lights placed high up on both sides of the galleries. Cheerfulness and ventilation are aided by a range of lights in each gable end. It is difficult to insure that every portion of a large building shall be well lighted, but it is well to bear in mind that unless objects can be seen the space they occupy will be much less valuable than it would be if they could be shown to advantage. On the other hand, it is undesirable to overlight a gallery, to expose unnecessarily the inner air to the chilling influences of skylights, or to increase the reflection from light objects to such an extent as to interfere with the comfort of the visitors or students. To give additional emphasis to this lighting question for small museums I am constrained to quote the published opinion of a scientist upon museum building generally :—

"In the construction of our local museums the scientific man has unfortunately seldom, if ever, been consulted as to the practical wants of the curator or lecturer; but the entire design has been left to the architect, who, as a rule, is perfectly in conversant with scientific requirements, and thinks it beneath his dignity to confess as much and seek the advice of those who could aid him; while, guided by the instincts of human nature, he throws all his thought into 'general effect,' especially over the exterior, which will be a standing advertisement of his architectural ability to those who are town councillors, not naturalists."

After criticising in detail two well-known provincial museums, he concludes thus :—

"In building any local museum, the first effort ought to be to produce a shell, fitted with the most convenient arrangements human ingenuity can devise for the wants of curator, teacher, and student; and when that has been accomplished, then devote any surplus funds to the external ornamentation of that shell in any manner good taste may direct, as long as the design will not interfere with the effective lighting of the several departments; at least this is the naturalist's, if not the architect's, view of the question."

The South Kensington Museum and the reading-room at the British Museum have now been lighted for some time by the electric light, with an amount of success which will probably cause it to be used in future for similar large areas. At the Natural History Museum branch gas has been introduced into the basement and central hall; but at present the galleries, studies, &c., are closed at dusk.

Fittings.

The form, position, and size of the cases and fittings to contain or protect the specimens should be well considered, and arranged in such a way as to favour and facilitate the classified arrangement of the exhibits. The nature of the specimens will determine the kind of case or fitting, and the position, size, and number of fittings should determine the extent and plan of the galleries. The fittings appropriate for museums may be seen in great variety at the British Museum, where experiments to obtain security and to preserve specimens from dust have been tried, regardless of expense. At the South Kensington Museum, where more economy has been practised, with rather gloomy results in some of the earlier stands, the recent fittings are more successful in producing a pleasing exterior. The fittings at the Natural History Museum have been designed by Mr. Waterhouse, and are placed in positions specially arranged to receive them. Some have been

* A paper read at a meeting of the Architectural Association on the 4th inst.

executed in metal, but most of them are in mahogany; the doors are ebonised and strengthened by metal plates. Some of the galleries are fitted with table-cases brought from the British Museum. The wall-cases in the northern galleries are arranged in bays about 17 feet long, while at the British Museum they are continuous; the former are found in practice to be less convenient for classifying the specimens. The side-lighted galleries have pier-cases at right angles to the windows on each side of a central gangway, about 15 feet long by 10 feet, and 12 feet high, and of various depths. The coral gallery is fitted with cases glazed on both sides, with glass shelves for the specimens. At South Kensington Museum the cases vary considerably in size, shape, and appearance, and are made portable. The British Museum is fitted chiefly with continuous wall-cases of mahogany or metal, and the floor space occupied by table-cases and stands of a uniform type.

Materials.

Materials for museums should be selected for their durability, appropriateness, and cleanliness. As it is always inconvenient to disturb a carefully-arranged gallery for cleaning purposes, to say nothing of the risk of damaging the specimens, the internal surfaces should, as far as possible, be of a non-absorbent permanent character, which would not require frequent renewal or cleaning. The sombre effect produced by London atmosphere upon the exterior and interior of the British Museum buildings would seem to suggest the desirability of avoiding plaster and stone in favour of more cheerful materials. Experiments of a totally different character have been tried at South Kensington in the other two museums under consideration. The iron construction of the courts with the mosaics in the bays at South Kensington Museum are certainly more cheerful, if not so dignified, as the solid masses of dark material at the older institution. So also the terra-cotta interior and exterior of the Natural History Museum presents a very pleasing and interesting (possibly on account of its novelty) surface to view, and one admirably adapted for external use at any rate, especially when designed with so much common sense and intimate acquaintance with the material as is displayed in the details of the whole of this work. The oak floors of the older museum have been adopted generally in the new offshoot in the Cromwell Road, and are far better than the too smooth tile pavements over which one has to slip painfully at South Kensington Museum. These pavements are as inappropriate for their purpose as the highly-polished stands upon which the stuffed monkeys and other lively creatures are placed by the score in the British Museum cases. The central hall and corridors of the Natural History Museum are floored with Messrs. Burke's mosaic pavement, and the entire area of the basement floor is covered with Seyssel asphalte. All the floors are of fireproof construction, and the roofs of iron covered with slate. The idea of using terra-cotta for this building was originated by Captain Fowke, and the result is thus enthusiastically referred to by Professor Owen, at the meeting of the British Association at York in August 1881:—

"In the construction of a building for the reception and preservation of perishable objects, the material should be of a nature that will least lend itself to the absorption and retention of moisture. This material is that artificial stone called terra-cotta. The compactness of texture which fulfils the purpose in relation to dryness is also especially favourable for a public edifice in a metropolitan locality. The microscopic receptacles of the soot particles on the polished surface of the terra-cotta slabs are reduced to a minimum; the influence of every shower in displacing those particles is maximised. I am sanguine in the expectation that the test of exposure to the London atmosphere during a period equal to that which has elapsed since the completion of Barry's richly-ornamented palace at Westminster, now so sadly blackened by soot, will speak loudly in favour of Mr. Waterhouse's adoption of the material for the construction of the National Museum of Natural History."

Warming.

Museums probably more than any other kind of buildings require the interior atmosphere to be maintained at an even, regular temperature, and quite independently of the variation which may take place outside. This is not only essential for the comfort and health of the staff, students, and visitors, but is absolutely necessary for the preservation of the most delicate and sensitive specimens. The variation of a few degrees has been known to produce the most interesting changes in the condition and appearance of certain minerals. In a building where light is all-important, and large lofty windows are numerous, where top-lighting is considered as a primary desideratum and skylights abound, it may readily be conceived that the maintenance of an equable temperature inside a building separated to a large extent from our outer variable climate by glass only is a task requiring much experience and accurate judgment to accomplish successfully. The difficulty does not lie so much in obtaining the necessary heat as in judiciously conducting or disposing of it when obtained. One is tempted frequently to aver that buildings of this class are usually overheated. The three buildings previously referred to are all warmed by the air coming in contact with hot-water and steam-pipes. In the South Kensington Museum, I

believe, the pipes are carried through the galleries and courts on the floors, and the building warmed throughout by direct radiation from them. In the other two the problem is solved by admitting fresh warmed air from the basement up into the galleries, supplemented as required by hot-water or steam-pipes to assist the warmed air to circulate. In the most recently-erected building the hot-water pipes, with a few minor exceptions, do not rise above the basement floor, but are arranged under this floor in channels running parallel with the main walls of the front galleries, and under large shafts leading to the centre of the back or northern galleries, cold fresh air is admitted to the channels, and exits are provided from them to 14-inch square flues in the walls, which conduct the warmed air to the upper floors. The hot-water pipes are arranged in the channels in three tiers of five in each tier, and amount altogether to about 28,000 feet run of 4-inch pipes, including three large coils under shafts leading to the central hall. To heat the water in these pipes there are thirteen steam-chests or heaters disposed at points shown on the plan, which are supplied with steam from three twenty-horse-power boilers, situated under the British saloon on north side of the central hall. The warmed air in travelling up the shafts to the top storey becomes reduced in temperature about one-half, but steps are being taken to reduce the loss of heat to a minimum. The cold air is filtered through canvas screens as it enters the channels, and the channels and flues are rendered in cement on the inside. The warmed air is admitted to the galleries at the floor level through galvanised iron gratings. Provision for ventilation is made by flues in the walls opening to galleries at ceiling level, leading to turrets and towers. The large smoke-shafts on the north side of the building are also used for ventilating the galleries.

In concluding these imperfect notes I would fain confess to feeling a patriotic satisfaction that the national collections of artistic, scientific, and natural history treasures should be so well cared for and so generously displayed in buildings specially designed to receive them. The buildings now in the course of erection upon the Bloomsbury site and the gradual extensions going on at South Kensington Museum indicate the necessarily progressive nature of these institutions. We may hope to see—probably at no far distant date—the full development of that which Professor Owen styles the "higher grade of structure" into a more complete architectural organism than it has yet become.

One may be permitted to hope, further, that as these vast structures grow increasingly valuable as depositories of knowledge, they may at the same time become more and more important factors for educating and humanising the community at large.

The PRESIDENT said that the subject of museums, now for the first time, he believed, brought before the Association, was one of much interest, though doubtless few among them might be called on to take part in planning or arranging such a building. The new Natural History Museum at South Kensington had been selected by Mr. Smith as a typical instance. It was the largest and the latest of the kind in the country, and might well be taken as a model of what such institutions should be in plan, arrangement, method of lighting, &c., and which, moreover, had been designed by an architect experienced in his art. The opinion of a scientific man quoted by Mr. Smith, that architects followed simply their own judgment in designing a museum, was sheer nonsense. The requirements of such buildings varied in different instances, and the architect must have the fullest possible statement of what the requirements were.

Mr. HARDCASTLE proposed a vote of thanks to Mr. Smith for his paper. He said that while Professor Ryland had indulged in strictures against architects, that gentleman, in stating the three requirements which to his mind were of paramount importance in the erection of a scientific museum, had lost sight of the public. First came the wants of the curator; second, of the teacher; and third, of the students. The general public were not mentioned at all; they were nowhere. This indifference to the requirements of the public was illustrated at the Natural History Museum by the fate of the refreshment-room, which had now given birth to an abortive lecture-room. Any defects in the arrangement of that museum were due to the piecemeal way in which the building had had to be carried out. It reflected much to the credit of those connected with it that they had tried to make it as interesting as possible to the general public. The exact opposite, however, seemed to be the case at the British Museum, and seemed not unlikely to follow at South Kensington Museum. Fancy having to go prowling about outside for refreshment! and seeing that the architect had arranged a room for the purpose, he thought it was censurable that it should have been struck out, and a very bad lecture-room made instead. At least as much consideration should be given to the requirements of the public as to any other. In addressing young men who might perhaps make acquaintance with these buildings through competition, he might mention that the ordinary town councillor would be apt to think more of the requirements of the public than those of the curator.

Mr. STANNUS, who seconded the vote of thanks, speaking of the South Kensington Buildings, and the remarks on the tentative way they had been put together, called to mind the difficulties which

had attended its erection in face of the pitiful allowances which had been doled out piecemeal for carrying on the work. He admired the indomitable force of character displayed by Sir H. Cole. He was a great man, and one who was determined to have his way; and though his conduct might at times have assumed angular forms, it was plain to see that, had he not put his foot down, and kept it down, we should not now be in possession of the magnificent collection at South Kensington. No fault would be able to be found with the building, the classification of the collections, &c., when all should be completed.

Mr. GOTCH recommended those who might have the designing of any such buildings in future not to adopt the lofty scale of the reading-room at the British Museum. A student might as well be in the open air at once, such vast atmospheric storms were generated within it. He advocated a more thorough system of local museums, as were found abroad, where no town of any pretensions was without its museum, and apart from objects of more general character, valuable collections of local interest and antiquity were found in them which would not otherwise have been preserved.

The vote of thanks was then put from the chair and passed.

Mr. SMITH, in the course of his reply, mentioned that heating-coils were placed below each of the windows of the reading-room in the British Museum, for the purpose of counteracting the draughts, and certain of these were put in operation according to the direction of the outside wind. Sometimes the wind would chop round to an opposite quarter, and then as speedily as possible other coils had to be put in operation, to meet the sudden change.

METROPOLITAN IMPROVEMENTS.

AT the meeting of the Metropolitan Board of Works the report of the Finance Committee on the work of the Board during the year ending on December 31, 1882, was presented and adopted. It first dealt with the formation of new sewers to carry off the overflow of storm water, the construction of which was rendered necessary by the floodings to which various districts of London had for some time been subject when heavy rain occurred. The two new sewers from Clapham to Vauxhall Bridge and from Kennington Church to Vauxhall Bridge, with outlets into the river at the last-mentioned point, the construction of which was begun in the year 1880, were completed last October. These two sewers, which together are about 12,200 feet in length, are intended to relieve the southern high level sewer in times of heavy rain, and to carry off the storm waters into the river at Vauxhall. The contract price was 65,500*l*. In August last a contract was entered into for the formation of a sewer from Roehampton Lane, Putney, to Clapham, 27,876 feet, or about five and a quarter miles in length, the size of which will vary from 4 feet 6 inches by 3 feet to 9 feet by 6 feet; also of branch sewers to be connected therewith from Battersea Rise, Nightingale Lane, East Hill, Wandsworth, Wimbledon Park Road, the Putney Boundary Sewer, and the river Wandle respectively. The total length of these branch sewers will be 14,280 feet, making, with the main line (of which a length of 2,064 feet will be carried by means of an aqueduct across certain low-lying lands at Wandsworth), an aggregate length of 42,156 feet, or about eight miles of new sewers. The amount for which the contract was taken was 151,995*l*. 19*s*. Another important item in the report is in respect to the Barking and Crossness outfalls into the river Thames, and the report states that the Board had resolved to enlarge the reservoirs at these outfalls, to about 50 per cent. beyond their present capacity, so as to admit of the largely-increased quantity of sewage being stored in the reservoirs until the ebb tide, and thus obviate the necessity of allowing any portion of the sewage to be discharged at flood tide, as has been necessary on some occasions to permit. The specification and drawings of the works at both reservoirs were accordingly prepared, but, pending the result of the inquiry by the Royal Commission which has been appointed to inquire into and report upon the system under which sewage is discharged into the Thames by the Board, the works have not been put in hand.

The state of the Thames was next alluded to. It had been stated that it had become polluted by the discharge of sewage into it, and accordingly a Royal Commission was appointed "to inquire into and report upon the system under which sewage is discharged into the Thames by the Metropolitan Board of Works; whether any evil effects result therefrom, and, in that case, what measures can be applied for remedying or preventing the same."

With regard to the Thames Floods Prevention Act, in the year 1881 the Board prepared and served upon the owners plans, sections, elevations, and estimates of what was necessary to raise to a height of 5 feet 6 inches above the Trinity high-water mark the level of the walls and open river frontages in Westminster, Chelsea, the parish of St. George, Hanover Square, Limehouse (part), St. George's-in-the-East, Lambeth, and the districts of St. Saviour and St. Olave, Southwark. During the past year the plans and notices have been served upon the owners in Bermondsey, parts of Rotherhithe, and part of Wandsworth; those for a further portion of the Limehouse district have also been prepared,

and will be served forthwith; and those for the remaining portions of the Limehouse and Rotherhithe districts, and for parts of Greenwich and Fulham, are in a forward state of preparation. The plans, &c., already served upon owners have reference to the total number of about 500 wharf and other riverside premises. Of these about 450 have either complied with the Board's requirements, or executed modified works in place thereof, and the works are now in progress at several of the remaining premises.

As regards the improvement at Hyde Park Corner, the Board, having carefully considered the proposal of the First Commissioner, came to the conclusion that it offered the most practicable and convenient method of providing increased accommodation for the traffic in a part of London where such increased accommodation was most urgently needed; and, recognising the force of the First Commissioner's argument, that, as the improvement would be for the benefit of the metropolis, the main portion of the expense might properly be made a metropolitan charge, the Board agreed to contribute the sum of 20,000*l*. towards the cost of the works. The Board had previously satisfied itself that the improvements in the public thoroughfares would not cost less than this amount, and that the Board's contribution would not include any part of the expense of the proposed removal of the Wellington Archway, which it was thought should properly devolve upon the Government. A clause was inserted in the Board's Money Act of last year, authorising a contribution of 20,000*l*. towards the cost of the improvement, which is to be carried out under the direction of the First Commissioner of Her Majesty's Works. The works are now being proceeded with.

With respect to Hammersmith Bridge, it was proposed to make the carriage-way 8 feet wider, and to add 1 foot 9 inches to each of the footways. Tenders for the execution of these works were invited, and in August last a tender was accepted for 74,920*l*. It will, of course, be necessary to close the bridge during the execution of these works, and it was originally thought that it would be sufficient to provide temporary accommodation for foot passengers only. It was accordingly proposed to provide two large ferry-boats to cross the river from side to side at frequent intervals. When the inhabitants of the neighbourhood ascertained what was intended, they made strong representations to the Board in favour of providing accommodation for vehicles as well as for foot passengers, and for this purpose they asked that a temporary bridge might be erected. The Board, having considered the representations made to it, was of opinion that the request of the inhabitants on each side of the river in the neighbourhood of Hammersmith Bridge was a reasonable one. The Board's legal adviser, however, was of opinion that the Act of Parliament, which empowered the Board to acquire and maintain bridges, did not give power to erect a temporary bridge, and to make approaches thereto, as would be required. The Board, therefore, resolved to apply to Parliament for power to alter and improve the old bridge, and to make the temporary provision required. As to an improved communication between the two sides of the river, there had been a conference between the Corporation of London and this Board; the engineer's report was still before the committee for consideration, and they had not come to any conclusion upon it.

As to open spaces, during the year the Board had acquired for the use of the public three more open spaces, by which about seventy-two acres had been added to the total area of open spaces previously under the control of the Board. They were Peckham Rye, Goose Green, and Nunhead Green.

The report next referred to the different public improvements which have been carried out during the past year, and the sums of money spent on the different parks under the control of the Board, and also for the improvement and consolidation of the Fire Brigade. A great number of other matters were also referred to in the report, in concluding which the Board is glad to be able to state that there is at least some prospect of the formation of the two new streets at the West-end of London, which were authorised by the Metropolitan Street Improvements Act of 1877, and which are intended to furnish direct access from Charing Cross and from Piccadilly Circus to Oxford Street and Tottenham Court Road. It has been often pointed out that the delay in the formation of the new streets has been entirely owing to the impracticable conditions imposed upon the Board by Parliament with respect to the provision of other dwellings for the people of the working-class to be displaced by the improvements. The Board has at length, after many efforts, succeeded in convincing both the Home Secretary and Parliament of the absolute necessity of modifying these conditions if the new streets are to be made. A Bill which is to come before Parliament will provide for the necessary modifications, and, as soon as the Bill is passed, no time will be lost in proceeding with the improvements.

A Hygienic Exhibition was opened in Berlin on the 10th inst. The building covers an area of about five and a half acres, and there are two thousand exhibitors.

Signor Giambastiani, an Italian engineer, has prepared designs for a bridge over the Straits of Messina. It is to be of steel, and three miles in length.

that their doors open into it. This is the most compact arrangement, and it is capable of being carried out without detriment to the general design, for even with two storeys of class-rooms, the large schoolroom can be lighted over them.

Open fire-grates have already been recommended as the most agreeable mode of warming the class-rooms; and we suggest that they should have double-opening sash windows, doors with glass in the upper panels to allow the superintendent to look in without opening the door, and that the walls, instead of being plain colour-washed, be papered and varnished, and further relieved by maps likely to be useful in elucidating the lessons. Benches, with backs and ends, occupy less space than chairs, and may be made quite as comfortable. It is possible to carry the idea of making the rooms into sitting-rooms too far, and to expend money in things which are not suitable for general use, and which only look well while they remain unsoiled.

Infants' Class-room.

The infants' class-room should be placed so that its teacher never has the slightest fear of disturbing the general school. When this class takes the place of one of the ordinary classes in the school, the teacher cannot conduct it with the necessary freedom; and when it has its own place in the large schoolroom from which all the other classes retire into small rooms for teaching, it is obliged to conform to the general exercises of the school, which have perhaps no interest for it, and it cannot be independently dismissed. There is no better way of arranging the scholars than by placing them in a gallery, tier above tier, giving them an unstrained view of the teacher and the lesson-board. The width of the gallery stages, including the seats, should not be less than 18 inches from front to back. The rise from one stage to another should not be more than the height of the seats, and there should be an allowance of 14 inches for each child, measuring along the seat after taking off a passage or gangway up one end, or at both ends if the gallery be a long one. The length of the gallery from end to end should not be greater than will allow of its being easily commanded by the eye of the teacher. The seats should have backs to support the young children in an easy sitting posture, not mere rails under which those in the row behind can push their dirty shoes, to the detriment of juvenile clothing, but a sloped board from the back of the seat, rising only so high as not to cramp the elbows.

There may be a blackboard, 2 feet 6 inches deep, fixed about four feet from the floor, along the wall in front of the gallery; also an ordinary blackboard on a movable frame, and an object-table.

Sunday schools should be "pleasant places," and the infants' room should be the pleasantest of all.

A side light is the best for the gallery, so that neither the scholars' faces nor the lesson-board are in the shade; a top light is the next best, and may be adopted as an auxiliary or corrective. There must be an abundant supply of direct light to this room to promote its general cheerfulness, as it is in many cases the introductory class for scholars, and "first impressions" are not easily eradicated.

SOCIETY OF ANTIQUARIES OF SCOTLAND.

THE usual monthly meeting of this society was held on Monday.

The first paper was a notice of a representation of St. George at Fordington, in Dorset, and of a similar representation, probably also of St. George, at Linton, in Roxburghshire, by Sir Molyneux Nepean, Bart., F.S.A. Scotland. After referring to the history of St. George and what was said of him prior to his becoming the patron saint of England, and describing the church of Fordington, which was dedicated to St. George and endowed with the church of St. George at Dorchester by Osmund, Bishop of Salisbury, in 1091, Sir Molyneux exhibited two sketches of the group of figures carried on the tympanum of the doorway. The first of these was from a drawing made about one hundred years ago, and the second from a photograph representing the sculptures as they now appear. The group represents an armed figure or knight on horseback, riding down and destroying the heathen. A nimbus surrounds the head of the rider, and a cross appears on the banderole of his lance. The figures of the conquered heathen are in conical helmets with nasals. The style and treatment of the sculpture was curiously archaic, and there could be no doubt that it represented St. George, and was intended to symbolise the triumph of Christianity over Paganism. On the tympanum of the doorway of the church at Linton, in Roxburghshire, there is a curiously similar sculpture; the knight in this instance, however, is represented as slaying a monster. A sketch of this group also was exhibited, and for comparison with some of the representations on the sculptured stones of Scotland, Sir Molyneux showed a drawing of an angel from the church of Hinton Parva, in Dorset—a very rude and early example of Saxon art. In the second paper, Professor Duns brought before the Society a number of characteristic specimens of the sculptured slabs found in the churchyards of the island of Mull, of which he exhibited rubbings along with full-sized drawings made by Mr. Thornton Shiells,

architect, F.S.A. Scot. Professor Duns also called attention to certain features of the decoration of these slabs, which probably exemplified the transition from the pure Celtic style to the degraded style of the West Highland slabs. Mr. Symington Grieve, in the third paper, gave an elaborate account of the "crystal spring cavern in Colonsay," explored and previously partially described by him. In the next paper, Rev. William Lockhart, M.A., F.S.A. Scot., gave some notices of the early history of Colinton in connection with the church of St. Cuthbert of Hala, by which name it was known when it first appears on record, somewhere about 1095. After referring to the grant of the church of St. Cuthbert to the church of the Holy Trinity at Dunfermline by Ethelred, second son of Malcolm Canmore, the author stated that it was now impossible to fix the exact date of the erection of the church at Hala, but Chalmers places its site on the spot now occupied by the mansion-house of Hailes. In the year 1226 the church was a rectory, and about this time there was a dispute between the church of St. Cuthbert's at Hailes and the church of St. Cuthbert's beneath the castle of Edinburgh regarding the tithes of the Craigs of Gorgie, in which the Abbot of Lindores and the Prior of St. Andrews were constituted umpires. Many other notices of the church occur in the chartulary of Dunfermline, and although no vestige of the structure itself now remains, it is interesting to trace the beginnings of the parish and the incidents of its pre-reformation history from these old documents. The last communication was a notice of the occurrence of a sepulchral chalice and paten of lead in a grave in Bervie churchyard by Rev. J. Gammack, Drumlithie, hon. mem. S.A. Scot. These articles were found in digging a grave near the south-east corner of the ruined old church, at a depth of 5 feet. The chalice had been standing on the paten, apparently with the mouth downwards. The practice of placing such sacerdotal insignia in the graves of ecclesiastics is well known, but in Scotland examples of the actual relics are scarcely known. The gift of this chalice and paten to the National Museum, which is due to the intelligent interest and kindness of Rev. John Brown, M.A., minister of Bervie, is an important contribution to a little-known class of national relics. Two large and interesting collections from the lake dwellings at Buston, near Kilmaurs, and Lochspots, near Kilkerran, Ayrshire, described by Dr. Munro in his recently published work on the "Lake Dwellings of Scotland"—the former presented to the National Museum by the Earl of Eglinton, and the latter deposited by Sir James Fergusson, Bart., of Kilkerran—were exhibited to the meeting. A large number of other donations were announced.

THE "LADY TORFRIDA" YACHT.

A NEW field is being opened for architects in connection with naval architecture. The saloons and living rooms in vessels are of as much importance as corresponding rooms in houses on land, and there is a corresponding necessity to have them decorated in artistic style. Hitherto the decorations have rarely deserved to be so considered. Messrs. Elder & Co., the well-known ship-builders of Govan, have done much towards the introduction of art into steamers. The saloons in the *Livadia*, which was constructed by them for the Emperor of Russia, were decorated according to designs which were prepared by Mr. William Leiper, F.R.I.B.A. An illustration of one of the rooms was published at the time in *The Architect*. Mr. William Pearce, who is head of the firm of Messrs. Elder & Co., has had a new steam yacht constructed for his own use. It was launched a few days ago, and is considered to be the most perfect vessel of its class which has been built on the Clyde. She is 200 feet 8 inches long, 25 feet 7 inches beam, and 15 feet 7 inches deep, and her tonnage is 610 4-94. Mr. Edward Howell, architect, of Glasgow, was entrusted with the commission for the decoration, and the following description of the work which has been carried out under his direction is taken from the *Glasgow Herald*:—

The deck saloon is floored with parquet in various woods, the seats are cushioned in red morocco, a table being placed at the further end. The main saloon is a luxurious and commodious apartment, lofty and well-proportioned. The fittings and carvings, designed in the style of the Italian Renaissance, are of dark mahogany, artistically grouped and separated by gilt pilasters of a highly ornate character. The wall panels are covered with silk brocatelle in shades of terra-cotta and olive. Oil paintings on gold leather grounds, representing ancient galleys, conventionally treated, are placed two on either side of saloon, in the centre compartments. A pleasing effect is obtained by enclosing the side-lights with elliptically-formed bays, filled with leaded stained glass which are illuminated at night by a lamp placed inside. Two lamps of elegant design are suspended from the ceiling, which is panelled with mouldings into octagonal forms and appropriately decorated. The furniture consists of a sideboard, book-case, two tables, piano, sofas and chairs, the latter being covered in golden olive velvet. Panels of hand-painted tapestry, in Louis XVI. style, are fitted into the backs of piano and writing-table, and form a pleasing decorative feature in the saloon. The portières, which were specially made in Paris, are of grey-blue

satin, richly embroidered after the manner of old Persian work. The Axminster carpet, made in one piece, is of Persian design on gold ground. A brass stove, chastely ornamented, completes the furnishing of this beautiful apartment. Aft from the main saloon are situated the ladies' cabin and owner's room. The fittings of the former are of walnut, the lower panels being carved in Italian scroll and foliage work. The upper panels are of hand-embroidery on gold satin, showing a continuous floral design. Surmounting this is a pale-blue satin frieze, over which the design of embroidery extends. This apartment is furnished with wardrobe, writing-table, sofas and chairs in blue velvet and gold silk damask. Two ivory panels in a hall cabinet specially attract attention from the beauty of the carvings, the subjects being "Night and Morning." Tapestry curtains of gold colour, with trellis fringes, enclose the berth couch, and the harmony of the whole is sustained by the rich crimson of the carpet. Adjoining this cabin a bath-room is provided, most complete in its arrangements. The owner's room is fitted up in a manner equally artistic, the walls being panelled with exquisite silk Genoa velvet of floral design, on ivory ground, in framing of brown oak. Olive silk plush curtains, with border of rich French applique work, drape and screen the couch bed. A large writing-table with ottoman seat occupies one side of the room, a mirror being placed above. The carpet is Axminster, in shades of golden olive, and curtains of velvet are placed on the side lights. A handsomely-fitted bathroom is connected also with this cabin. From the main saloon is a corridor, on either side of which are the guests' state-rooms; of these six are forward and two aft. These state-rooms are thoroughly ventilated, and furnished with a careful regard to comfort and convenience. The fittings are mahogany, panelled with Venetian decorated tapestry, gold colour silk curtains, fringe draperies and velvet carpets. A smoking-room is provided at the after-end of deck-house, floored with parquet, and comfortably seated.

NEW ZEALAND TIMBER SUPPLY.

THE United States Consul at Auckland, writing on the trade and industry of New Zealand, says it is estimated that the forests of New Zealand cover an area of not less than 20,000,000 acres, the forests on the Crown lands alone being estimated at 10,000,000 acres; about 5,000,000 acres are the private property of the white or European population, and the remainder is by the Maori, or native inhabitants. Among the many descriptions of timber grown, the *Kauri* pine is considered one of the most valuable; it is found only in the province of Auckland, and in that district it does not exist further south than the East Cape, and, like the cedar, it is confined to the vicinity of the sea. The *kauri* forests cover about 60,000 acres of Crown land, and about 120,000 acres of private property. The trees often grow to a height of 200 feet, and measure from 12 to 30 feet in circumference; they are discovered occasionally with a rugged surface, and on being cut, the grain is found to be mottled. The *kauri* is exported largely in what is called "junk," the logs being squared with an axe, thus wasting a quantity of good timber. The annual output of *kauri* timber is about 110,000,000 feet, and the highest estimate of the amount of timber left in the *kauri* forests is 23,000,000,000 feet. The subject of conserving the *kauri* forests is at the present time attracting considerable attention throughout the colony, not only on account of the excellent timber it produces, but on account of the gum which exudes from the tree, and which for many years has formed the most valuable article of export of the province of Auckland. Next to the *kauri*, the *Kahikatea*, a species of white pine, is the most highly prized. It grows in the low lands in the vicinity of rivers. There is an immense forest of these trees between the Thames and Piako rivers, thirty or forty miles in length, and several miles in breadth. The *kahikatea* is found in the *kauri* districts, and but little attention is paid to it, notwithstanding the fact that its value, as a timber for building purposes, is becoming very generally known. *Potara*, a hard close-grained wood, is largely used in the south of New Zealand; it is a good sound timber, reddish in colour, and very durable. It is largely used for telegraph poles, and has attracted much attention during the last few years, from the fact that it will withstand the disastrous ravages of the *Teredo navalis*, a sea parasite, common to the islands of the Western Pacific. *Puriri* is another hard durable wood; it is largely used in the construction of railway trucks. This wood is said to make excellent furniture, though it is not much used for this purpose. Another very valuable timber tree is the *Maire*, a native olive. It is hard, oily, and close-grained. *Pohutakawa* is a coast variety of a tree used for shipbuilding. This tree is one of the best known in New Zealand; large branches of it, bearing beautiful brush-like red flowers, are everywhere cut at Christmas for the purpose of decorating houses and churches. It affects rocky cliffs, its leaves are large and thick, of a greenish-blue colour on the outside, and the inside perfectly white. The trunk is gnarled and twisted in every direction. The inland variety of this tree is called the "rata," and there is a curious growth clinging to the rata, which has been the cause of much speculation among scientific men. It has not yet been decided whether it is deposited

as a seed in the forks of high trees, or whether it creeps up from the ground like the ivy. It is found as a mere thread on the trunk, and thickens and sends out side shoots, and intertwines, as the ivy intertwines the oak. In time, the large tree perishes, and the frail slender growth stands alone, with its arms outstretched, embracing the circular space where its supporter formerly stood, and the stems that have grown around and about the same supporting tree will unite and form one hollow rata tree, with bark inside and out. Among the other better-known New Zealand trees may be mentioned the *Kawaka*, *Matai*, *Tanekaha*, *Rawiri*, *Manoas*, *Kowhai*, *Miro*, *Hinau*, *Titoki*, *Horopito*, *Manuka*, *Pahautea*, and *Tawai*. The number of saw-mills in the colony is steadily increasing, and it is estimated that there are 250 at present in operation, while in 1879 there were only 204; and at that time Mr. Levy, in a report to the New Zealand Government, estimated the yearly supply from each of these mills at 1,000,000 superficial feet, or about 200,000,000 superficial feet as the total annual product. It appears from the statistical returns of the New Zealand trade, that the value of timber exported in 1881 amounted to 77,000*l.*, against 53,600*l.* in 1880.

IMPROVEMENT OF SCOTTISH BURGHS.

A BILL has been introduced by the Lord Advocate, which bears the title of "The Burgh Police and Health (Scotland) Bill." It consists of 623 clauses, and provides for the formation and constitution of burghs on the grounds that "it is expedient that the whole area occupied by an urban population, and forming one continuous urban district should be under the administration of one local authority for police and sanitary purposes. General improvements are to be carried out at a cost which is not to exceed 2*d.* in the 1*l.* of rental. One clause provides that the Commissioners may at a meeting to be held for the purpose resolve to acquire lands or premises within the burgh for the purpose of widening, enlarging, or otherwise improving any of the streets; and they may also drain, repair, or otherwise improve courts and places where there may be doubt as to the liability of owners to execute such works; and in localities where houses or other buildings are, in the opinion of the Commissioners, built too close to each other, or have become waste and ruinous, or are liable to other objections on sanitary grounds, it shall also be lawful to the Commissioners to acquire lands or premises for the purpose of reserving them as vacant spaces, or of improving the buildings, or of otherwise disposing of them so as to improve the sanitary condition of such localities."

With regard to building regulations, it is provided that in burghs where there is a Dean of Guild Court the procedure as to passing plans and obtaining authority to erect new buildings and lay out streets, &c., is very similar to that presently in force in Glasgow. In burghs where there is no Dean of Guild Court the commissioners take the place of that body. Clause 214 provides that "every building erected for the purpose of being used as a dwelling-house or any building not previously used as a dwelling-house, when the same is altered for the purpose of being so used, where all the rooms are not lighted and ventilated from an adjoining street or other open space of not less extent than the area of the building, shall have directly attached thereto, in the rear or at the side thereof, an open space exclusively belonging thereto, equal to at least three-fourths of the area to be occupied by the intended building, such space to be free from other erections." The clauses devoted to the regulations applying to buildings are numerous, and deal with many matters of detail, such as limiting the number of houses in common stairs, the height of ceilings and windows, excavations, drainage, ventilation, supplying proper lighting, and sufficient ingress and egress to public buildings, &c.



"Chimney-piece, Cragside."

SIR,—In your notice of the drawings in the Royal Academy I see you credit me with the draughtsmanship of the *Chimney-piece at Cragside*. It is, as you truly remark, one of the finest pieces of drawing in the room, but it is not mine, but wholly the work of Mr. Wm. R. Lethaby, whose name you will find on the drawing.

Yours faithfully,

R. NORMAN SHAW.

The Architectural Room at the Academy.

SIR,—If, in the old adage, there is any force, "When things get to the worst they must mend," the time, one would think, has arrived when architects should be better treated at the Royal Academy. From the large number of drawings submitted and the small number selected, the thought was natural that none but very

meritorious work had been chosen. How many of the favoured works fall short of that ideal I leave others to determine. The space allotted, too, is unfairly small, and that which has been squeezed out is not sufficiently utilised. Then, again, why has the centre screen been removed? Had that remained, more wall space would have been left for exhibits. In fine, I may say that a wretched fiasco has been made of the whole thing, comparable only to the perspective blunder made by a distinguished exhibitor, who has drawn two large figures in the foreground of his picture, and about twenty or thirty feet off represented an old couple who ought not (if truth be told) in the flesh be more than forty-two inches high.

I am, Sir, your obedient servant,
PERSPECTIVE.

SIR,—What must the general public think of the present state of architecture after an inspection of the miserable show under that head at the Royal Academy?

It is a gross libel on our profession to suppose that the designs hung are a fair selection of those submitted, or that they represent the taste of the country, and such an exhibition as the present one is calculated to bring architecture into contempt.

The space formerly allotted to architectural designs has this year been considerably encroached upon by figure subjects, while the centre screen is altogether omitted, and designs for wall decorations and stained glass (two of the latter being large, real size cartoons), together with many sketches of old work help to fill this greatly-reduced space, which for years architects have justly complained of being too contracted for the chief of the arts to be fairly represented.

I have heard it stated by a reliable authority that there was no architect on the hanging committee; yet there are two Fellows and three Associate members of the R.A. all of our profession. If it is not in the interest of the above gentlemen to see their own profession fairly represented each year at the R.A., it surely behoves the R.I.B.A. to do so before architecture becomes a by-word and is ousted altogether from Burlington House as a nuisance. It were better this than that architecture should come to be chiefly represented by cartoons for stained glass and sketches for the decoration of our buildings, however clever they may be.

Architecture surely deserves better encouragement than it at present receives at the hands of the Royal Academy.

Believe me to be, yours faithfully,
A PROVINCIAL F.R.I.B.A.

ARCHÆOLOGY.

The Ashburnham Manuscripts.—A correspondent writes to the *Times*: "It is understood that the negotiations between the trustees of the British Museum and the Government respecting the purchase of the Stowe and Appendix collections of the Ashburnham library have advanced so far that it only remains to adjust a difference of valuation. The Government recognises the desirability of adding these two important collections of manuscripts to the national library, and it is to be hoped that it will see its way to accepting the terms on which the purchase can be effected. At every sale of books, manuscripts, engravings, or works of art, we see keen competition among collectors and large prices given for rare or fine specimens; and too often the limited means placed at the disposal of our public museums are too puny to do battle with the large sums which private enterprise can bring into the field. It is a fallacy, therefore, to imagine that such finely illuminated and other rare manuscripts as form so important a part of the Ashburnham collection can be picked up any day in the market. When an opportunity like the present occurs of securing a collection of works of art and valuable historical documents, it is a wise, and in the end an economical, policy to seize it. The nation never grudges paying a handsome price on such an occasion."

CHURCH BUILDING AND RESTORATION.

Battersea.—A new church in Albert Road, adjoining Battersea Park, dedicated on Saturday last, is the fifth church designed by Mr. William White, F.S.A., at Battersea, for the Rev. Canon Erskine Clarke, vicar. It has been planned on a large scale, the extreme dimensions when finished being 180 feet in length and 105 feet in breadth externally. The part now completed consists only of a portion of the chancel and south chancel aisle, which is eventually to serve for vestries. The sanctuary is separated from the chancel by a lofty arch. Both the chancel and its aisle are terminated eastwards with an apse, and around the apse of the chancel is an ambulatory with an arcade of five arches, over which rise five lofty lancet windows. These windows, however, are only two-thirds of the height originally proposed, the design having been materially reduced on account of cost. There is a clerestory of two single lancets on each side of the chancel, each of them contained within a double-arched curtain rib. On either side of the sanctuary arch is a small arch connecting the chancel with the ambulatory, and over it is an open arcade connecting the sanctuary

with the chancel. The walls and windows generally, the arches and piers, are built of brick, with special made mouldings, stone being used for the pillars, carved caps and bases, some bands across the brickwork externally, and a few minor details. The several kinds of stone used are the red Dumfries, the yellow Ham Hill, the green Wardour, and buff Chilmark. A corbel table is carried round beneath the eaves of the roof. The ambulatory roof is vaulted in brick. In order to provide present accommodation for 400 persons, a temporary annexe has been built on to the west, and another to the north. The former is fitted with deal benches, which are proposed to serve for the permanent church, the remainder with chairs. Large accommodation is provided for the choir. The brick bases of columns at east end show the future finished level of the floor, which will rise altogether twelve steps from the nave. The depth of foundation below the floor level is from 12 to 14 feet. The plan comprises a future "chapter-room" to the north-east for parochial and mission uses, conferences, and other purposes connected with the church.

SCHOOL BUILDINGS.

Acton.—The Priory Board Schools, erected in Acton Lane by the Acton School Board, accommodate 300 boys and 300 girls; the schools and class-rooms are all on the ground floor, and are arranged around a central hall or covered playground. The exterior of the building is of stock brick, with red brick and Beer freestone dressings, in Queen Anne style; the roofs are slated. The interior of the schools and class-rooms is finished with pitch pine dado, the upper part of walls being plastered; the central hall or covered playground has glazed brick dado, about 5 feet high, of chocolate and black, with moulded black capping, the upper part of the walls being faced in white Arlesley bricks with red brick strings, arches, and moulded courses. The roofs throughout are of pitch pine, stained and varnished. The central hall is 80 feet by 40 feet, and about 40 feet high to the ridge of the lantern; it is lighted by twenty clerestory windows, and has a lantern running the whole length of the roof with side lights only, half of which are hung for ventilation. On either side of the hall are five large openings, which run right down on to the floor, are filled with pitch pine revolving shutters, executed by Messrs. Salmon, Barnes & Co., of Ulverston. These ten shutters can be raised and the schoolroom thrown into the central hall, by which means a room 80 feet square can be obtained. There are four entrances to the schools, two for boys and two for girls, so arranged that the children may enter or leave either of the schools or class-rooms without interfering with any other room. There is also a separate entrance to the front of the central hall, and from the lobby is a staircase leading to the Board room and committee room. The central hall and schools are warmed by hot water at low pressure from an "Excelsior" boiler. The class-rooms and the Board and committee rooms are warmed by Manchester grates, by which a current of warmed fresh air is admitted into the rooms. The heating has been carried out by Messrs. Leggott, of Bradford. The buildings have been erected from the designs and under the personal supervision of Mr. Edward Monson, jun., A.R.I.B.A., of Grosvenor House, the Vale, Acton. The contractor was Mr. John Cardus, of Birkbeck Road, Acton.

GENERAL.

Mr. Seymour Haden will read a paper before the Society of Arts on the 30th inst. upon the relative claims of etching and engraving to rank as fine arts.

The Duke of Northumberland has granted a site at Newburn for a Working Men's Club, which is to be built by a local gentleman at a cost of 1,000 guineas.

Mr. A. J. Style, Westminster, is preparing plans for a new infant school at Dartford.

An Open Competitive Examination for a County Surveyorship in Ireland will be held in Dublin in June.

Mr. Morris Moore has sold his painting, *Apollo and Marsyas*, which is said to be a work by Raphael, to the French Government for the Louvre.

Mr. R. Rowand Anderson, A.R.S.A., read a paper at the meeting of the Edinburgh Architectural Association, on Thursday, upon "Early Renaissance Architecture of Italy." The annual excursion of the Association has been fixed for Saturday, June 30, and will be to Haddington and neighbourhood.

A National Exhibition of Art, Science, and Industry is proposed to be held at Southport in the course of the ensuing year. The profits of the undertaking, it is suggested, should be devoted to the establishment of a permanent art gallery, museum, and technical college in the town.

The Committee of Council on Education have received notice of an international exhibition of graphic art engravings, etchings, lithographs, and drawings made with a view to their reproduction, to be held at Vienna from September 15 to November 1 next.

The Arrisfort, May 19th 1883.





PART OF WALL-PAINTING PANTHEON, PARIS.

By M. PUVIS de CHAVANNES.

SUPPLEMENT

TO THE

ARCHITECT.

CONTRACTS, COMPETITIONS, AND TENDERS.

LONDON, MAY 19, 1883.

TENDERS, ETC

*. As great disappointment is frequently expressed at the non-appearance of Contracts Open, Tenders, &c., it is particularly requested that information of this description be forwarded to the Office, 175 Strand, London, W.C., not later than 3 p.m. on Thursdays.

*. Correspondents, when writing to notify an extension of time, or an alteration of the date of sending in Competitions or Contracts, are requested in their letter of advice to write at the head of the required change—
"Contract Supplement to THE ARCHITECT."

COMPETITIONS OPEN.

ELGIN.—May 31.—Plans and Designs are wanted for Town Hall proposed to be erected. Mr. David Forsyth, Town Clerk, Elgin.

GORLESTON.—May 19.—Plans are invited for the Erection of Board School, with Boundary Walling, on the Danby Estate, to accommodate 275 Boys, 275 Girls, and 250 Infants. Mr. C. H. Wiltshire, Clerk to the School Board, 12 South Quay, Great Yarmouth.

HAVERFORDWEST.—May 31.—Plans and Designs are invited for a Public Slaughter House, &c. Mr. Henry Davies, Town Clerk, Haverfordwest.

LINLITHGOW.—May 30.—Architects are wanted to Supply Design for Laying Out and Fencing a Cemetery at Linlithgow, and Furnishing Sketch for Keeper's Lodge. Mr. John Thom, Solicitor, Linlithgow.

MAIDSTONE.—June 15.—Designs are invited for a Chapel to be Erected on a Site near the Workhouse at Coxheath to accommodate 350 persons. Mr. R. Hoar, Solicitor, 9 King Street, Maidstone.

NEWCASTLE-ON-TYNE.—July 4.—Designs are invited for a Police Station and Fire Brigade Station to be Erected on the site of Westgate Police Station. Mr. Hill Motum, Town Clerk, Town Hall, Newcastle-on-Tyne.

YEOVIL.—July 1.—Designs are invited for Swimming Baths, &c. The Borough Surveyor, Yeovil.

CONTRACTS OPEN.

ALVERSTOKE.—June 4.—For Further Works in Church Restoration and Enlargement. Rev. W. Durst, Alverstoke Rectory, Gosport.

ASHTON-ON-RIBBLE.—May 26.—For Building School Chapel. Messrs. Addie & Sons, Architects, 30 Winckley Square, Preston.

BRADFORD.—May 19.—For Building Block of Warehousing. Messrs. Milnes & France, Architects, 99 Swan Arcade, Bradford.

CARMARTHEN.—May 31.—For School, Class-rooms, and Vestries. Mr. G. Morgan, 24 King Street, Carmarthen.

CRAIGTREBAUSWS.—May 28.—For Building School-house. Mr. Bucknall, Architect, Worcester Place, Swansea.

DARENTH.—May 21.—For Building Recreation Hall at Imbecile Asylum. Messrs. A. & C. Harston, Architects, 15 Leadenhall Street, E.C.

DARLINGTON.—May 23.—For Additions and Alterations to Mansion and Stabling, and Erection of Entrance Lodge. Mr. G. G. Hoskins, Architect, Northgate, Darlington.

DARTMOUTH.—May 21.—For Erection of Residence and Offices at Higher Greenway, near Churston Station. Mr. R. Medley Fulford, A.R.I.B.A., Architect, the Close, Exeter.

DERBY.—May 24.—Alterations and Additions to Waterworks Offices, Babington Lane. Mr. Thomas Coulthurst, Borough Engineer, Public Offices, Full Street, Derby.

FOWEY.—May 19.—For Building Terrace of Six Dwelling-Houses. Mr. A. S. Clunes, Architect, Fowey.

GLASGOW.—July 1.—For (Contract No. 2) Executing, under One Contract, the Works in connection with the Erection of the Proposed New Municipal Buildings, including Mason, Bricklayer, Carpenter, Slater, Plumber, Smith, and Founder Works, and Fireproof Construction. The Plans and Specifications may be seen, on and after June 1, at the Office of Messrs. Douglas, Hunter & Whitson, 197 St. Vincent Street, Glasgow.

GLOSSOP.—May 19.—For Building Sunday School at Brookfield. Mr. J. W. Tweedale, Solicitor, Glossop.

GWENNAP.—For Building an Addition to the Boys' School at St. Day, Cornwall.

HALIFAX.—May 21.—For the Works in the Erection of a Primitive Methodist Sunday-school at St. James's Road, Halifax. Messrs. Geo. Buckley & Son, Architects, Waterhouse Street, Halifax.

HALIFAX.—May 22.—For Construction of Iron Footbridge, 410 feet long and 5 feet wide, across the Shroggs Valley. Mr. F. R. S. Escott, Borough Engineer, Town Hall, Halifax.

HOLSWORTHY.—May 23.—For the Erection of Two Residences. Mr. James Crocker, Architect, 25 Queen Street, Exeter.

LANCASTER.—May 28.—For Tower to Wrea Green Church and Restoration and Chancel to Stalmine Church. Messrs. Paley & Austin, Architects, Lancaster.

LANCUNESTON.—June 4.—For making Additions and Alterations to the present East Cornwall Bank House in Broad Street, and for Building a new Shop adjoining. Mr. Otho B. Peter, Northernhay, Lauceston.

LEICESTER.—May 22.—For Building Cottages, Schools, Workshops, &c., at Countesthorpe. Mr. J. Bacradale, Architect, St. George's Chambers, Grey Friars, Leicester.

LLANDRINDOD WELLS.—May 21.—For Additions to Cottage Hospital and Convalescent Home. Mr. S. W. Williams, County Surveyor, Rhayader.

LONDON.—May 20.—For Construction of Brick Sewer, Lonsdale Road. Mr. William Weaver, Surveyor, Town Hall, Kensington High Street.

MARYBOROUGH.—May 20.—For Additions to Lunatic Asylum Buildings. Mr. Morley, Surveyor, Commercial Buildings, Dublin.

MONAGHAN.—For Plastering the Interior of the New Cathedral. Mr. William Hague, Architect, 62 Dawson Street, Dublin.

NEWCASTLE-EMLYN.—June 2.—For Building Mansion and Stables. Messrs. Middleton & Son, Architects, Cheltenham.

NEWCASTLE-ON-TYNE.—May 31.—For Altering Entrance Doorways, Strengthening Staircases by Iron Girders, and Altering the Staircase of Crush-Room leading to Concert Hall, Town Hall Buildings. Plans, &c., at the City Engineer's Offices, Town Hall, Newcastle-on-Tyne.

NORTH HUISH.—May 24.—For Building Farm Dwelling-house, with Homestead, on the Manor of North Huis, about 2½ miles from the Kingsbridge Road station. Mr. Adams, 7 Boringdon Villas, Plympton.

NORTH ORMESBY.—May 19.—For Building Wesleyan Chapel. Mr. Robert Moore, Architect, 7 Albert Road, Middlesbrough.

NORTON.—May 28.—For the Abutments required for the Erection of a Bridge over the River Went, near Norton

Station. Plans and Specifications at the Engineer's Office, Hunt's Bank, Manchester.

NORWICH.—May 23.—For Alterations to Municipal Offices. Mr. W. Walter Lake, City Surveyor, Municipal Offices, Norwich.

PLYMOUTH.—For Reconstruction of the Plymouth Presbyterian Church. Mr. J. L. Hodge, Architect, 22 Courtenay Street, Plymouth.

PORTRUSH.—May 21.—For Rebuilding House for General Smyley. Messrs. Young & Mackenzie, Architects, Donegall Square East, Belfast.

RADNORSHIRE.—May 27.—For the Erection of a Vicarage House and stable Buildings, in the Parish of Llandegley. Mr. Frank Roberts, Architect, 37 Eastgate Row North, Chester.

RODLEY.—June 2.—For the Erection of New Schools. Mr. W. Lee, Clerk to the Leeds School Board, School Board Offices, Leeds.

SCOTSHOUSE.—May 19.—For Building Glebe House. Mr. J. H. Fullerton, Architect, Amagh.

SHAW.—May 26.—For Building Police Station. Mr. J. Mawson, Architect, Shaw, near Oldham.

SWANSEA.—May 23.—For Building Villa. Messrs Taylor & Bath, Architects, 18 De la Beche Street, Swansea.

TYNEMOUTH.—May 24.—For Finding and Laying 1,000 yards of 5-inch and 1,200 yards of 3-inch Cast-iron Water Pipes, with Sluice Valves, Water Posts, and other Fittings, Cutting of Trenches, &c., at Burradon. Mr. A. S. Dinning, 61 Pilgrim Street, Newcastle-on-Tyne.

WAKEFIELD.—May 31.—For Making and Fixing at the Ardsley Reservoir, Three 21-inch Sluice Valves, with Capstans and other Iron-work. Mr. Edward Filliter, Engineer, 16 East Parade, Leeds.

WESTON-SUPER-MARE.—May 21.—For Restoration of Brean Church. Messrs. Hans Price & Wooler, Architects, Weston-super-Mare.

WILLITON.—May 19.—For Building Wesleyan Chapel, School-Room, and Dwelling-House. Mr. R. Curwen, Architect, 103 Palace Chambers, Westminster.

WORTLEY.—May 24.—For Building Larder and Dairy at the Workhouse. Mr. W. A. Wilde, Architect, Bank Street, Sheffield.

WREXHAM.—May 23.—For Stabling for Twelve Horses, Van Sheds, &c. Mr. A. C. Baugh, Architect, Egerton Street, Wrexham.

TENDERS.

ABERDEEN.

For Warehouse in Virginia Street, Aberdeen. Messrs. ELLIS & WILSON, Architects. Quantities by the Architects.

Gauld & Mackenzie, mason	£398	0	0
Milne, carpenter	347	1	0
Murray, slater	48	17	0
Roger & Baxter, plasterer	54	2	0
Melis & Cruden, plumber and gasfitter	32	0	0
Donald, painter and glazier	19	0	0

Amount of offers	899	0	0
Delgaty Bros., hydraulic lift	81	0	0

Total	£980	0	0
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ALDENHAM.

For certain Works at Edge Grove House, Aldenham, for the Right Hon. Lord Rendlesham. Mr. T. SEARANCE ARCHER, M.R.I.B.A., Architect.

BURNELL (accepted).

ALDERSHOT.

For Works in Tichborne Street, Aldershot.	
Cranston	£109 0 0
KEMP (accepted)	93 10 0
Surveyor's Estimate	105 0 0

AYR.

For New Railway Station and Hotel, Ayr.	
BOYD & FORRESTER, Kilmarnock (accepted)	£23,000 0 0
For Cutting and Laying New 18-inch Conduit from Reservoirs at Carclue to Filters at Barrhill. Mr. J. MERCER, C.E., Ayr.	
Sharp, Johnstone	£500 0 0
Pollock, Part oke	300 0 0
Kirkland, Ayr	297 0 0
Wyllie, Ayr	291 12 0
Urquhart, Glasgow	285 0 0
I. & W. OSBORNE, Ayr (accepted)	247 4 0

BAGILT.

For Construction of Main Sewer at Bagilt, Holywell.	
Beasley, Gollityn	£1,852 5 0
HUGHES & SON, Holywell (accepted)	1,500 0 0
Jones, Bagilt (part of the work)	630 0 0

BANGOR.

For Construction of Gasholder Tank, 37 feet 6 inches by 18 feet 6 inches deep, Bangor	
Legge, Bangor	£541 11 2
Carroll, Bangor	490 0 0
Spratt & Son, Bangor	465 9 8
Harvey & McLaughlin, Belfast	465 0 0
Maguire, Bangor	327 0 0
MANSELL, Belfast (accepted)	457 17 3

BEAUFORTH.

For Building Schoolmaster's House at Patchcott, Beauforth.	
Bickley, Holsworthly (no wall)	£300 0 0
White, Halwill Station (no wall)	260 0 0
Pethick, Hatherleigh	235 0 0
Sleeman, Germanswell (no wall)	207 10 0
GREEN, Ok hampton (accepted)	214 0 0

BECKENHAM.

Construction of Southend Sewer.	
Firbank, Bedford Road	£2,289 6 6
Taylor, Pimlico	1,612 9 9
Langridge, Croydon	1,472 12 2
Martin, Willesden	1,430 16 6
Streeter	1,386 19 1
Bell, Wood Green	1,375 16 1
Young, Southampton	1,342 0 0
Saunders, Wandsworth Road	1,216 18 1
Iles, Wimbeldon	1,213 14 1
Bendle Bros., Erith	1,204 0 0
Mowlem & Co., Westminster	1,195 8 4
Marshall, Brighton	1,174 13 6
Carter, Anerley	1,170 18 5
Blake Bros., Lower Sydenham	1,127 6 0
PAINTER, Birmingham (accepted)	993 0 9
Messrs. Duffield, Clapham	969 2 3
Surveyor's Estimate	1,657 2 6

BOGNOR.

For Construction of about 100 feet of Sea Wall in Concrete, Bognor. Mr. W. L. KANETT, Surveyor.	
Jones & Son, Bognor	£495 0 0
Oliver, Brighton	466 0 0
Holman, Brighton	440 0 0
TATE, Bognor (accepted)	325 0 0

BRISTOL.

For the Erection of a new Wesleyan Chapel at Redfield, Bristol. Mr. ROBT. CURVEN, M.R.I.B.A., Architect, 103 Palace Chambers, Westminster.	
Sharp & Graham	£3,165 0 0
Eastbrook & Sons	2,820 0 0
Davis	2,773 0 0
Howell & Son	2,750 0 0
Cowlin & Son	2,675 0 0
Crocker	2,610 0 0
Humphreys	2,639 0 0
Veals	2,594 0 0
Lewis & Edbrooke	2,500 0 0
Harding & Vowles	2,494 0 0
Wilkins & Sons	2,474 0 0
CHURCH (accepted)	2,379 0 0
Walters & Son	2,350 0 0

BROMSGROVE.

For Erection of Boiler and Exhauster House, and Arching over Tar Tank, &c., at the Gasworks, Bromsgrove.	
Hilton & Son, Birmingham	£635 0 0
Dennis, Bury	610 0 0
BRAZIER, Bromsgrove (accepted)	564 0 0

BURNTWOOD.

For Additional Buildings at No. 2 Schools for the Burntwood School Board.	
LYNEX (accepted)	£238 0 0

BURY.

For new Purifiers, &c., for the Gasworks, Bury.	
Henan & Woodhouse, Manchester	£5,910 0 0
Stott & Co., Haslingden	5,337 0 0
Porter, Lincoln	5,295 0 0
I. & S. Roberts, West Bromwich	4,825 0 0
Salmon, Barnes & Co., Ulverston	4,490 0 0
NEWTON, CHAMBERS & Co., Sheffield (accepted)	4,268 0 0

CAMBRIDGE.

For Erection of Boundary Wall in Romsey Town, Cambridge. Mr. W. J. BOWYER, Surveyor.	
Kidman	£210 10 0
Mills	193 0 0
Slater	189 0 0
Zarrow	160 8 6
Thoday & Son	159 0 0
Unwin	155 16 0
PRINCE (accepted)	155 0 0

CURDRIDGE.

For the Erection of a Country Residence at Curdridge, near Botley, Hants, for Mr. W. A. Way. Mr. T. FLEMING, Architect, Waverley House, Southsea.	
Light, Portsmouth	£1,735 0 0
Sign, Bishop's Waltham	1,648 19 0
Ward, Portsmouth	1,625 0 0
Green, Meonstoke	1,444 0 0
STEVENS & SON, Southampton (accepted)	1,425 0 0
Howard, Portsmouth	1,383 0 0

DURHAM.

For Erection of a Chapel to accommodate 700 People for the Durham County Lunatic Asylum. Mr. WILLIAM CROZIER, County Engineer.	
Robson & Son, Durham	£3,506 0 0
Graden & Son, Durham	3,437 10 0
Atkinson, Stockton-on-Tees	3,415 2 1
Sanderson, Durham	3,380 0 0
Johnson, West Hartlepool	3,380 0 0
Craggs & Benson, Stockton-on-Tees	2,985 10 1

EXETER.

For Building Post Office at Exeter.	
BEVAN, Plymouth (accepted).	

FERMOY.

For Construction of the Fermoey Waterworks.	
O'Driscoll, Glynn, Co. Limerick	£13,112 3 2
Quinn, Glasgow	12,067 16 11
Simpson, Dublin	11,318 17 11
Sweeney & McLarnon, Ballymena	12,809 9 6
Cunningham, Dublin	12,814 0 0
HEALY BROS., Tralee (accepted)	11,121 3 1

GORLESTON.

For Building Cottage, High Street, Gorleston. Mr. CHAS. G. BAKER, Architect.	
Harbert, Yarmouth	£120 0 0
Newman, Gorleston	118 0 0
Fox, Yarmouth	116 0 0
Knights, Yarmouth	108 0 0
Fuller, Gorleston	92 10 0

GUISELEY.

For Erection of a Detached House at Guiseley. Mr. GEO. FOGGITT, Architect, Yeaton. Quantities by the Architect.	
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Accepted Tenders.

Mounsey & Sons, Guiseley, mason.	
Yates, Manningham, Bradford, joiner.	
Lumb, Yeaton, plumber and glazier.	
Thornton, Eccleshell, slater.	
Walsh, Guiseley, plasterer and concrete.	

HACKBRIDGE.

For Additions to "Elmwood," Hackbridge, Surrey, for Mr. A. H. Smee. Mr. RICHARD CREED, F.R.I.B.A., Architect.	
STEWART, Wallington (accepted)	£324 0 0

HAVANT.

For Alterations and Additions to Wade Court, Havant, Hants. Mr. M. N. INMAN, Architect.	
SNEWIN, Littlehampton-on-Sea (accepted)	£545 0 0

HEMSWORTH.

For Building four Houses at Hemsworth, for Mr. John Bickerton. Mr. WM. RICHARDSON, Architect. Quantities by the Architect.	
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Accepted Tenders.

Elliott & Fairbairn, South Kirby, bricklayer and mason	£260 0 0
Longbottom, Hemsworth, carpenter and joiner	116 0 0
Kennay, Hemsworth, plasterer	32 0 0
Leason, Leeds, slater	24 18 0
Lazenby, Leeds, plumber	13 0 0
Longbottom, Hemsworth, painter	9 3 6
Total	455 1 6

ILFRACOMBE.

For Rebuilding London Hotel, Ilfracombe, for Mr. S. Jones. Messrs. ROBBINS & Co., Architects.	
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Brooks (accepted).

For a Block of Artisans' Dwellings, near the Harbour, Ilfracombe. Messrs. ROBBINS & Co., Architects, 2 Victoria Mansions, S.W., and Ilfracombe. Quantities supplied.	
Parkin	£2,800 0 0
Brooks	2,700 0 0
SLEE (accepted)	2,650 0 0

ILKESTON.

For Making five Streets, Station Road, Ilkeston. Mr. G. HASLAM, Surveyor.	
Knight, Loughborough	£857 0 0
Beardsley & Pounder, Ilkeston	718 0 0
Coupe, Ripley	650 0 0
HAWLEY, Ilkeston (accepted)	625 0 0
For Villa Residence, for the Rev. A. E. Evans, Stanton Road, Ilkeston. Mr. G. HASLAM, Architect.	
Shaw, Ilkeston	£525 0 0
Haynes, Ilkeston	500 0 0
Manners, Ilkeston	450 0 0
Harper, Belper	445 0 0
BROWN, Derby (accepted)	430 0 0

LEYTON.

For Erection of Cottages at the Sewage Disposal Works.	
Reed	£1,037 0 0
Oliver	998 0 0
Holland	976 0 0
Ford & Everett	970 0 0
Arber	917 0 0
Sayer	860 0 0

LONDON.

For Alterations, &c., at No. 59 St. James's Street, S.W., for Messrs. Barton & Co. Mr. T. SEARANCE ARCHER, M.R.I.B.A., Architect.	
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BYWATERS (accepted).

For Additions and Alterations to No. 11 Finsbury Square. Messrs. WM. REDDALL & SON, Architects, 10 South Street, Finsbury, E.C. Quantities supplied.	
Pritchard	£1,814 0 0
Atkinson	1,650 0 0
Woodward	1,627 0 0
Colls & Sons	1,620 0 0
Burt	1,530 0 0
Wood	1,410 0 0

For the Erection of a Tower, Spire, Gallery, and Staircases, &c., Barry Road Chapel. Mr. CHAS. BELL, F.R.I.B.A., Architect. Quantities by Mr. Henry Lovegrove, 26 Burge Row, E.C.	
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Belham	£3,564 0 0
Green	3,555 0 0
Booth Bros.	3,525 0 0
Woodward	3,490 0 0
Staines & Co.	3,444 0 0
Eldridge & Gee	3,408 0 0
R. & J. Pickersgill	3,360 0 0
J. & C. Boyer	3,278 0 0
Goad	3,262 0 0
Allen & Sons	3,200 0 0
Holliday & Greenwood	3,095 0 0
Morter	3,050 0 0
Gregar	2,993 0 0
SMITH & SONS, Norwood (accepted)	2,987 0 0

For Altering and Converting Stone Bunks in Corn-grinding Room and Workshops at the Able-bodied Workhouse, Mary Place, Notting Dale, for the Guardians of Kensington. Messrs. A. & C. HARSTON, Architects, 15 Leadenhall Street, E.C.	
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Piersey & Co.	£694 0 0
Bolding	389 0 0
Seward	384 0 0
Scott	367 0 0
Higgatt & Brown	359 0 0
Lake & Co.	357 0 0
Fawkes	349 6 6
Thurston & Beardsell	338 16 0
Stiling	336 0 0
Bunning	306 10 0
Capey	300 0 0
Kearley	297 0 0
Haynes	287 0 0
CAMPKIN & SON (accepted)	270 10 0

LLANTRISANT.

For Building three Dwelling-houses, Llantrissant, for Mr. J. Evans, Crofta House. Mr. MOSES CULE, Architect.	
Morgan & Graham	£425 17 0
Davies	419 10 0
Seaton	386 0 0
Thomas	345 0 0

LUTON.

For Rebuilding No. 16 Cheapside, Luton, Beds, for Mr. Chas. Lenton. Mr. RICHARD CREED, F.R.I.B.A., Architect.	
SMART BROS., Luton (accepted)	£485 0 0

MARKET HARBOUROUGH.

For Alterations and Additions to House at Market Harborough, for Mr. Rowland Howard. Mr. W. TALBOT BROWN, A.R.I.B.A., Architect, Wellingborough.	
Henson, Wellingborough	£1,171 0 0

NEWPORT.

For Building Offices and Cottages at new Gas-works, Crindau, Newport, Mon. Mr. BENJAMIN LAWRENCE, Architect.	
Thomas, Newport	£2,000 0 0
Williams, Newport	1,936 10 0
Wilkins, Newport	1,705 13 11
White & Co., Evesham	1,700 0 0
Prosser, Newport	1,670 10 0
Jones & Son, Newport	1,665 19 0
Morris, Newport	1,655 13 0
Blackburn, Newport	1,665 0 0
Orphan, Mamdee	1,630 0 0
Richards, Mamdee	1,578 10 0
Miles, Newport	1,535 0 0
SHARREN, Newport (accepted)	1,519 3 4

NORTH SHIELDS.

For Bull Ring Police Station, North Shields.	
Sopwith & Kent, North Shields	£1,267 14 0
Shotton Bros., North Shields	1,159 0 0
Farrol, Wallend	1,120 0 0
Leighton, North Shields	1,067 10 0
Forrest, North Shields	1,011 0 0
Atkin & Co., South Shields	995 0 0
Simpson, North Shields	975 0 0
BOLTON, North Shields (accepted)	875 0 0

NOTTINGHAM.

For Sewerage Works in certain Streets, Nottingham.	
Knight	£306 16 0
Mead Bros.	290 0 0
Hopkin	267 13 10
COHDON, jun. (accepted)	240 19 8

OVER DARWEN.

For Erection of Day and Sunday School Buildings, Over Darwen. Mr. JAS. LEDINGHAM, Architect. Quantities by the Architect.	
Orrell & Sons, mason.	
Westwell, carpenter.	
T. & J. Dean, slater.	
Wolstenholme, plasterer and painter.	
Entwistle, plumber.	

RUSHDEN.

For Building Small Villa at Rushden. Mr. W. TALBOT BROWN, A.R.I.B.A., Architect.	
HENSON, Wellingborough (accepted)	£900 0 0

PANTYGASSE.

For Building School and Teacher's House at Pantygasse, for the Trevechin School Board. Mr. E. A. LANS-
DOWNE, Architect. Quantities by the Architect.

Bailey & Jones, Pontypool	£1,695	0	0
Morgan & Evans, Pontypool	1,425	0	0
Parfitt, Pontnewydd	1,330	0	0
Foster, Abergavenny	1,275	0	0
Chapman, Pontypool	1,136	14	0
BURGUOYNE, Pontypool (accepted)	1,080	0	0

SHANKLIN.

For the Erection of a new Wesleyan Chapel at Shanklin, Isle of Wight. Mr. ROBERT CURWEN, M.R.I.B.A., Architect, 103 Palace Chambers, Westminster, S.W.

Cooper, Shanklin	£2,403	0	0
Bartor, Ryde	2,196	0	0
Hayles, Shanklin	2,180	0	0
Newnham, Ventnor	2,005	0	0
Ingram & Sons, Ventnor	1,970	0	0

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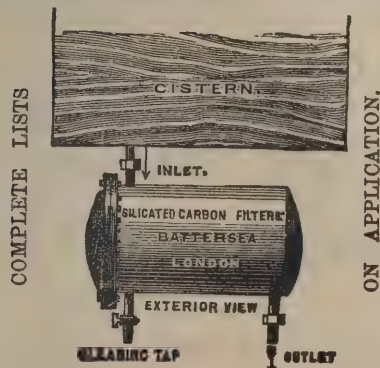
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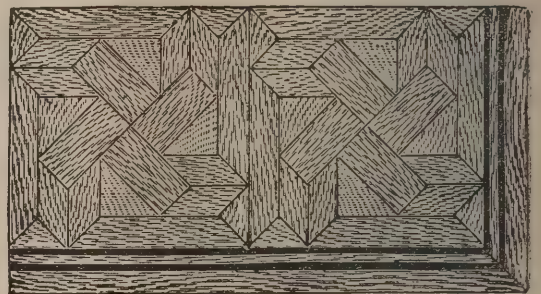
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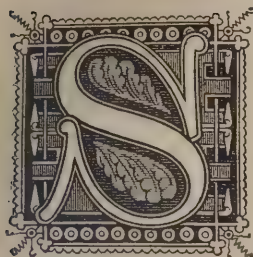
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FARMING THE HOMES OF THE POOR.



OMEWHAT in connection with our observations last week on the necessity for a general rectification of house drainage in towns, there is one peculiar question to which the attention of the public—not merely of philanthropists or scientific sanitarians—ought to be as soon as possible urgently directed. This is the practice which prevails of “house-farming,” as it is called ; a practice

which professes to be one of the most innocent expedients of convenience, but is in reality, in its effects upon the health of the labouring community, highly injurious.

Everybody knows that a family of poor people (to accept the title they themselves prefer to make use of) are obliged, in the large towns, to be content with part of a house, often only a very small part, for their dwelling. In London it is seldom more than two rooms, and, in the more central parts, most generally one. In the outskirts, where small houses are built for the purpose, the division is managed in a simple way : one *paterfamilias* more adventurous than others, or more steady, takes the house as a whole, paying rent, rates, and taxes, and perhaps repairs, occupying the two ground-floor rooms, or three, and sub-letting those on the upper floor, either together or singly. But in those interior quarters of the town where the houses of the poor are the cast-off dwellings of a better class, containing ten or twelve rooms, or more, the division is accomplished through the medium of a house-farmer or middleman, who usually has several of such properties under his control, and sometimes numbers them by the score. He is some such person, generally, as a small builder, or a shrewd shopkeeper, or a tax-collector, or a professional vestryman of the meaner sort, who “understands the neighbourhood.” In many cases he is an investor of capital so far in good faith ; and in other cases, of course, the property, or rather the business, has been inherited, so that, amongst the rest, there are a good many women engaged in this house-farming. The “business,” we need scarcely say, consists in collecting the weekly rents ; and a business it is that requires particular knowledge and particular skill. In a great many cases the profits afford a smaller living than would be supposed ; that is to say, when the middleman or “landlord” is reasonable in his estimates of rental value and “not too hard” upon his tenants. But in many other cases the profits are a good deal larger than would be supposed, when rents are run up to the utmost, and no mercy is shown to defaulters. As regards our more particular question of the cleanliness and good order of the houses, in the interest of the occupants and the public, it may be taken for granted that the larger the profits of the landlord, the less liberal is his outlay upon the luxuries of residence.

The district surveyors of the Metropolitan Board and the health officers of the local authorities well know what all this means in its practical working. Almost any quarter may be referred to as a flagrant instance, without much risk of mistake, which happens to be an appendage or dependent neighbourhood attached to some leading thoroughfare of London trade. Here the piece-workers labour and live. The tailors of the gay Regent Street quarter are a typical example, those shabby and half-dressed dressers of our fine gentlemen—and indeed fine ladies nowadays—who work very hard on Saturday, drink very hard on Sunday and Monday, and are hard to wake up on Tuesday. But there are many thousands of the same order of “poor people,” who, working hard all the week and not drinking at all, are still the neighbours of such as these ; and with all alike the same principle is paramount—that they *must* live where their work is. We need scarcely go on to show how it is that the whole class of people here involved become the prey of the house-farmer. There are no small tenements thereabout for small folk. Not only so, but, as the phrase goes, rents run high. A single room, with sufficient space and sufficient light to work by, readily lets at from five shillings a week to as much as eight or even ten according to its conditions ; so readily lets, indeed, that it is never empty, and would actually fetch more, but that the risk of getting

nothing at all waits too plainly upon the mistake of trying for too much. The writer has in his recollection at this moment a certain ground-floor “shop,” about eight or nine feet wide, with a prolongation backwards called a back-parlour instead of a den, situated in a back street, and rented at twenty shillings per week to people so poor and pinned together, and so wholly overwhelmed with the care of providing the twenty shillings every Monday morning, that the picture is indescribable, and one’s heart even ceases to ache at the sight because despair has turned the occupants into savages. In the house of which these “eligible business premises” form a part there are perhaps, at a guess, nearly twenty separate tenants, mostly holding single rooms, and all paying rents the highest in the neighbourhood. The “landlord,” a few years ago a small shopkeeper, is now a prosperous person, adding houses to houses out of his accumulating profits year by year, a man of local consequence, with sleek black cloth for his daily wear, and very probably a balance of nearly four figures at his banker’s. We say nothing against him, or against the class of shrewd men of business whom he represents ; but what is the result of their “mode of doing business” as regards the health and very life of their tenants ?

In order to answer this question it is first necessary to bear in mind how densely populated the regions are in which these middlemen flourish, and, consequently, how scarce an article the house accommodation is in which they deal. Observe also how anxious the poor tenants are to avoid that very serious disturbance of their affairs which a change of lodgings must always involve. The danger of offending the landlord is consequently one of the most important questions of their weekly existence ; and it is almost superfluous to add that the sanitary state of the house is a point upon which he is almost more touchy than on any other. So far the case is clear enough ; but we have next to remember what very hazy notions are entertained about drainage, and more especially what an utter confusion of ideas prevails as to “the smell of drains.” This “smell,” in short, is generally regarded by poor people not only as a necessary evil, but as a mystery, unfathomable except by bricklayers, and, when by some great genius of that craft occasionally gauged, never any the more on that account brought within the province of practical, permanent amelioration of mischief. Again, when the “smell” continues in spite of the bricklayer, or reappears as soon as his back is turned, how far it is really to be identified with a question of health is but a second mystery, deeper indeed than the first. That very unpleasant smells are “fit to poison” people, the poor know as an axiom ; but that this language signifies that they themselves are in actual danger of being killed by “the smell of drains” is not at all understood. The drains of the respectable house-farmer, therefore, are allowed by his tenants to stink in peace—we might almost say it would be an act of effeminacy to complain of them—and if the “backyard” generally happens to be in an equally free-and-easy condition, and the water-cistern no worse than the rest, why, so it must be—poor people have neither time nor temper to waste upon trifles, and, besides, what is everybody’s business is nobody’s.

Now and then the parish doctor raises a little commotion ; or the inspector of nuisances “has his attention directed to the state of the premises,” perhaps by an anonymous letter from some of the inmates—more likely from someone who has just left the house as a defaulter, for the actual inmates are afraid even to write an anonymous letter lest a bird of the air should carry the tale. But suppose the landlord takes the precaution of getting into the vestry, so as to be the doctor’s master as well as the inspector’s ? Of this we will say no more.

In winding up a description which we feel to be quite inadequate to the occasion, what we have to submit as a public question is this : Why should not these house-farmers, especially those of them who carry on the business on a grand scale, be by some means induced to regard it as part of their speculation to invest a little money in making the houses honestly wholesome ? Last week we tried to explain the fact that the rectification of the drains of an ordinary house is not at all a matter of serious cost or difficulty. In cases where the appliances are more than usually simple—as in the class of houses now before us they manifestly are—the cost and difficulty are still less serious. The more shame, it may be said, to those who take the profits of such houses and leave them in such a condition ; but we do not put it so. Could not the local authorities take a little

pains in the way of merely informing their house-farmers how easily they may sweeten what is so foul? A little pressure added to persuasion ought to do a great deal more. There is a Society of Health Surveyors somewhere, composed of the very officials in local charge of this matter. May we respectfully ask them to consider what can be done?

PICTURES AT THE ROYAL ACADEMY.

THE Academy exhibition this season is precisely of the quality which most perplexes that much-abused and much-tried profession, the art critic; not because it is actively, or even passively, a bad exhibition—in that case wholesome abuse were just and pleasant to administer; not because it is supremely good—such unusual call for enthusiasm would be welcomed; but precisely because this season's "picture show" is neither bad nor good: because, taken as a whole, it presents a rather high average of technical skill with a low level of artistic aim—the most dangerous condition of things for what is loosely termed "the cause of English art" that well can be. It must, however, be borne in mind that the Academy exhibition is no longer the sole representative of the work of the year, and that our painters now distribute the products of the studio over many of the numberless galleries that open throughout London. Still it may be taken for granted that the Royal Academy continues to receive the greater part of the best work that is done, and that certainly as to the condition of art training, and the tendency of art developments, phases, or cliques, it is fair enough to judge by what the walls of Burlington House present.

First, as to the matter of technic and the resources of painting, there can be no doubt that the gain is very great over the last ten years, and the current exhibition testifies strongly to the fact. The amount of careful drawing and satisfactory brush-work, of clever design and fair colour, is undeniable. Where you found such qualities in one or two places ten or fifteen years since, you find them now in twenty cases. The average is raised so generally that people fail to notice it, except when the happy thought strikes them to compare the work of artists now in their decline, who were the giants of past seasons, with the products of the young painters who are working their way to the front. The next point is to ascertain whether this raised level of technical power is balanced by equal elevation in the finer and deeper attributes of art—in aspiration of motive, in style, and so on. Indirectly we may get at some answer to this question. For example, for the aims identified with this paper we searched the Academy exhibition for designs of a nobly decorative character; then for such work as goes by the name of high art—such as historic subjects of a dignified kind, ideal scenes or types; or again, the treatment of ordinary incidents in so poetical or elevated a manner as to carry them into the higher ranges of art creation. What we have found is of decorative art very little at all: a few fair designs in black and white—not remarkable; a frieze by the President to illustrate the art of *The Dance*, which, with all consideration be it spoken, for the artist who has at the South Kensington Museum achieved a memorable wall-painting, is outside the pale of criticism; and a design by Mr. LINTON, one of his series illustrating the life of a soldier in the sixteenth century, *The Surrender*—and one not the best, though noble in colour and seriously thought out, inasmuch as the figures are too inanimate, and the composition lacks rhythmic coherence. This is not much to have found of decorative design. There is nothing this year by Mr. ALBERT MOORE. The few examples of treatment of the nude figure are merely imitative studies of the living model, and have nothing in common with those qualities of design by which the nude studies of INGRES were lifted into examples of monumental art. It is not sufficient to give a fancy title, as Mrs. MERITT, for instance, has done to her *Camilla*, to make of such a study something higher than a well-painted picture of a woman without her clothes. The hangers have indeed been shy of *Camilla*, and have placed her high at a corner, which is worse treatment than she merited.

On the lines of historic incident some of the best work of the year has been achieved; indeed, this kind of subject-matter gains in favour with our clever young artists. It gives them opportunity for the painting of costume and other matters delectable to a colourist, while they avoid the stigma of being mere costume painters by throwing power into the portrayal of

character and action. Mr. ORCHARDSON'S *Voltaire* venting his wrath after the famous whipping by DE ROHAN'S people, in vain gesticulation of appeal to lackadaisically sardonic Duc DE SULLI and a tableful of indifferent gentlemen, is one of the pictures of the year, and the cleverest and completest thing he has produced yet. ANDREW GOW'S *Trophies of Victory*, an incident of the war in the Netherlands, 1600, *A Whip for Van Tromp*, by SEYMOUR LUCAS, *At the Sign of the Blue Boar*, by ERNEST CROFTS, are all good examples of what may be called the anecdotic phase of historical painting, which, for the reasons we have hinted at, offer a tempting compromise to men who wish to put some intellect into their work. The admirable picture by Mr. WATERHOUSE, *Favourites of the Emperor Honorius*—the emperor is young, and his favourites are doves, on whose pretty caprices wait for audience a row of bowing monks with offerings of manuscripts and flowers—does for times more remote a like office of illustration, and his work has an originality of treatment in scheme and colour that shows his steady advance. Mr. TOPHAM has essayed, in a very ambitious canvas, the tragic note in a *Roman Triumph*—the whisper of the slave, reminding of mortality and death, to the emperor who is borne on high with his son in a golden chariot amid worshipping crowds. Considerable scale, a certain state and largeness of design, and the dignified import of the subject, demand for this picture a respectful consideration, which its technical merits hardly justify. The work does, indeed, just miss the mark, the painter falling, as it seems to us, into somewhat of a muddle of decorative and narrative manners, and not being quite sure of his own power. Nevertheless, this is the best composed and drawn picture Mr. TOPHAM has produced, and he sets a worthy example of the right kind of ambition. For the same reason one must needs applaud the effort of a more distinguished artist, Mr. DICKSEE, in his large group from the Parable of the Foolish Virgins, *Too Late*. Again the view is high, and the painter's technic is clever. The golden vesture of the maidens catches warm light from the unseen palace banquet chamber as they crouch on the ground in despair, or pass out into the dark night. Here once more we are met by that curious uncertainty of style which is the bar to complete success in so much English art, as distinct from French or Belgian or modern German schools. There is something of classic in the interlacing figures of the women, who pass onward into the darkness; we are a little reminded of the German painter, FEUERBACH, but the figure on the ground is altogether modern in feeling. Ideal form and poetic expression are beyond mere division into names and schools; at the same time, there is a certain consistency and cohesion of mode necessary to style. Unimportant in scale, but of high quality every way, is the small picture called *Psyche*, by Mr. POYNTER, a bust-length study of a Greek girl holding a spray of honeysuckle beneath a butterfly, which gives name and suggestive thought to the picture; behind her a vista of classic architecture. We find in this work precisely that virtue of style the absence of which was just now deplored; the lines are musical, the inner motive of the picture pervades the treatment, the type of the PSYCHE, delicately modelled in face and form, is one with her surroundings; no incongruities break the charm of the whole. A comparatively recent comer into Academy exhibitions, Mr. H. SCHMALZ, shows this year a procession to *The Temple of Eros*, which deserves warm recognition for deliberate grace and distinctive character, bestowed with artist-like workmanship upon a poetic theme. All modern classicism in art has a touch of the life and manners of to-day, except the realistic revivals of Mr. TADEMA, of which the interior with one figure, *An Oleander*, is a perfect example; but in spite of the modern touch, such pictures as those of Mr. POYNTER or Mr. SCHMALZ have more in them of the "upper air" of classic story than the most astounding piece of actuality that Mr. TADEMA ever painted.

The general term *genre* covers the branch of art in which the strongest work of the year, as seen within the Academy walls, is done. The *genre* of history, on which we have slightly entered, or of modern life in its various aspects, furnishes the limits within which most of the ready invention and mastery of means are expended. And it is not difficult to find typical examples or groups of painters who lead the way. In elegant and somewhat sentimental narrative work Mr. MARCUS STONE may still be accounted foremost, his careful and smooth technic aiding a certain refinement of manner. In the new phase of vivacious and realistic characterisation of everyday life, brilliantly vivid in impression, sparkling in execution and

the charm of motley colour, comes the group of which VAN HAANEN has been the apostle, to which now, in the wake of Mr. WOODS, is added Mr. LOGSDAIL. *The Piazza of St. Mark*, by this last artist, is a remarkable picture for thoroughly artistic representation of an actual scene—a Gavarni-like subject, invested with the poetry of light and colour and of swift, suggestive touch. The Venetian scene, *Preparations for the First Communion* among the fisher-folk of the lagoons, is Mr. WOODS' work, imbued this year with some added charm of grace and quietude. In rustic *genre* the man who shows most individuality is Mr. JOHN REID, whose picture of huntsmen scampering over a turnip-field was bought under the CHANTRY bequest a year or two since. *A Spill—not much harm done*, is another incident in another turnip-field, but the sameness is only accidental; an artist of such vigour is not likely to want topic. Luminous and strong in painting, hearty and wholesome in sentiment, not without touch of pathos, naturalistic but not vulgar—such is the art of Mr. REID and of those who think with him. The name of Mr. GREGORY, the new Associate, would naturally fall into notice of the school of *genre*, but he has not yet shown at Burlington House his characteristic work on such lines, although the little picture of *Piccadilly on Drawing-room Day* indicates something of his power of conveying the strongest impression of a scene as a whole by the combination of many accurately-perceived details of fact.

Landscape has received again full justice from the hangers of the exhibition, so far as what is present is concerned, but the aspect of the walls suggests that the "Scotch school" had command of the line. The influence of the "Impressionists" is certainly to be traced, and not disadvantageously in the direction of especial qualities of atmospheric effect, radiant illumination, poetic generalisation that suggests more than it indicates, and in harmonious *ensemble* of effect. We have marked one or two new names in this connection (to use a convenient Yankeeism), ALFRED EAST, H. C. FOX, STANHOPE FORBES, W. G. DAFFARN, DAVID MURRAY, and E. STOTT. The French school of landscape has not been without influence on some of the best painters we have of land and sea—Mr. ALFRED PARSONS, for example, all whose woodland work is very good and delightful this year; and Mr. HENRY MOORE, whose scene on the Hampshire coast, *Between the Showers*, has a rare glow of absolutely harmonious colour, with a closer and more tender impasto than is the wont of the painter. The direction of the most vital land and sea painting among us is not towards the splendid literalism of Mr. BRETT, nor the imitative and tender detail of Mr. ALFRED HUNT or Mr. OAKES, or the kind of painstaking interpretation of Mr. LEADER or Mr. VICAT COLE; it lies rather in a large and vivid impressiveness, by which the painter conveys not a record of minute facts, but the gathered effect of many sensations felt through the medium of the artistic perception, that "soul of a scene," as it has been called, which the most categorical setting forth of detailed truths may fail to reproduce. In fact, our younger landscape school and the rising painters of *genre* seem to proceed in opposite directions and on opposite principles—a divergence which has root in a philosophy of the interpretative mission of art, of which the practical exponents are perhaps the least conscious. No man is more the result and the reflector of the mental phases of his time than the artist.

Finally, in portraiture, the tide continues to set towards that broad and emphatic study of unidealised but intellectually apprehended character, with corresponding audacity of style and handling, which was first initiated by Mr. MILLAIS.

Such are some of the thoughts that this year's exhibition at the Academy has brought forward, which with similar reflections our readers may work out into so many of the twelve hundred and fifteen pictures which the council has admitted, as they may be disposed.

ROYAL ACADEMY.—SCULPTURE.

THE disposition of sculpture within Burlington House is now so satisfactory for effect that at first sight expectation is agreeably quickened, and hope rises to the audacious height of surmising a revival for sculpture in England. This year undoubtedly that type of plastic art which is associated with the monumental manufactures in New Road, or the pious memorials of the parish church, is happily absent; the array of busts is kept within limits, and a glance round the rank and

file of portraiture in the round reveals more character in the subjects, or, in compensation for lacking type, more art in the treatment. Moreover, those trivial objects in the way of statuettes and medallions, which used to look like wares set out in a china shop, are reduced in number, and take the form chiefly of sketch-models for statues or artistic relief. So far so good, therefore, and we accept a negative improvement; the next point is to ascertain what positive advance may be traced in the work present.

To begin with, we have, at any rate, one heroic and ideal statue, the result of genuine study and deliberation, the *Perseus* of Mr. GEORGE SIMONDS. This has been admirably placed out in the lecture-room, near the door of Gallery X., the arched marble casing of which gives a good frame line. Mr. SIMONDS, after true artist fashion, has given considerable thought and time—some five years—to this figure, which is both nobly and newly conceived. The attitude struck is that of PERSEUS at the marriage feast, when he confounds the plot of PHINEUS, who would rob him of his bride. He stands erect, and drawing the veil from the gorgon's head, turns the treacherous crew into stone. The firm torso and helmeted head proudly set rather upward on the strong throat; the long muscular arms and limbs, formed for endurance and swiftness, are modelled with a certain severity and large emphasis that belongs to the Græco-Roman rather than to the Phideian art. Fine expression of disdain for his foes, with some touch of dread remembrance, is thrown into the level brows and rich curves of the mouth, the slightly-averted turn of the head from the MEDUSA, and the set and spring of the figure. The head is small for the length of the body, but the winged helmet adds balance, and the mask and drapery held forward and aslant the torso, give make-weight to the backward set of the right leg. Altogether Mr. SIMONDS has produced a noble and thoughtful work, which should keep his name in enduring remembrance.

To turn from this ideal statue to the figures which, by importance of scale, next demand notice, requires a kind of mental somersault. Two niches of the central hall are occupied respectively by the colossal *Earl Beaconsfield*, in dark bronzed plaster, for the statue at St. George's Hall, Liverpool, by Mr. BIRCH, A.R.A., and the model for the *Sir Francis Drake*, by Mr. BOEHM, R.A., presented to Tavistock by the Duke of BEDFORD, and also, in replica, to be placed on the Hoe at Plymouth. Mr. BIRCH has been successful with the head of Earl BEACONSFIELD, but the figure in entirety does not strike us as satisfactory. The ornate mantle hangs limply about rather than drapes the form, and the left leg protruding from the folds seems hardly to belong to its body. There is, in short, a want of energy in the limbs, and a lack of cohesion and centre about the whole figure, although, to a certain extent, Mr. BIRCH has shown a power of dealing with the large scale. Mr. BOEHM's *Drake* is conceived picturesquely and forced up by much circumstance. The Elizabethan costume is made the most of; the great navigator touches with his right hand a terrestrial globe, which works into the general composition; the sturdy form has character, and fills out the doublet and trunk hose and stands firm on mother earth. And with this praise we have satisfied our conscience towards the sculptor's clever and defiant figure. Mr. BOEHM exhibits several busts of eminent persons, notably that of *Dr. Tait, late Archbishop of Canterbury*, which seems to us a coarse rendering of the Primate's countenance; also a strong version of the head of *Mr. Millais, R.A.*, in which the eager acuteness of the perceptive faculties is distinctly pronounced. This bust is Mr. BOEHM's diploma presentation work. Most interesting among the busts by other sculptors are the *Right Hon. W. E. Gladstone, M.P.*, and the *Sir William Erle*, by Mr. WOOLNER, both of which exhibit the artist's "fads," in the hideous denuding and blocking of the *Gladstone*, and the surface tooling in ribbon lines of the face of *Sir W. Erle*, to give tenderness and vitality; then we have the large bust of *Dr. Parker*, of City Temple fame, by Mr. BIRCH, A.R.A., a true oratorical type, with mobile mouth and swelling glottis; further, a refined and careful version of the beautiful calm face of *Dr. Benson, Archbishop of Canterbury*, by Mr. H. R. PINKER; a striking terra-cotta of *William Linnell, Esq.*, by Mr. ADAMS ACTON; a deliberate study of the acute face of *Mr. Eric Erichsen, F.R.S.*, by HAMO THORNYCROFT, A.R.A., noteworthy for the delicate treatment of the pupil of the large eyes, and the tender modelling about the brow. Mr. VERHEYDEN's bust of *Cardinal Newman*, well placed in the central hall, must be noted as an artistic per-

formance. A bust of *Sir H. Ibbetson*, by Mr. BELT, will be found under the number 1,617. About the most original work in bust-portraits is that in terra-cotta by Mr. SAMUEL FRY, who makes steady advance within his own peculiar lines. The charmingly upturned head of *Mrs. G. F. Bodley* is admirable for expression, and very delicately given by line rather than much wrought surface; also good is the portrait of *J. E. Hodgson, R.A.* Mr. FRY exhibits a large clay statue, entitled *Vengeance*, a woman draped in a gown falling away from her bared shoulders, who arrests herself in a creeping action, by throwing her weight forward on the right hand set flat on the ground from a straightened arm, while the left is turned behind her back concealing a dagger; her face and throat are thrust forward with an intense expression of hatred, horror, and watchfulness. The whole figure for dramatic power and concentration is remarkable; and though somewhat ragged and coarse in execution here and there, and unpleasantly square and huddled together when viewed from some points, yet the treatment as a whole is fine.

A statue of *Henry Irving as Hamlet* is sure of applause, especially as modelled life-size, seated in a chair in realistic fashion, with pictorially-treated costume, by Mr. ONSLOW FORD. The figure is, moreover, a good likeness of Mr. IRVING, both as regards face and limb, and the character of the Danish prince is no more absorbed in the individuality of the actor than was inevitable. A lady who makes a first appearance as a sculptress, ALICE M. SCOTT, must be congratulated upon her fancy figure of a cupid treading, in his path of roses, on *The First Thorn*. The nude form, long and graceful in proportions, is modelled with spirit, and the attitude of the boy, holding his bow straight out with the left arm to balance himself, as he looks frowningly askance over his right shoulder at the foot lifted in pain, is poetically conceived, without a touch of the common sentiment incident to the average treatment of such themes. The little statue is in dull silvered plaster, and the modelling is in character for metal work. Another first appearance is that of R. BARRETT BROWNING, in a clever little head in golden bronze of a coarse-featured young Italian model, *Adelia Abbruzzi*. The work, as art work, is better than any painting we have seen from this artist. The bronze head of an Arab, *A Study*, by ALFRED GILBERT, deserves mention also.

Several fancy statues, up to a certain mark of excellence for gracious design and average execution, have been assigned good positions. Of these Mr. LAWSON'S *Girl and Tortoise* is of the best, while Mr. MILO GRIFFITH'S *Summer Flowers* has more claim to freshness and energy. The Council have accepted several foreign works, and among them a group of the *Princes in the Tower*, a pleasing piece of naturalism by Signor FABRUCCI, and an equally unpleasing, even repellent, but clever bust of a "native" Christy Minstrel in all the audacious realism of coloured marbles and black face, the production of Signor CALVI. It needed the genius of a CORDIER to make this kind of thing go down.

Finally, we greet again with admiration the manly group, *Shielding the Helpless*, by the late Mr. E. B. STEPHENS, now shown in the marble, and assigned a niche in the central hall.

PARIS NOTES.

THE elections for the Salon Médailles d'Honneur in the sections of painting and engraving, held last Sunday at the Palais de l'Industrie, resulted in a complete fiasco, owing to the inability of the exhibitors to agree upon the most worthy recipients of these coveted honours. In the painting section the number of voters was 555. By the new regulations, a competitor to be successful must secure at least a third plus one of the votes cast; the requisite majority was therefore 186. No one succeeded in obtaining this number, and no Médaille d'Honneur can be awarded this year. M. Jules Lefebvre received 180 votes; M. Henner, 69; M. Hano-teau, 47; M. Bouguereau, 34; M. Feyen-Perrin, 28; M. Bastien Lepage, 18; M. Cazin, 14; M. Renouf, 10; M. Gervex, 9; and M. Carolus Duran, 8. In the engraving section the result was unfortunately the same, the regulation in this case requiring that an absolute majority of the votes should be secured by one of the candidates. Out of 70 voters M. Bracquemond obtained only 29; M. Gaillard, 13; M. Waltner, 8; M. Lalanne, 7, &c. Better luck attended the elections in the sculpture section held on Monday, when M. Dalon secured 54 of the 100 suffrages recorded. In

architecture no Médaille d'Honneur was voted, but the following rewards were adjudged: First class medal to M. Laloux. Second class medals to MM. Auburtin, Blavette, Aubry, Lefol, and Mayeux. Third class medals to MM. Aurenque, Mounier, Rey, Mosqueray, Moynan, and Marcel. Honourable mentions to Messrs. Abel, Chancel, Galeron, Hardion, Rogniat, d'Orbigny, Courtois-Suffit, Redon, Juvel, Cléret, Chabot, and Brice. In the painting section a first medal was awarded to M. Henri Martin, and second medals to Messrs. Giron, Gelibert, Marais, Sauzai, Demont-Breton, Beroud, Tattégren, Nozal, de Penne, Rochegrosse, Boudin, and Beraud.

In connection with the elections to the Salon prizes it may be interesting to recall the names of the artists who, during the last thirty years, have obtained the supreme reward of a Médaille d'Honneur in the section of painting. In 1855 at the Universal Exhibition, M. Meissonier; in 1865, M. Cabanel, after twenty-eight days' election struggle with Corot. In 1867 (the exhibition year) no Médaille d'Honneur was awarded, eight international medals being given in place of it, of which three were obtained by French artists—MM. Meissonier, Cabanel, and Gérôme. Then come, in 1868, M. Brion; in 1869, M. Bonnat; in 1870, M. Tony Robert-Fleury; in 1871 (year of the war), no exhibition; in 1872, M. Jules Breton; in 1873, no medal awarded; in 1874, M. Gérôme; in 1875 and 1876, no medals; in 1877, M. Jean-Paul Laurens; in 1878, at the Exposition Universelle, MM. Français, Bouguereau, Meissonier, and Gérôme; in 1879, M. Carolus Duran; in 1880, M. Morot; in 1881, M. Baudry; and in 1882, M. Puvis de Chavannes.

The object of the first in the series of Triennial Retrospective Exhibitions of Painting and Sculpture, which will be opened under Government auspices on September 15 next, is to get together the most remarkable works of both French and foreign artists executed since May 1, 1878. The management has decided that works exhibited in the 1878 Exposition Universelle cannot be received. As regards, however, those which appeared in the Salon of the same year, in consideration of the fact that they have since had no chance of being shown at any important exhibition, the committee will not in their case interpret the regulations too strictly, so that they are eligible for admission. Thus all works exhibited at the 1878, 1879, 1880, 1881, 1882, and 1883 Salons, as well as those that have never previously been brought before the public, may be sent in for examination by the jury. It must be noted that the period during which applications for admission might be made, by way of descriptive notices of the works proposed to be sent, expired on the 25th inst., and those artists who have not availed themselves of this convenient privilege must now deposit their works at the Palais de l'Industrie between July 10 and 20 inclusive, for actual inspection by the jury. Forms for the notice that must accompany each work may be obtained at the Secretariat-General of the Exhibition in the Palais de l'Industrie, on and after June 15, 1883.

Last Sunday two new rooms at the Carnavalet Museum were thrown open to the public. One of these, situate in the basement, has been turned into a very curious funereal crypt, and contains a collection of sarcophagi, models of tombs, &c., dating from the fourth, fifth, and six centuries of our era. The second room is devoted in great part to the iconography of the Palais Royal, including a model in relief of the galleries, executed in 1843 for Queen Marie-Amélie, and a fine collection of old prints illustrating the history of the Palais Royal from the seventeenth century down to the time of the famous wooden galleries and games of chance. This room further contains a series of medallions by David d'Angers, a collection of medals relating to the 1848 Republic, presented by M. de Liesville, and a few pictures of old Paris.

In view of the purchase of various pictures in this year's Salon on behalf of the State, arrangements are being made to provide room for them at the Luxembourg. This will entail a considerable amount of shifting, particularly in the section of painting, from which many works will have to be removed either to the Louvre or to Versailles. These removals are quite in accordance with the original design of the Luxembourg collection, which was intended to contain the works of living artists only, those of deceased painters and sculptors being handed over to other State museums as soon as possible after the death of their authors.

Alexandre Gergoune, a young sculptor of great promise, died last week after two years' suffering. The deceased artist had assisted with M. Ludovic Durand in the decoration of the Baden Theatre, with M. Falguière on the Paris Opera House, and with M. Jobbé-Duval in the restoration of Amiens Cathedral. Unfor-

unately he leaves no fortune and a widow with four children, who are utterly without resources.

The Baron de Trémont has lately founded, in connection with the Académie des Beaux-Arts, two purses of 1,000 frs. each, to be awarded every year to two young painters or sculptors who have particularly distinguished themselves in their course of study. The first of these prizes has just been awarded to M. Tureau, sculptor and second Grand Prix de Rome.

ST. GILES' CATHEDRAL, EDINBURGH.

ON Wednesday, St. Giles' Cathedral was opened by the Earl of Aberdeen, Lord High Commissioner, after restoration, which was carried out at the expense of the late Dr. William Chambers, the publisher. The following account of the work is taken from the *Scotsman* :—

It is now ten years since the work of restoring this venerable, but sadly desecrated, building was begun. These operations were, in the first instance, confined to the choir of the old cathedral, and extended only to the removal of the galleries, the providing of oak benches for the congregation, and of a better class of seats, in the form of cathedral stalls, for the judges and magistrates who attend the church in official state; the construction of a State pew for the Lord High Commissioner; of the introduction of a pulpit of carved stone, of tile pavings in the passages, and of an ornamental arcade of carved stone at the east end of the church. These improvements, together with a general cleaning of the walls and roof, were all that could be effected with the limited resources at the disposal of the committee who directed the work. The cost of these alterations amounted, however, to no less than 4,500*l*. Such a thorough restoration of the internal masonry of the choir as has since been effected through the munificence of Dr. William Chambers was beyond the means of the committee, although something of the kind was attempted. The old plaster was removed from the walls with the view of exposing the stone surface; but the masonry was found to be so defaced and so rough in many places, that it was deemed expedient to re-cover it with plaster. On removing the old plaster, an arched recess was discovered, with deeply cut mouldings of fifteenth-century work, the lower part level like a shelf. The back of the recess showed remains of coloured fresco. An opinion has been entertained that the recess had formed part of a monument to Napier, of Merchiston, the inventor of logarithms. This view seems, however, untenable. Napier died in 1617, whereas the recess has been in the wall since the fifteenth century. It was supposed that some discoveries of importance might be made by excavating the ground under the floor; and, accordingly, the whole area of the choir was trencched to the foundations; but nothing of interest was found except a finely built tomb-like structure, under what had been the site of the high altar of the original choir, which extended to three bays east of the central tower. This tomb had been partly demolished on two sides, and its contents, if any, removed, probably at the Reformation, when the whole of the altars were cleared out.

When Dr. William Chambers undertook, at his own cost, the complete restoration of the cathedral, further improvements in the choir were resolved upon, and these have been among the last operations carried out in the building. The elaborate stone arcade at the east wall, the exquisitely carved stone pulpit (though removed to a different position), the carved oak stalls for the judges and magistrates, and the common oak benches of the congregation, all remain unchanged. The wooden flooring under the seats has, however, been removed, and the whole area paved with small lozenge-shaped stone slabs and encaustic tiles, with marble steps at the different gradients in the level of the floors. Many regret that, instead of replacing the old seats, chairs should not have been introduced, seeing these would have given greater dignity to the architecture, as was observable during the temporary occupation of the nave, when that mode of seating was adopted. The restored choir is now considered the most successful part of the whole restoration. The stone vaulted roofs were, fortunately, only concealed with lath and plaster, which has now been removed. The beauty of the grand old masonry is equal to anything of the kind in Europe. The older portions of the vaulting in the choir aisles is of most remarkable and unique construction, illustrating a primitive form of groining of rare beauty and simplicity, of which few examples now remain. The stone vaulting of the Preston Aisle, with its finely-clustered ribs (from 2 to 3 inches wide), carved bosses, and narrow courses, is singularly beautiful. This was previously hidden by lath and plaster; it is now regarded as the gem of St. Giles'. The finely-clustered pillars which divide this aisle from the southern aisle of the choir were much shattered, looking almost as if they had been battered by artillery or mauled by sledge hammers. The clustered pillars on the south side of the nave aisles had been similarly maltreated; the carved capitals had their ornaments defaced, though a few had been partly mended with plaster, and portions of the shafts spliced with wood. These are now solidly restored in stone. The massive

octagonal piers of the choir were similarly shattered; and some of them had evidently been splintered by the action of fire—the effects, probably, of the burning of the church by Richard II. in 1385. The reparation of these pillars was a work of great nicety and much labour. This singular destruction of the principal supports of the superstructure may be referred to the political disturbances in 1572, when, after the death of the Regent Murray, Kirkcaldy of Grange went over to the side of the Queen's party, fortified Edinburgh, and, on March 26, placed a military force on the roof of St. Giles' Church, to keep the citizens in awe. On June 4 thereafter the craftsmen assembled in force and burst into the church to break down the pillars, with the object of bringing the whole fabric to the ground. Kirkcaldy defeated the mob by opening holes in the stone roof and firing at the assailants below. Calderwood, in his history, says he made the vaulted roof "like a riddle." The riddled vault, roughly mended with pieces of wood, bricks, and plaster, has now been restored in stone.

Entering from the Preston Aisle, is a fine restoration of the memorial chapel, built by Walter Chepman, who introduced the art of printing into Scotland in 1507. This chapel, in 1829, was converted into vestries of two storeys, with a furnace-room, coal-cellar, and other abominations, the arches being built up and defaced by the introduction of modern fireplaces and the finely-groined roof concealed by a ceiling of lath and plaster. In the roof, as now restored, may be seen the arms of Chepman, impaled with those of his first wife, Marion Kerkettill; and, on a corbel supporting one of the ribs, there is carved an eagle, the symbol of St. John, to whom the chapel was dedicated, with a scroll bearing the first two words of the Gospel of St. John in the Latin vulgate, *in principio*. The chapel was built in honour of James IV., the royal patron and friend of Chepman, of Queen Margaret, and of the Scottish heroes slain at Flodden. In the vault beneath were interred the remains of the great Marquis of Montrose on May 14, 1661. The chapel was afterwards known as the Montrose Aisle. On the wall is now a fine brass tablet, designed by Messrs. Hay & Henderson, and executed by Skidmore, of Coventry, erected to the memory of Walter Chepman by Dr. William Chambers. In this aisle has been temporarily placed the font, gifted to the church by a friend of Dr. Lees. It is of Caen stone representing an angel supporting a basin in the form of a shell, and was executed by Mr. John Rhind, sculptor, Edinburgh, after the famous original by Thorwaldsen. The font is intended to be ultimately removed to the south-west end of the nave, and enclosed with a brass railing.

The restoration of the nave was a work of considerable magnitude, involving much skill and no little ingenuity. This part of the cathedral had undergone much mutation during the alterations in 1829. When the whole character of the venerable edifice was modernised to the taste of the time, to make it fit, as has been remarked, for the inspection of George IV., the original pillars, octagonal in shape, and suited to the burden they had to bear, were removed, and replaced by slender fluted pillars, of small dimensions, overweighted in effect, and destitute of base, and with capitals moulded in plaster and ornamented with trumpery stucco foliage. The pillars were splintered in many places and seemed to be held together by thick coatings of paint. On removal of the plaster, the great arches were found to have been altered in form, the mouldings hewn off, and a state of matters produced that was altogether discouraging to the restorer. There was nothing to show the original form of the piers and arches until the floor had been excavated down to its former level, when portions of the original piers were found, along with pieces of bases, capitals, and arch stones. The process of restoration adopted was to encase the slender pillars with stone in the precise form and dimensions of the original. This was a work of much labour and cost. The vaulting of the aisles, when the lath and plaster had been removed, was found to be of stone, similar to that of the choir. That of the nave had been removed in 1829, when the walls were heightened, and a clerestory formed with a vaulting of lath and plaster. This vaulting has been allowed to remain, as, although of mere lath and plaster, it is a creditable example of that kind of work of the early part of the present century. The whole of the nave walls, internally, which had originally been of hewn stone, but nearly all changed at various times to common rubble, have now been restored with irregular square-jointed ashlar work. All the old ashlar has been used, without re-facing, where found in various part of the building.

The Albany Aisle and St. Eloi's (the Hammermen's) Chapel have been floored with marble and mosaics, embodying the appropriate arms and emblems belonging to each, worked out in a highly artistic style. These chapels are enclosed with wrought-iron grilles of beautiful design and workmanship, and embellished in gold and colour, executed by Skidmore, of Coventry, who has earned a high reputation during the last thirty years for this kind of work. The double aisle, on the south side of the nave, has its southern wing divided off by means of a wrought-iron screen of similar workmanship furnished by the same artist.

The chief entrance to the restored cathedral is by the west door. In order to improve the appearance of this elevation, and to remove somewhat of its baldness as left by Mr. Burn, Mr. Hay has designed a new and more handsome doorway. It consists of deeply-recessed jambs and arch richly moulded and carved. The

entrance is divided into two by a stone pillar, and in the tympanum above there is a quatrefoil panel with a sitting figure of St. Giles the Hermit, attended by the traditional hind. Above the outer arch is a double row of canopied niches, which are to be filled with figures of royal and ecclesiastical personages intimately connected with the history of the edifice. The north transept has an access from High Street. Formerly the entrance here was a single large doorway; but this has been divided in the middle by a moulded stone pier, and further narrowed by moulded jambs. The openings have arched heads, surmounted by a moulded and carved cornice, with tracery above, filled with glass. This gives light to the inner porch, occupying the sunken space at the bottom of the broad flight of steps which formerly led from the level of the street to the main floor. This porch is separated from the body of the church by a very handsome stone screen elaborately wrought, with a doorway in the centre. On either side of the doorway facing the church are six niches, with pedestals and canopied heads, each capable of receiving a sculptured figure of life-size. Canopied niches are provided above these for the insertion of smaller figures, the intermediate spaces being perforated for light. The canopies of the niches are in the form of pinnacles, richly crocketed, and with foliated finials, and their soffits delicately groined. The whole is surmounted by a moulded cornice richly carved in the hollows. The porch is roofed with a framework of panelled oak under the sill of the transept window; and a flight of five or six stone steps within the parapet gives access from the floor of the porch to the main floor of the transept. The latter is two steps above the floor of the nave. These steps are of solid polished Italian Burdella marble, and the floor of the choir, two steps above the transepts, has broad steps of the same material. The screen is of fine-grained hard stone from Troon, Ayrshire. A new porch has been erected on the east of the Preston Aisle, in order to form an entrance to the royal pew. In this is placed the old circular-headed doorway, which originally formed the entrance to one of the south-western chapels destroyed in 1830, and which afterwards held a position in the stone partition wall as an entrance to the Old Kirk. The doorway is of fourteenth-century art. The south transept is to be devoted to the reception of an organ, which is to be provided at an expense of between 3,000*l.* and 4,000*l.*; the machinery connected with it being housed in the addition erected at the angle formed by the choir and south transept. Further to the west, the angle formed by the transept and nave is to be utilised for a new vestry, occupying an area measuring 16 feet by 14 feet. The session-house, also new, will occupy the recess to the west of the main entrance in High Street, between the Albany Aisle and the St. Eloi Chapel, in which there were, prior to the alterations of 1830, two ancient chapels. The architectural style of these new structures correspond with that of the main building.

PROVINCIAL MUSEUMS.

A SMALL volume has been published on "Art in Provincial France," which consists of a series of letters written by Mr. J. Comyns Carr. In the introduction the author introduces the following sensible remarks on the organisation of provincial museums in Great Britain:—

The right of the large centres of industry to a share in the enjoyment of the national art treasures has hitherto been urged with but little effect. What has been accomplished in this direction is due rather to the earnest goodwill of those who have charge of the national collections than to the initiative of the Government. The authorities at South Kensington are permitted to circulate objects of art throughout the country, and within the last two years a small vote has been added to the estimates for the production of casts and copies of original works of value. But as yet no organised demand has been made by the representatives of the great towns for an annual grant to be devoted to the purchase of works of art for the local museums, and until such a demand has been preferred and admitted we cannot be said even to have accepted the principle which has so long prevailed in France. Nor is it likely that any real progress will be made in the matter until there exists in England some recognised authority to whom the representatives of the great towns can make their appeal. With no accredited representatives in the councils of the nation art lies at the mercy of the Treasury, and sometimes of the Treasury clerk. Even the national institutions of art whose claims upon the public purse are acknowledged have to struggle against a dogged resistance on the part of the Government whenever any effort is made to secure a special grant of money, or when the moment has arrived to establish a permanent title to a more liberal subsidy. The great spending departments of the country have their spokesmen in the Cabinet charged with the duty of defending their interests and of justifying every item of expenditure deemed necessary to efficiency; but the cause of art, both in and out of Parliament, has to depend upon amateur championship, which struggles ineffectually against the simple *non possumus* of those who hold the national purse-strings. And so it happens that unless the claims of the national institutions of art are made the subject of organised agitation even the most reasonable measures of development or reform are deliberately neglected

and delayed. There is no need to quote instances of the evil results which are attributable to this clumsy and incoherent system. The lamentable lack of enterprise and initiative in all matters connected with the public patronage of art is too well known and too widely acknowledged. But I may point to the recent loss of the manuscripts belonging to the Duke of Hamilton as affording conclusive evidence that under existing conditions we cannot hope to compete with the representatives of foreign Governments in their efforts to advance the cause of artistic culture. While we have been laboriously striving to set our cumbersome machinery in motion Germany has quietly appropriated the whole of this magnificent collection, and our own museums are left out in the cold.

And if our present system has dwarfed the development of the national collections, it has, at the same time, proved equally hostile to the establishment of any comprehensive scheme for the encouragement of art in the great provincial towns. Even if the claim put forward on their behalf were recognised by Parliament, it could only be effectively satisfied by means of an organisation which does not at present exist. Until such an organisation has been created, the legitimate aspirations of the great centres of industry will be apt to take a form that is calculated rather to excite opposition than to win encouragement and sympathy. For it must be confessed that the demands of those who espouse the cause of the provincial museums have sometimes assumed extravagant proportions. The idea that the contents of the British Museum or the National Gallery are to be scattered broadcast over the country is untenable. These central depositories of art must always remain as the prime objects of national liberality, and to rob them of any essential part of their resources would be a signal blunder which students in all parts of the country would soon find reason to deplore. In this particular, therefore, the process which had enriched the French museums is not applicable to our own case. The National Gallery is of only recent creation, the treasures it possesses do no more than suffice for the illustration of the different phases of ancient and modern art. It is not, like the Louvre, the heir of a vast inheritance of artistic treasure, and therefore it cannot like the Louvre endow other institutions, and yet retain uninjured its own supremacy. But in this inability of the central museum to satisfy the need of the provinces is to be found, I think, the strongest reason for asserting the principle which has so long been recognised in France. There the State gives both in money and in kind; and in money at least we need not show ourselves unable to compete with our neighbours. Nor does it follow because the British Museum and the National Gallery have now but little to offer that they will as a matter of course be always in the same plight. The resources of both institutions are constantly increasing by purchase and bequest, and it would be strange indeed if in progress of time the accumulation of treasure did not yield a proportion of work that might be appropriately distributed among the museums of the country. Even now the British Museum could render effective aid in this way. It is notorious that in the Print Room are stored a large number of duplicate impressions of valuable engravings, many of which would form a welcome feature in the art gallery of a city like Manchester. But there is another advantage which would surely follow from the acceptance of the principle upon which I have been insisting. If the claims of the provincial museums were admitted, the purchase of works of art out of the national funds could be effected upon terms that are now wholly impossible. The authorities in Bloomsbury and Trafalgar Square cannot afford to buy what they do not need for the purposes of their own institutions, and thus it often happens that a single work in a large and varied collection is acquired at a figure which is out of all proportion to the value of the whole. Under an organised system of art administration this would not occur, for the remainder of the collection could always be utilised to advantage even if it were not required for the central museum. The duty of effecting purchases of works of art would be entrusted to a properly constituted body representing the interests of art in the provinces as well as in London. The recommendations of such a body could not readily be ignored. They would carry weight with the public and with the Government, for they would command the support of expert opinion in every department. But the accomplishment of a reform like this cannot be brought about without a radical change in our present system. In order to awaken such a measure of public interest in the cause of art as would react upon the Government it is indispensable that our forces should be united and combined. It is indispensable, I mean, that the great institutions devoted to the service of art which are now under the control of separate and independent bodies of trustees should consent to be placed in some sort of harmonious relation to a central authority, and that such an authority should also have in its keeping the interests of the local art centres throughout the country. Until we resolutely set ourselves to the accomplishment of this preliminary labour it is vain to hope for any efficient aid from Government, however great may be the desire of the guardians of the national collections to do what lies in their power towards the encouragement of local museums. With the forces of art scattered and divided either political party can safely ignore their existence, but once establish an intelligent union between the metropolis and

the provinces in this matter and the interests of both will be permanently secured.

With regard to the form that should be given to the museums of the provinces, there is one conclusion which a survey of the existing institutions of France would seem to establish beyond dispute. No museum can be held to deserve the support of the Government, or to warrant the intervention of municipal authority, which does not accept the largest and most liberal interpretation of its functions. If the cause of art is to be served by such establishments, it must be by showing in what way the spirit of art can be made to enter into the life of the people, and by marking the enduring relation which exists between art and industry. In this way alone can the museum justify its existence. There is sometimes a danger, as I have taken occasion to point out in the course of these letters, of sinking the museum in the picture gallery and of thus dwarfing the conception of art to suit a merely popular taste. But this is not an expedient that could recommend itself to a public body anxious to promote the serious study of art. The picture gallery has its legitimate place in the scheme of the museum, but it represents only one of many varied forms in which the artistic spirit expresses itself, and the taste to which it appeals stands least in need of encouragement.

ST. OLAF'S CATHEDRAL, TRONDHJEM.

A CORRESPONDENT of the *Times* gives the following account of the restoration of the Norwegian cathedral:—

Trondhjem has many things to commend it besides the fact that it is the most northerly of the large towns of Europe. In one sense it owes its existence to the Gulf Stream, or to the combination of oceanic and atmospheric influences of which that "ocean river" is the popular symbol, for it enjoys a climate that is quite exceptional for so high a latitude; and it is a mere truism to say that, without its climate, Trondhjem could not be what and where it is. It stands on the southern shore of a magnificent fjord, surrounded by a splendid panorama of hills. Its fine harbour has been lately extended to accommodate the increased traffic which is expected to result from a new line of railway, lately opened by the king, and connecting it with the main lines of traffic through both Norway and Sweden. The town itself is cheerful-looking and interesting. Its streets are broad and clean; its public buildings are more than respectable; and it wears an air of importance, which it owes to its position as the natural outlet for the industrial products at once of the north of Norway and of the Norrland of Sweden. By far the most interesting object in the town, however, is the grand old cathedral of St. Olaf—Trondhjems Domkirke—which is now in process of restoration on an elaborate scale and at vast expense. This restoration is a work of national pride as regards Norway; but as regards Trondhjem it is also an act of gratitude, for it is a mere matter of fact that the town owes its origin and its initial prosperity to the existence of the cathedral. It was built over the shrine in which the remains of St. Olaf were deposited after his death in 1030, and at once it became the favourite resort of pilgrims from all parts of Scandinavia. The sacred shrine formed, as has happened in similar cases in the north as in the south of Europe, the nucleus of a flourishing town, the importance of which was intensified by the erection of many other churches and of not a few monasteries. In course of time the national cathedral became the burial-place of the kings of Norway, and the scene of the coronation of their successors. By the Norwegian Constitution of 1814 every king of Norway is required to repair to Trondhjem for the performance of the latter ceremony in the cathedral of St. Olaf. Bernadotte was crowned there in 1818, and Oscar II., the reigning Sovereign, complied with the constitutional ordinance by assuming his crown there so lately as 1873.

The original church was a simple basilica, about 150 feet long by 40 feet in width; but it was subsequently added to till it attained a length of 325 feet at the time of its completion and its greatest glory, about the middle of the thirteenth century. As its erection extended over a period of, at least, a century and a half, its architecture presents a curious mixture of styles, among which Gothic and Romanesque are the most conspicuous features. On five different occasions, between the fourteenth and the eighteenth centuries, it suffered from the ravages of fire, and, like many other ecclesiastical edifices of the Middle Ages, it fell a victim to the iconoclastic zeal of the Reformers. The wreck that was then saved was adapted to the purposes of Protestant worship, with the usual regard for material convenience, and with more than the usual disregard for architectural devotion. To these facts and feelings it is due that for several centuries a mere fragment of the grand old edifice has survived the destructive effects of Time's destroying hand. For generations the splendid nave has been a ruin, rendered all the more unsightly by the hideous buttresses and the patches of masonry thrown up in the well-meant but mistaken attempts of successive generations to preserve the edifice from absolute demolition. Till the work of restoration began twelve years ago, the chancel and the transepts were used as a parish church; but in the process of adaptation to

that purpose the interior had been mutilated in a most ruthless fashion, many fine pillars having been defaced, and arches and mural decorations having been obliterated with plaster work and covered with wooden fittings. The exterior of the western wall presents a melancholy aspect. Of a long row of statues of saints only a few fragments are left; and of the rose window and carved decorations there are barely traces sufficient to suggest what their pristine grandeur may have been. The work of restoration was begun in 1869, and already the choir, the chapter-house, and part of the chancel have been renewed in a style which does the utmost credit to the taste and the conscientiousness of the architect, Mr. Christie, and to the munificent liberality and public spirit of the people. The expense of the work is being defrayed partly by a Government grant and partly by local and private liberality. The Government grant amounts to 10,000 dollars a year, a further sum of 5,000 dollars a year is obtained from the profits of the savings banks in Trondhjem, and wealthy Norwegians, from the King downward, have shown their interest in the undertaking by handsome donations again and again renewed.

The work is being carried out on so elaborate a scale and in so earnest a spirit that other fifty years at least must elapse before it can be completed. At present only the transepts are used as a place of worship. Sometimes there is English service in the chapter-house, but that is quite exceptional. The nave has been temporarily roofed in, and is used as a workshop, which communicates with the chancel by a tramway tunnel under the transept tower. The restored choir is one of the most exquisitely beautiful pieces of church architecture to be seen out of Italy. It is octagonal in form and is lighted by delicately-carved Gothic windows in the upper storey. Its most remarkable feature is the beautifully-carved stone screen which surrounds the altar. Between the screen and the outer wall there is a passage which connects with small chapels projecting from alternate sides of the octagon and with the chapter-house on the north. The back of this screen is as finely carved as the front. There is no part of the whole choir on which the eye can rest which does not present some object of beauty—some thought embodied in stone. In the passage at the south-western corner of the choir is the famous well of St. Olaf, which, according to tradition, first burst forth when the saint's bones were deposited beside it. The stone of which the choir is built is *kloobersten*, or soap-stone, of a blueish colour, with irregular white streaks through it, making it resemble marble. It is easily worked and retains its sharpness and delicacy for a long time. The white marble pillars of the arches of the Gothic windows in the clerestory of the choir are richly and profusely ornamented. No effort of fancy, no expenditure of labour has been spared in the desire to make this part of the church unique as a thing of beauty. The work has been done, and is being carried on in the spirit of the old monkish builders, who were content to spend the labour of a lifetime on a pillar or a little chapel.

The altar stands on the spot where the remains of St. Olaf are said to have been originally buried—a spot that for centuries was a shrine to which pilgrims resorted in crowds year after year from all parts of Scandinavia. The altar is also of soap-stone, and the altar-piece which surmounts it is another fine example of conscientious work. It is a triptych in sculpture, having in the centre panel a white marble statue of Christ, and in each of the side panels the statues, also in white marble, of two of the Evangelists. The statues and most of the ornamental stonework of the interior are being executed by a native and self-taught artist from Gudbrandsdal, by name Bö. As he is still a young man of twenty-six or twenty-seven, there is reason to hope that he may yet have many years to devote to this noble work. Another beautiful feature of the restored work is the perforated stone screen between the choir and the chancel, consisting of three pointed Gothic arches, exquisitely carved, and suggestive of grace and aerial lightness. On the top of the centre arch there is a pedestal which is to bear a white marble statue of Christ. With the chancel itself not much progress has yet been made; but enough has been done to show the beauty and the grace of the delicate shafts which are to support the lofty roof, and the elaborateness of the wall decorations, all of which have been restored in the style of the original from fragments saved from the general wreck. One of the most striking features of the exterior is the porch of the Chapel of St. John the Baptist, on the eastern side of the south transept. A carved scroll in the rounded arch of this doorway sets forth the legend of the Temptation and the Fall in quaintly grotesque figures. The boss of the arched roof is a half-length figure of Christ in full relief, looking downward, and holding up the right hand in the act of blessing those who enter. Between the two inner doorways leading from the porch to the church there is an elegant pillar supporting another figure of Christ, and over the arches of these doors there is a white marble screen very richly carved in floral work. The Norwegians are very proud of their cathedral and of the work of restoration in which they are engaged, and with good reason, for it is, in truth, a very noble national effort to preserve a splendid national monument. It is likely to become the resort of pilgrims of another sort than those who went there to worship the bones of St. Olaf—namely, lovers of the beautiful in architecture and admirers of the true and the good in human effort.

NOTES AND COMMENTS.

WILLIAM CHAMBERS, who died on Sunday last in Edinburgh, expended so much money on works of building for the advantage of the public, that a tribute to his memory should be given in an architectural journal. His restoration of St. Giles' Cathedral, in Edinburgh, will cost about 50,000*l*. He presented to his native town of Peebles an institute building containing a public library of 15,000 volumes, a museum of natural history, an art gallery, reading room, and lecture hall. WILLIAM CHAMBERS was an active agent in the construction of new streets through some of the most squalid wynds of Edinburgh. It was estimated that during his term of office as Lord Provost 2,800 houses were taken down, and over half a million of money was expended on improvements, by which the death-rate of Edinburgh was diminished from 26 to 20 per 1,000 per annum. To WILLIAM CHAMBERS must also be given the credit of establishing cheap literature. When he commenced his career as a publisher little attention was given to art, but CHAMBERS did not overlook it. Among his early cheap reprints was "REYNOLDS'S Discourses," which was sold for a few pence, and his "Miscellany," "Papers," "Repository," and other publications contained more or less relating to art and artists. Long before South Kensington was founded he insisted on the advantage of drawing as part of the ordinary educational course. Few men have been more useful to their generation than WILLIAM CHAMBERS.

M. LIRA, whose *Remorse of Cain* was one of the principal pictures in last year's Salon, has again shown his mastery of the figure in a painting representing PROMETHEUS chained to the rock, which is now in the Salon. For inspiration the artist has had recourse to GOETHE, but the picture is even better adapted to serve as an illustration of SHELLEY. In the design by FLAXMAN the Titan is almost a reproduction of the Farnese *Hercules*, if we can suppose that figure to be chained and in a rage. This treatment may have been in keeping with the spirit of the Greek tragedy. But the modern notion of the champion is expressed by SHELLEY when he says that PROMETHEUS is "the type of the highest perfection of moral and intellectual nature, impelled by the purest and the truest motives to the best and noblest ends." The PROMETHEUS depicted by M. LIRA might have been suggested by SHELLEY's words. The head is expressive of "the saviour and the strength of suffering man." The chained Titan, indifferent to the approaching attack of the vulture, seems, with his far-gazing eyes, to await the final triumph of justice. The figure, which is stretched towards the spectator, is ably fore-shortened, and by making it of ordinary stature, and with the sensitive flesh of a nervous temperament, sympathy is excited at the first glance. Near PROMETHEUS is a torch suggestive of the fire which was brought by him from Heaven, and the smoke, like a serpent, passes over his body. Below is a lake, and more mountains are seen in the distance. The *Prometheus*, like the *Cain*, is a tragedy on canvas.

THE Society of Arts propose to hold a public meeting on Thursday, the 31st instant, at three o'clock, to consider and discuss a report which has been prepared by a committee of that body on the best means of preventing loss of life by fires in theatres and other places of public resort. The report deals principally with the following points: (a) Structural arrangements (including arrangements for heating, and with special reference to exits). (b) Arrangement and treatment of scenery and accessories. (c) Arrangement of illuminating appliances, and stage effects involving the use of gas, pyrotechnic compositions, &c. (d) Regulations, organisation of fire-brigades, &c.

THE fees paid to the district surveyors of the metropolis during last year amounted to 51,383*l*. 11*s*. 10*d*., representing 29,275 building operations. For new buildings the sum paid was 23,221*l*., for additions and alterations 13,695*l*., and the remainder was on account of "arrears." The gross fees received in thirty districts during 1881 varied from 5*l*. to 575*l*. In one of those districts the receipts did not amount to 100*l*.; in five districts the receipts were less than 300*l*. each; in nine, less than 400*l*. each; in ten, less than 500*l*. each; and in five, less than 600*l*. each. In thirty-seven districts the receipts ranged from 618*l*. to 2,638*l*.

THERE appears to have been somewhat more demand during last year for the vacant building sites belonging to the Metropolitan Board of Works. In Northumberland Avenue seventeen plots were disposed of at ground-rents amounting to 15,712*l*. a year. A plot of ground in Bethnal Green Road, and one in Great Eastern Street, both reserved for working-class dwellings, were sold by auction, the former for 2,020*l*., the latter for 2,500*l*. Part of another plot in Great Eastern Street was also sold for the same purposes for 1,272*l*. The whole of the building land in Great Eastern Street has now been let, twenty-four plots which remained unlet at the end of last year having been since disposed of. Thirteen more plots of surplus ground in Theobald's Road and Clerkenwell Road have been let at ground-rents amounting to 373*l*. a year. A small plot adjoining the Holborn Town Hall was sold in January for 400*l*. In Tooley Street eight plots have been let at a total ground-rent of 348*l*. A plot at the corner of Southwark Park Road, intended for a public-house, realised 5,000*l*. At Camberwell fifty-one plots have been let at ground-rents amounting to 2,135*l*., and two public-house plots were sold for 5,300*l*. and 4,890*l*. The rents received by the Board during last year amounted to 109,854*l*. 10*s*. 6*d*. Several persons who have entered into building agreements not having submitted plans, as required by the conditions of letting, nor proceeded with the erection of buildings within the specified time, the Board have had under consideration the advisability of resuming possession of the plots agreed to be leased to them. This course has been adopted in two cases.

ON Monday last the First Commissioner of Works again announced that he would shortly invite architects to compete for the new War Office and Admiralty. He anticipates that so much time will be needed in settling the competition, in preparing working drawings, and in arranging the tenders, that it is not likely to be necessary to ask the House in 1884 for a vote towards the expenses of construction. It is also anticipated that the work will take ten years to complete. That is a long period for a building to be in hand, which will probably be Renaissance in style, and is to cost about 600,000*l*. The right of Parliament to criticise the plans is admitted by Mr. SHAW-LEFEVRE, and therefore some nights in the Parliament of next year will be occupied with discussions about architecture. It is to be hoped they may be more profitable than the debates on the style of the Parliament Street offices.

THE creditors of the estate of the contractors for the New Law Courts will not be gratified by the statement of the First Commissioner of Works, which may have the effect of raising a prejudice against the contractors. Mr. SHAW-LEFEVRE informed the House of Commons that the statements of the contractors were exaggerated, that there was no definite claim, and that the late Mr. STREET, shortly before his death, had stated that the contractors were overpaid rather than underpaid. On the other hand, the accountants for the trustees of the estate say: "It is an incontrovertible fact that the amount paid to the contractors to the present time (including the 10,000*l*. retention moneys which the Government are seeking still to keep) is less than the actual cost to the contractors in hard cash for work and materials, without allowing them anything for interest on capital or profit." Mr. SHAW-LEFEVRE says that Mr. STREET's estimates for the first half of the building have been found to be most accurate. The accountants say that "the specification upon which the original estimate was made was altered by the architect in the actual building in almost every material particular, the additional cost under two heads alone amounting to about 40,000*l*. Notwithstanding this, he informed the Government that there could not be more than 10,000*l*. of extras over the whole contract, which amounted to about 700,000*l*." They also allege that the Government declined to make further advances to the contractors unless the right to arbitration was abandoned. It seems to us that the case against the contractors is not so clear as is supposed. Mr. STREET at first was compelled to alter and re-alter his plans to gratify Mr. AYRTON's notions of economy. Afterwards he fell into the habit of altering by setting one class of work against another, and he supposed that the omission of certain things became an equivalent for something new which he had introduced. But an architect's valuation of work differs from a builder's, and hence arises the present difficulty.



Spurague & Co. 22 Martin Lane Cannon St. E.

DESIGN FOR BASCULE BR
[BELOW LONDON
II. BRIDGE
By HORACE JONES
PRESIDENT OF THE ROYAL INSTITUTION

May 26th 1883.



BRIDGE OVER THE THAMES.

[BRIDGE.]

DESIGNED.

BY ARCHITECT.

OF BRITISH ARCHITECTS.



Sprague & Co. 22, Mark Lane Cannon St. E.C.

DESIGN FOR BASCULE

[BELOW LOW WATER]

I. BRIDGE

By HORACE JONES

PRESIDENT OF THE ROYAL INSTITUTE

May 26th 1883.



GE OVER THE THAMES.

BRIDGE.]

PEN.

Y ARCHITECT.

OF BRITISH ARCHITECTS.

ILLUSTRATIONS.

DESIGN FOR BASCULE BRIDGE OVER RIVER THAMES, BELOW
LONDON BRIDGE.

IT is recorded that when JAMES I. threatened to punish the citizens of London by the removal of himself and his court to some other city, the Lord Mayor calmly informed the King of the hope of the citizens that His Majesty would leave them the Thames. So long as the river remained the people of London believed that they might endure the loss of even the SOLOMON of the West. Since that time much has been done by means of railways and improved roads to facilitate the intercourse of nations and to promote commerce; but the Thames is still what it was in the days of King JAMES, the link by which London is united with the rest of the world. If, as Sir JOHN HERSCHEL says, "London is the centre of the terrene globe," that position is due to the possession of a navigable channel. What other city can show such a proof of international trade as may be witnessed every day in the year between London Bridge and Blackwall?

The supremacy of London in commerce is in a great measure attributed to the navigability of the river, and in dealing with the Thames this fact should never be overlooked. While everyone admits the advantage of unimpeded communication between the parts of the metropolis on both sides of the river, it should also be remembered that an advantage of the kind would be dearly purchased if to secure it impediments were raised to interrupt the traffic on the water. The local requirements of Whitechapel and Bermondsey should never be allowed to override the general interest of the city (which is also the interest of England), and although it would be well for carts from Shoreditch to reach the Old Kent Road expeditiously, the gain in time would hardly compensate for the loss that is inevitable if commercial arrangements which have taken centuries to mature should be disturbed or destroyed.

When, for example, it is proposed to erect a bridge with a massive pier in the very middle of the waterway, or a bridge of a height that will prevent many of the vessels that trade with London from passing under it, or a bridge on so ingenious a principle that there is risk of the intricate machinery becoming disarranged in the opening or closing, it is evident that in every one of those cases there is a certainty of interference with the traffic of the Thames, and the trade of the port will in consequence be sacrificed to local interests. On the other hand, a fixed bridge at a high elevation above the river would involve local inconvenience, for it must be costly, and unless the approaches are carried for a great distance inwards, the gradients will be steep and involve a loss of tractive power.

If the foregoing assumptions are correct, it is evident that the question of constructing a bridge over the Thames below London Bridge is one in which compromise is demanded if there is to be a satisfactory solution. Something must be abated by all parties, by the representatives of land traffic as well as by the river-side proprietors. It is physically impossible to have a bridge with easy gradients for land traffic, and which will be also clear above the highest masts, or one on a low level which shall still be equally convenient for ships and waggons; and the most prudent course will be to construct a bridge on a principle that will give a minimum of inconvenience while allowing of easy gradients and a capacious waterway. In the opinion of the special committee of the London Corporation who were appointed to investigate this question, the design which is illustrated by us this week complied with those conditions. The committee reported that the design commended itself to them "as one providing a bridge which would interfere but very slightly with the river traffic, and would bring about that relief to the commerce and trade of this city contemplated by the references to your committee."

It will be seen from the illustrations that the CITY ARCHITECT has adopted the bascule principle for his bridge, as being simple in arrangement, economical and convenient, besides admitting of that architectural effect in the towers which is necessary for a structure placed in so important a position.

The proposed bridge, having in its centre the same height of waterway as London Bridge, viz., 29 feet, would consist of two side spans of 190 feet each, and a centre span or opening of 300 feet. The roadway of side spans would be carried by two wrought-iron lattice girders, of ordinary type, or by shallow lattice girders carried by suspension chains from the towers,

with girders spaced 35 feet apart, and cross girders between carrying buckled plates on which the railway would be bedded.

The centre span of 300 feet would be bridged by two hinged platforms, forming the "bascule." The longitudinal and cross girders and buckled plates of the platforms are all proposed to be steel, to reduce the weight as much as possible. Each platform would be suspended by eight pitched chains, passing over polygonal barrels fixed in the semicircular arches between the towers and from thence to the hoisting machinery in the towers, where they would terminate in a plain chain or iron rod carrying the balance weights.

The hoisting machinery could be worked by steam power, or by hydraulic apparatus, supplied by tanks fixed in the roof of the towers.

The arches between the towers carrying the polygonal chain barrels would be formed of four wrought-iron braced semicircular arched ribs, connected transversely by four wrought-iron lattice frames. The rise of each arch in centre would be 130 feet above Thames high-water mark, or of 100 feet headway for a width of at least 150 feet.

The principal advantages of the design proposed are—

First. Lowness of level and, consequently, easy gradients for the land traffic.

Second. Economy of construction in the approaches on both banks of the river, the lowness of the level allowing of direct access, and necessitating very slight alterations of the adjoining streets and properties.

Third. Occupation of less river space than a swing bridge, which, when swung open, requires a clear space equal to the half span of the bridge.

Fourth. Less interference with the tide-way, or navigation of the river, there being only two towers or piers, instead of three or four, as in the swing-bridge schemes.

Fifth. Beauty of form. The chief features of the bridge being capable of architectural treatment, it might be rendered the most picturesque bridge on the river.

Sixth. Facility and rapidity of working by the special arrangements of machinery proposed. For instance, a ship signalled at a quarter of a mile distant, and sailing or steaming at the rate of, say, six or seven miles an hour, could pass through the bridge and the land traffic be resumed in three minutes; or if half a dozen vessels were within half a mile of the bridge all could pass in five and a half minutes.

It has been estimated that the cost of the bascule bridge, including approaches, machinery, maintenance, &c., would not exceed 750,000*l.*, which is about one-half the sum that would be necessary for the construction of a high-level bridge allowing of equal facilities for the river traffic.

WALL PAINTING IN THE PANTHEON, PARIS.—IV.

THIS illustration shows the left wing of the large wall painting by M. PUVIS DE CHAVANNES. The corresponding division was published last week.

THE ARCHITECTURAL ASSOCIATION.

THE twelfth ordinary meeting of the Association was held on Friday evening, the 18th inst., Mr. E. G. Hayes, president, in the chair. The following gentlemen were elected members: Messrs. G. W. Thomson, E. M. Rashdall, S. H. Hunter, and Field.

Mr. F. E. EALES, hon. secretary, read the list of officers nominated for the ensuing session, Mr. Cole A. Adams being nominated as president, and Mr. Stannus and Mr. F. E. Eales as vice-presidents.

Mr. J. W. N. MILLARD then read a paper as follows, entitled:—

Architectural Sketching and Sketching Trips.

In choosing this subject, I have assumed that there are very many members of the Association who do care about being able to sketch, in spite of the fact that one still occasionally comes across individuals, who, with a smile, inform you that they "never sketch," as though it were some species of light amusement quite beneath their serious notice, and declare that they would as soon buy photographs! I might perhaps rest assured on the point when I remember that for fourteen years the "Association Sketch Book" has been maintained by members, and still continues in at least as flourishing a condition, I think, as ever it was. Yet, if I were to rely for my audience on all the contributors to the "Sketch Book," for, say, the past two years and a quarter, *i.e.*, since the "New Series" began, I could only count upon 40 out of a body of young architects numbering nearly nine hundred. Of course, I may be

told that the whole body of "sketching" members in the Association is not fairly represented by the contributors to the "Sketch Book." Then, I will only ask whether they ought not to be so.

Now, since I venture to hold the opinion—surely not an altogether strange one,—that architecture can only properly be studied from buildings, not from books or drawings alone, and that therefore no amount of mere office work can suffice, in place of travel, to produce a well-educated architect, it appears to me that the question of sketching becomes a matter of the greatest possible importance to every earnest student of architecture, and anything but a light amusement, particularly as, I think it may be found that it implies something rather more than the mere making of sketches. At the very least, it must be an immense help to a man, in many ways, to have acquired the habit of producing intelligible representations of architectural forms, whether from the works of others or ideas of his own, since he is thus enabled to put his impressions on paper for himself. Nor do I see exactly how one can hope ever to acquire any thorough knowledge of architecture without some such power. Moreover, I cannot imagine that he could feel much real interest in architecture who did not want to be pursuing the study of it whenever he got the opportunity; and I should like to know how he can do so better than by sketching.

By architecture I of course mean, at least for to-night, only the art of that name, not the whole hybrid business, usually so termed, comprising, so far as I am given to understand, nothing less than the entire profession of building-surveying, with a knowledge of the quality and market value of all kinds of material and labour sufficient for an enterprising contractor; a grasp of physical science, constructive formulæ and methods of calculation so essential to an engineer; acquaintance with "authorities" and skill in expounding the mysteries of easements and arbitrations, compensations and contracts, and cases of "ancient lights," such that a lawyer might envy; as well as a general capacity for conducting affairs of all sorts, and especially anything to do with the management of property, insurance agency, or advertising; in fact, so many and such varied "accomplishments" that the wonder is what room there can be left for architecture proper. Yet it is with this apparently insignificant, though really all-important, branch of the "business" only, that sketching has anything to do.

But again, beyond being of service to a man as a student and draughtsman of architecture, the habit of sketching must tend to bring out whatever artistic ability he may happen to be endowed with, to accustom his eye to appreciate delicacies of form, subtlety of proportion and beauty of composition, and all those niceties that go to make just the difference between the work of an artist and a "cobbler"; thereby to set him thinking and rouse his imagination; and, in a word, to at once furnish him with ideas and give him skill and readiness in expressing them.

So, finally, it may prove of chief use to him as an architect, if, by that title, we understand an artist who moulds and fashions the forms and features of buildings, just as a sculptor moulds and fashions the forms and features of his figures, or a painter composes his masses of light, and shade, and colour. Then if such he be, shall he be any less observant than either painter or sculptor, less ready to take note of everything that may have any bearing on his work, less in earnest about what he produces, or, in short, less devoted to his art? And what artist is "worth his salt" who is not devoted to his art?

It is not so much to those who are already accustomed to sketch that I will presume to talk to-night, as to the younger members who have only just commenced to do so, or who are still but half inclined to begin, and to them I would say, a student who would become a sketcher cannot start too early. It should be the first thing he takes up, not the last, as too frequently is the case, since it may exercise an influence on all the work he ever does and may leaven, as it were, his whole future career. Who knows how much artistic power is lost to us, merely for want of its early cultivation? So many put off beginning to sketch until, as they say, they can go "a regular tour," as if such an occasion as that, were not exactly the time when the power of being already able to sketch is most indispensable. Of course, everybody must learn to sketch by sketching, but it is almost pitiable sometimes to see men starting off on a tour of several months or more, it may be, who have yet to acquire facility, perhaps even to make their first attempt in outdoor sketching; going, in fact, to learn how to sketch, with the certainty of losing much precious time in doing so, and with it half the benefit of their tour, simply because they have neglected to begin earlier, by spending Saturday afternoons and holidays occasionally, in trying their hands at whatever subjects happen to be nearest. Consequently they so often return just as they are beginning to use their pencil with any real pleasure, dissatisfied with the small amount and poor quality of the work they have to show for the time they have been away. With sketching, as with the language of a country you may be about to travel in, whatever little time is devoted to it before starting, is sure to be doubly repaid you on the tour. It stands to reason, then, that the sooner a student takes up sketching at any odd times, the better use will he be likely to make of subsequent sketching trips, to say nothing of the good work he may generally accomplish without going very far, if he be determined to make the best of what there is around him. At first,

probably, he feels a trifle timid, especially if he knows nobody more advanced than himself to take him out sketching. In that case, let us suppose he starts off alone, on the sly, for some small village church that he has already been to have a quiet look at several times. Concealed under his coat is a brand-new sketch-book, which he presently produces—if nobody is about—and now he finds himself really going to make his first outdoor sketch. Before, however, he has fairly set to work at the little round-headed window or plain-pointed doorway that he has modestly selected as a subject, he is startled by the sound of a horse and cart in the distance coming down the lane, and hastily thrusting the book into his pocket, he tries to appear just as though he was "not doing anything." The danger past, he at length puts pencil to paper—and rubs it out again. Nor is it likely that any previous training he may have had in drawing indoors, shading from the cast, or even knowledge of perspective, will prevent the awful suspicion from crossing his mind that, after all, he is only just beginning to learn to draw. Again, he is alarmed by voices of children on their way to school, or by a cow looking over the hedge, and it may take some little time before he gains sufficient confidence in his powers not to mind having people overlooking his shoulder, as they always will, even those who might be expected to know better. I think, however, he will invariably find that no artist will do so without first asking permission. By-and-by, of course, when he has become a confirmed sketcher, he will never hesitate, so long as his subject requires it, to incur the consequences of calmly planting himself on his little three-legged stool in the middle of a busy market-place or narrow thoroughfare, with the inevitable result of being immediately hemmed in by a curious mob, all trying to get front places at once, and all utterly regardless of the fact that the poor artist himself might prefer to have a peep at what he is endeavouring to represent.

Possibly, in choosing his first subjects, the beginner will be satisfied with nothing less than views of complete buildings, all the ivy perhaps, and the grass in the foreground included, usually involving a needless expenditure of black lead. In fact, the choice of subjects and points of view is one of the first and greatest difficulties to a beginner. However, whether his primary object be to learn to sketch or to become acquainted with a style, he will be wise to confine himself to single features and their details, drawn sufficiently large to explain their design, and with as few lines as possible.

It may seem a matter of trifling importance to suggest here, that reasonable care should be taken of every sketch made, from the very first, but I cannot help fancying that anyone who has sufficient regard for his sketches to keep them clean and in order, named and dated, and is not given to tearing them up or to working from both ends of his sketch-book at once, will be all the more likely to produce work worth keeping. Even a poor sketch will contain something that renders it not altogether worthless to its author, though the actual making of it must be the point of chief value to him. Then he will be anxious to acquire what is understood as a "touch," *i.e.*, a distinct method of "short-handling"—for so it may be called—with the pencil. He will have noticed perhaps, how, in good sketching, the lead is economised and made the most of, as though it were a precious material—which, as regards the sketch it really is—every stroke being made to express as much as possible, and the white paper cunningly left between, apparently doing half the work of rendering the effect.

At first, nearly all beginners' sketches have a more or less curious "woolly" look, arising partly from the attempt to represent too much and a tendency to exaggerate unimportant points, but mainly from indecision and a very natural want of confidence, the lines not being laid each at a single stroke and then left. Practice on smooth paper with a good pencil will often help considerably to shake off this. By-and-by, most men, if they possess any aptitude for drawing at all, discover they have a "touch" of some sort, and what is more, just as much their own as their handwriting, of which, in fact, it is but a species. They may try to imitate somebody else's, and by so doing may improve their own, gaining greater delicacy or sharpness, and so on; but, I think, if they feel a proper pride in their work, they will be thankful rather than otherwise that their method of drawing, whether they will or not, is, to a certain extent, characteristic of themselves, and they will rely more on continued practice than on direct imitation of another's style, in order to develop their own successfully.

By way of illustrating these remarks, I have borrowed the sketches you see on the wall from some of my friends, Messrs. Baggalay, Stokes, Deane, Löhr, Hooper, Knight, Collier, W. and A. Pite, Conder, Wallace, and Sankey, to all of whom my best thanks are due, as well as to Mr. Arthur Street for the loan of three of his father's masterly sketches. I think you will find it interesting to notice how marked an individuality is shown in the style of each. In one point only might they mislead you, *viz.*, into concluding that a good "touch" necessarily implies good drawing. This unfortunately, is not always the case, though the converse will generally hold good. Far be it from me to undervalue quick rough sketches, because they are rough. A hurried sketch is always better than none at all, and it may be quite as valuable as a more laboured one, since only just what is wanted is given, and all the unimportant accessories omitted. As a drawing, too, in spite, perhaps, of a few

slips, it is often more powerful and telling than a highly-finished performance, from the very fact of the artist having thrown aside for the moment his habitual carefulness, and revealed himself unconsciously. But for sheer carelessness in sketching, as in aught else, there can be no excuse. An architect may, of course, deliberately draw a building or a feature otherwise than it really exists, for the very excellent purpose of trying the effect of such alteration, and seeing how he might adapt or improve upon the original; but a beginner has first of all to learn to draw what he sees, and therefore, generally speaking, a sketch cannot be too accurate, so far as it goes. It need not by any means give all there is to be represented, as a photograph does, and very often it will be all the better if it does not, but simply conveys whatever particulars of form and construction the sketcher wishes to note, and for the sake of which he makes the sketch.

I know it is not good that a beginner should be started with the idea that he need never make finished sketches, since he may be thus led into a slipshod, tricky style of work, and to imagine he can draw before that is really the case; but what I mean is that I would be readier to forgive him for producing a sketch of a door or a window, say, with the form of the arch correctly rendered, but without the joints, than if he drew the arch distorted, and then jointed it up elaborately. The real danger to be avoided is that of losing the whole feeling of a design, by errors affecting the general proportions of it; and I know nothing so discouraging, in making a sketch, as finding one has unintentionally got it incorrect in this respect, especially as one knows that no amount of detail, however neatly "touched in," can atone for it. Rapidity in setting out the leading lines and points of a sketch before filling in the detail is one important secret of correctly catching the proportions that the various masses bear to one another in perspective.

It may be said that the surest way of getting a thing correctly, is to measure it and draw it out to scale. No doubt it is the way to find out all about it, if that be worth ascertaining, and for showing it as it really is; but, invaluable as geometrical drawings are for such a purpose, they never show you what a thing really *looks like*, and this, rather, is what is wanted; in fact, in nine cases out of ten, almost all that is wanted. A student who goes out sketching architecture in order to learn to produce architecture of his own, cannot be expected to settle down at every subject he comes across, and make a laborious archaeological study of it. Now and then he may do so profitably, as in the case of work of unusual excellence, and for the special purposes of publication, or securing an authentic record; but to make a practice of this, would seem to be throwing away valuable time, since, whilst he is measuring and drawing out one thing with painstaking accuracy, he might be seeing a dozen others, and storing his mind with scores of ideas and suggestions for new work, the production of which is, after all, the real business of his life.

On the other hand, a perspective sketch is seldom quite complete enough for an architect without a plan and a few leading dimensions, if only to indicate the scale of the work, such as the width and height to the springing in a doorway or window, for instance. Mouldings and other details, too, are nearly always worth taking at the same time, sketched as clearly as possible. I may just mention here, that I myself have found colour-pencils most useful in taking details. Supposing the plan of a jamb be drawn in red, the arch-mould can be distinctly shown in its right position over it in blue, the outline of cap in yellow, and so on, instead of their being dispersed all over the sheet or several sheets. These pencils are also often very useful for indicating the colours of materials, even if they do not match them. The "knack" of scraping mouldings with the machine called a cymagraph may be admirably suited to the work of an archaeologist, who, of course, is nothing if not accurate; but an architect who wants to be able to draw mouldings for himself, will surely do as well to trust to his own hand and eye, guided by a few leading dimensions, when drawing profiles of existing work. How can he expect otherwise to produce good mouldings of his own? It may be natural enough for those who find a difficulty in drawing in perspective, to advocate a student's measuring, on the plea that it teaches him accuracy and care; but it has always struck me that if he be careless by nature, he will learn to measure and draw no more carefully than to sketch. To do either well, requires the habit of accurate observation; but though a man of ordinary intelligence can take a dimension correctly, and any average mechanical draughtsman can rule a fine line or strike it with a compass, it needs more than this to draw a thing as it appears. It needs a firm hand rightly guided by something better than a T-square—by a correct eye—and answering to every turn and shade of feeling in the artist's mind. Even in such matters as construction, jointing, &c., which perhaps furnish the strongest reasons for architects making measured drawings, old examples are so frequently more curiously or historically interesting than actually useful to us, that we may generally obtain all that is worth our having in a sketch. We may unreservedly admire the skilful use made of the means and knowledge that were then possessed, but nobody supposes we can afford nowadays, with other materials and methods, to go on everlastingly constructing our work exactly as they did centuries ago. The "old men" would be the first to laugh at us if we did! They tried to do the very best they could in every way under the circumstances, and

the present age naturally expects us to do no less in our altered circumstances. By this time, then, I should hope we have come to clearly recognise that what a modern architect has to do, is to produce *modern architecture*, not reproduce ancient!

Now that the "Gothic Revival," as a mere "Revival," is over, and has had its "History" written, there is perhaps but little need to be reminded of this. At the same time we see that one of the most remarkable points about the "Revival," if not its strongest point, was the almost strange enthusiasm with which its followers were inspired. The remains left to us of the style might partly account for this, but a further stimulus was given by the effect it had itself, in making many and many a man really care for architecture, as an art, who would otherwise have dragged out his existence as a mere mechanical draughtsman or soulless surveyor of building operations. Of course it did not make artists of them all, that was impossible; but it set them sketching, and awakened whatever in them lay of undeveloped artistic power. And though they confined their studies mainly to one period, and expended on a single style the enthusiasm they owed to their whole art, yet this was better, a thousand times, than the almost utter indifference to all art, against which their movement was so emphatic a protest. It was the breaking up, as it were, of the ice, and an assertion again, in these days, of the fact that there is such a thing as an art of architecture, to be practised.

And now that we are enabled to perceive there is more art "in heaven and earth" than in the thirteenth or any other century only, how much wider is our field for study! The whole range of architecture is open to us. The refinement of the Greek and the splendour of the Byzantine, the strength of the Gothic, the playfulness of the Saracenic, and the finish of the Renaissance, have each their lesson for us. What excuse have we if we fail to take full advantage of it?

So far as my experience goes, a young student starting on a sketching trip, often looks forward to enjoying it more thoroughly than he probably will in reality. What I mean is, that besides the possible difficulties and disappointments in learning to sketch well and easily, he will be almost certain, if he cares about architecture at all, to start with a preference for the work of some particular period, and will be constantly offended by coming across a mass of work that he dislikes. But I fancy the older he grows, and the more he sees, the broader he will find his views become, and he will then be amused to catch himself looking back on the days when he either totally ignored or violently denounced any work earlier or later than a certain century, and even allowed himself to be quite "put out" about it. He will learn to see through mere detail, and discern the work of an artist of no matter what date; and as he becomes more and more able to do this, so will he find his pleasure in the study of his art ever increasing, since he will be continually at every turn meeting with so much more wherewith to enrich his mind. Many a bright conception will he then begin to perceive in what he had called "debased" work; and by cultivating the power of seizing on the best points of a thing and making the most of them, instead of frittering away his time and trying his temper in the unsatisfactory task of mere fault-finding, he will probably come to the conclusion that, though the latter is the easier, the former is by far the more profitable employment. One advantage, at least, of travelling alone is, that no precious time need be lost in useless discussion about what is and what is not worth seeing and sketching. As a matter of fact, I suppose no two minds ever were quite agreed about the exact merits and demerits of any work of art—it would be absurd to expect that—but the value of it to each, as an artist, must chiefly depend upon what good he can get from it. And if the student looks at the work he meets with in this light, and is able to form a habit of making up his own mind about it independently, I think he will be likely to gain more from what he studies, than if he sits down to it, only from a vague notion that it is the "correct" sort of thing to go in for, or because others do so. My own feeling is, that he should be always on the watch for anything that suggests an idea to be worked out, or furnishes a *motif* that might be developed or applied in practice; in other words, that he should be constantly designing when out sketching, and imagining what might be made of his subjects. Studying fine architecture should, of course, be his mainstay, both for refining his taste and inspiring him with the desire that he too may, in time, do something good, that will live; but it is not from the works of great masters alone that instruction is to be gained. Besides all that they teach, there are to be found, in the designs of thousands of humbler artists, any number of brilliant, and perhaps not a bit less original ideas, though but half worked out, it may be, or unskilfully treated, which, nevertheless, another mind may lay hold of and bring to perfection. By thus developing and adapting from previous attempts, architects seem to have progressed in all ages, and consequently may be reasonably expected to do so in future.

There is no need for the student to rely entirely for his subjects on buildings of great size or importance. If he keeps his eyes open, he will be always noting, in quite ordinary examples, all manner of simple, inexpensive, and unpretentious ways of getting good composition and pleasing effects in everyday sort of work, just such as is likely to be of more immediate service to him than cathedral façades or apsidal chapels

Unfinished buildings, again, often afford a splendid chance for exercising his faculty of imagination, a source of strength, indispensable to every artist, though often neglected. Let the student, then, not forget to employ not only his hand but his *head*, remembering that sketching is, after all, but a means to an end, and that an accumulation of sketches and examples is only useful so long as the power is not wanting to turn them to account; whilst, at the same time, the cleverest by nature will produce little of real value unless he be careful to put something into his head.

As to methods of sketching, I have assumed that the beginner will, for some time at least, stick to good lead pencil and smooth paper, until he feels more or less master of his materials. To one who has made himself master of his pencil, the use of the pen and brush ought soon to come easily, and powerful aids he will find them, each in its way, whether he employ them separately or combine their work in the same drawing. With a wash, a mass or surface may often be rendered in a few minutes more truly than by hours of labour with the point, whilst with a pen the forms may be sharply accentuated, and the detail indicated to its proper scale by a few quick touches just at the points that require to be emphasised. After a time, then, the sketcher will probably do well not to neglect any of these implements; in fact, if he has any artistic feeling in him, he is not likely to rest content without testing their powers. He will be wanting to give more complete rendering of his subjects than is attainable with pencil alone.

This brings me to the question of water-colour sketching for an architect, which, I think, ought not to be looked upon only as regards its being of use to him in preparing perspective drawings. The question should be, Will it make him a better architect? If he cultivate an eye for beautiful form and lovely colour in nature, will he make better designs? If he care to catch the sweep of a cloud or the outline of a mountain, will he produce better mouldings or more picturesque sky-lines? If the colour of the sea or the tints on an old wall in sunlight have any charm for him, will he decorate a room more harmoniously or design a better pavement? The man who thinks he will is pretty sure to try water-colours as soon as he feels strong enough; the man who thinks otherwise—had better not make the attempt.

I can imagine many asking, how and when they are to go sketching. One hears of pupils being exhorted to do so in their fortnight's summer holiday. Some there are who respond to the appeal, but is it to be wondered at if the majority do not jump at the opportunity very enthusiastically, and only discover afterwards when they have become paid assistants, and are more tied than ever, how invaluable it would be to them? If average parents and guardians could but be brought to look upon sketching trips otherwise than as pleasant "outings," and could only be induced to entertain the notion of their proving a profitable investment of time and money, instead of meeting the suggestion with a smile of incredulity, they would surely stipulate for a more equal division of the pupil's time between office work and the out-door study of his art. As a mere mercenary speculation they might find that the latter would return interest at as good a rate, at least, as the capital, in many instances, sunk in the pockets of the practitioner who undertakes "to teach and instruct, to the utmost of his skill and knowledge, the aforesaid pupil in the art and profession of an architect, in consideration of the above-named sum," and undertakes in addition, "to allow him one fortnight's holiday in each year, at such time or times as he may think proper."

I know of no more striking instance of a "good investment" in the way of sketching trips than that related in the *Life* of the late Sir Charles Barry, by his son, Dr. Barry—a book to be read by every young architect—at the very commencement of his career. It tells us how, when coming of age, he inherited a modest sum of money and deliberately determined to devote it to an architectural tour. With your permission I will quote the following passage. "He saw that his only chance of developing the power and satisfying the desires of which he was conscious, his only chance of gaining a thorough grasp of his art, and taking a high stand in his profession, lay in foreign travel. Without it he might have had the certainty of a respectable position and sufficient emoluments in his profession; with it he took the risk of delay and difficulty, and the chance of a noble career. The choice was not likely to cause him much hesitation. He decided at once, and kept to his decision firmly in spite of the natural remonstrances of his family, who felt the risk, but did not understand the necessity." "It seemed madness to risk on it so much of his slender resources." We then get a glimpse of him on his travels, "one day of which [to use his own constant expression] was worth a year at home."

The following passage, too, is interesting to us, relating how, when in Greece, "a change and growth of artistic power in him struck his fellow-travellers. Before he left Rome his drawings had been only careful and elaborate, now there began to show itself in them that indescribable power of insight and imagination which distinguished the true artist from the mere draughtsman." "Labour and ineffective drawing gave place to a bold and masterly grasp of the leading lines and the general effect of the scene represented. The progress once begun never ceased."

Of the necessity for travel that Barry felt then we ought to have no manner of doubt now. Every day it seems to be more generally understood, that the first thing necessary for good archi-

itecture is, that the architects must be artists. Good designs are not to be produced by accident, any more than good pictures or good sculpture, but by men endowed with artistic ability, who have taken all care to cultivate it to the utmost. If, in the practice of this many-sided profession of ours, we must some of us despair, as well we may, of making ourselves equally masters of all the various branches at once, at least let us never forget that, though surveying may be done by a surveyor, engineering by an engineer, contracts drawn up by a lawyer, and property looked after by an estate agent, architecture can be produced *only* by an architect. No one can take his place in that, and on him alone it depends whether the work is worthy to be so called. Nor need we wait for the revival of any more styles, or even the production of a new one. That will take care of itself. To begin with, it is not so much the style that is wanted, as the men!

The PRESIDENT in opening the discussion alluded to the value of sketches over photographs, and said that though no doubt it was useful for an architect to have a collection, photographs could never replace the value of sketching, which produced an impression on the mind which could be got in no other way. Attention to proportions could not be too much insisted on, without which drawings however otherwise clever, were almost valueless. He was disposed to take exception to what had seemed to him rather a disparagement of the value of measured drawings. The architect had to produce his effects in brick and stone, and for this the best training was the practice of measuring and plotting. This did not supplant the value of sketching, which could come afterwards.

MR. STANNUS, who proposed a vote of thanks for the paper, remarked that it was questionable whether sketching or measured drawing should come first. Only by making a perspective sketch of a building did the student come to see how the results in the finished work had been obtained. The perspective sketch, however roughly done, should he thought come first, and a measured sketch might follow. Measured drawings, in the sense of more finished drawings, would only be made where an authentic record of a building was required.

MR. GOTCH observed that Mr. Millard had started by saying there were persons who affected a disinclination for sketching. If the facts were known, these people ought probably to say that they could not sketch. There were persons who could never get into the way of sketching, and he would advise such persons not to try. He would not be inclined to lay down many laws, or any particular system of operation for a young sketcher; he would soon find out if he were capable of sketching, and would find out also what mode of working suited him best. Mr. Gotch, after saying that he agreed with the remarks made by the previous speaker, spoke of the materials to be employed, and recommended the use of ink in preference to pencil sketching, as it conducted to a habit of quick and ready sketching, and a power of expressing in a few lines what was wanted to be expressed. India-rubber was always at hand as a refuge in pencil drawing; but, in pen and ink, lines could not be multiplied without making a blotted drawing. Too much time, however, could not be spent in order to acquire accuracy; the sketcher if not accurate had better not sketch at all. The extra time spent would also prevent the student getting together more than he could digest; half a dozen sketches, thoroughly mastered, were worth dozens of which one could make neither head or tail a few months after they were done. It was also advantageous to go into the archæological part of the subject, as the value of sketching was simply to ascertain the spirit that moved the builders, to learn the why and the wherefore of the features of the building. It would be no bad plan if pupils, as a part of their training, were sent out in office hours to sketch anything within easy reach. Above all things, people should not be bored into sketching, but allowed to follow their inclination as to whether they would sketch or not.

MR. BAGGALLAY said he believed Mr. Millard meant that it would be waste of time to spend a week over measuring a building after one had acquired the power of drawing. There was no reason for such immense accuracy, when all that was wanted was a design of the whole building, or the grouping, or proportion, or some particular part. A perspective sketch with a note or two alongside for reference gave all that was wanted, and it was done in a shorter time. Speaking of the "Sketch Book," Mr. Baggallay said they desired not only to keep up, but to raise the character of the book, and this could not be done as long as so few of the nine hundred members of the Association contributed sketches.

MR. A. B. PITE wished that allusion had been made to Mr. Street and Mr. Burges. He thought there could be no better guide to a young sketcher than the first lecture of Mr. Street's series at the Royal Academy. The preface of Mr. Burges' book should be read to them in public. There was also Pugin's "Recollections," a work that had even stirred up Mr. Ruskin himself.

MR. CRESSWELL seconded the vote of thanks, and mentioned the advice given by Mr. Waterhouse, that water-colour drawing should not be neglected by a student of architecture, the study of colour being scarcely secondary to that of form. Measured drawing no doubt should be made, but when they went sketching they went also for relaxation after several months' work.

MR. W. H. ATKIN BERRY, hon. secretary, said there were sketches and sketches; there was, moreover, a limit to sketching.

In the present day they could not be architects in theory only, but must meet the practical requirements that came before them from day to day. It was quite possible to heap up large amounts of elaborate but useful drawings; the labour wasted in competition drawings was horrible to contemplate.

Several other members joined in the discussion, and among them, Mr. Sirr, Mr. Petrie, and Mr. J. A. Reeve.

Mr. H. H. KEMP, alluding to some previous remarks on pretty drawings, said that a competitor would have little chance of getting the premium if he did not send in a pretty drawing; at the same time he agreed that there was often a great waste of time expended on making merely clever drawings.

Mr. HOOPER said it was desirable, when sketching, to make notes of the materials used in the construction of the buildings, variations of quality, power of resisting the weather, &c. Wherever materials varied, style and treatment varied also.

The vote was then put to the meeting and Mr. Millard replied.

Previous to adjourning the meeting, Mr. Berry, the hon. secretary, stated that a roll of drawings left in the committee room on April 27 was missing. Possibly some gentleman might have taken it by mistake for his own, and have put it away unopened.

SMOKE ABATEMENT.

ON Monday a lecture was delivered before the Royal Dublin Society by Professor Barrett, in which he referred to the experiments instituted by the Smoke Abatement Committee at South Kensington on a series of closed and open gas stoves. To obtain comparative results a series of small testing-rooms were built—15 cube, with wall and floors of solid concrete, each with a small window and door of similar size, and each provided with a machinery 25 feet high. Thermometers were placed in each room, at different levels, and the amount of heat imparted to the air, as well as that radiated into the room by each grate, was carefully tested. The temperature in the chimney and the velocity of the draught were also measured. There was also a series of most exhaustive experiments made as to the composition and amount of the various gases withdrawn from the flues to which the grates and stoves were attached. Finally, the amount of coal consumed and the average shade of smoke discharged from the chimney was noted in each case. The duration of each test was from five to six hours, and the exhibitor of each stove was allowed to be present during the time of trial. So as to obtain the best results from each grate, one hundred and thirty tests of open grates and close grates were made and recorded. The open grates were divided into five classes—(1) those having the ordinary construction; (2) those having solid floors, not grids, for slow construction; (3) those supplied with fresh fuel beneath the glowing fuel or “under-fed grates”; (4) those in which the fuel is supplied from the back or sides; and those having a downward or backward draught. In Class 6 were embraced all the close stoves. Summarising the results of the tests in each class they had the following figures: Class 1, average weight of coal consumed, 4.32 lbs.; average temperature outside, 42.3° Fahr.; average temperature in a room of 6 feet high, 58.37°; rise of temperature per lb. of coal used per hour, 2.88° Fahr.

ANCIENT GREEK ART.

A LECTURE was delivered in the Museum Buildings, Dublin, on Saturday by Professor Mahaffy, F.T.C.D., upon Greek Art. The lecturer said that whatever rank ancient Greece might hold in the world's estimation in the domains of politics, war, and science, its supremacy in art—in poetry, sculpture, and architecture—was unchallenged and unquestioned. The creations of Greek art were, even to the present day, admitted to be the proudest monuments of genius—the acme of all that the sculptor, the architect, and the poet had yet accomplished, and the standard by which all existing works of art must be tried and verified. Greek art included several branches—poetry, painting, music, sculpture, architecture, and design; and this latter was again subdivided into ornament and decoration. Greek poetry was outside the scope of the present lecture; and as for Greek music, it had unfortunately almost entirely disappeared in the ravages of time, and the fragments that remained were so broken and disconnected that little or nothing could be gleaned from them of the state of musical knowledge among that ancient people. Of Grecian painting, too, scarcely a trace had been preserved; and, with the exception of some arabesques from the baths of Titus and Tivoli, and some decorative ornamentations and sign paintings unearthed from the buried ruins of Pompeii, there was nothing but traditions by which to form a judgment of what Greek painters accomplished. Of the three other branches of Greek art, however—sculpture, decoration, and design—examples had come down to us, numerous and complete, and precious enough to allow Grecian art to be judged of on its merits. Examples of prehistoric Argolic remains had been recovered mainly by the self-denying patience and industry of Schliemann. As illustrating early Greek art, throwing light on its history and explaining

obscure and difficult passages of poetry, the value of these discoveries could hardly be over-estimated. From the Homeric poems it was evident that Argos and Mycenæ were among the earliest centres of Grecian civilisation. An illustration of ancient Greek architecture called the “Beehive Building” was projected upon a screen, and the lecturer pointed out its characteristics, and observed that it was one of the earliest examples of Greek structural art extant at the present day. It would be observed that the stones of which it was composed were of very large size, and uncut, reminding the beholder of the description given by the Greek poet of the walls of Tyrins, the stones of which were so large and massive that a team of mules was unable to draw one of them. The doorway of this building was bridged over by an immense block of stone, and in the centre of the wall over the stone a large triangular space was left to lessen the weight of the superstructure, beneath which the stone might otherwise have been in danger of fracture. One of the earliest attempts at the formation of the arch was also exhibited, composed of a series of large stones overlapping each other, until they finally met at the apex of a triangle. Numerous other illustrations were given, and the lecturer traced the progress of ancient Greek art, both sculptural and decorative, from its earliest and rudest beginnings to its later and more perfect developments. The gate of Mycenæ was exhibited with its walls of rough-hewn stone and heraldic sculpture over the entrance, depicting two lions. It was believed that at the time this gate was built the sculptors of Argolis were unequal to the representation of animal forms, and that the lions which surmounted the entrance gate had to be imported from abroad, as such designs were not to be found in any contemporary Greek remains as yet discovered. The surfaces of those ancient buildings and temples were generally decorated in several ways, either by colouring, by carvings, or by covering them with metallic plates. This latter mode was frequently adopted in early Greek temples; but in the choice of designs for decoration it was curious what a variety existed between different nations, some excelling in depicting human or animal forms, while others preferred combinations of geometrical figures. It was remarkable that at the present day while among northern nations, even the various tribes of Esquimaux and the inhabitants of Greenland, the human figure and animal portraiture were the leading features in decoration, the case was quite different with the nations of the south—the Fiji and South Sea Islander decorating his weapons and his articles of adornment with geometrical figures, often of curious complexity and beauty, and manifesting much fertility of invention in their combination. A similar observation applied to some of the more ancient forms of Classic art. While manifesting great ability and genius in the adaptation of geometrical figures, curves and spirals, to the purpose of decoration, the artists of those periods appeared wholly unable to delineate the human figure, and their attempts at animal and human portraiture were of the rudest and most inaccurate, and sometimes ludicrous description. In illustration of this remark several specimens of ancient art from the Schliemann collection were projected on the screen, consisting of vases, cups, armour, and metallic plates and other relics. In conclusion, Professor Mahaffy asked his hearers, and through them he appealed to the Irish public, to supply a want greatly and unceasingly felt—that of an art museum—as one of the departments of the University. During the last ten years the University of Dublin was assuming a more peculiar position in Ireland as a great teaching institution, and not merely as an examining board—as the representative of real educational and intellectual culture, and not that mock culture produced by those cramming processes which the system of competitive examinations had fostered and made successful. The effect of recent endowments made by the State had been to lead many of the educational establishments in Ireland to devote almost their entire energies to the work of cramming students for competitive examinations. The results were fatal in many respects to real intellectual culture, and he was quite sure the effect had been injurious in many ways to Irish schools. He had nothing whatever to say against the eminent men who sat upon those boards of education; but no one could carefully study the working of the system without coming to the conclusion that the greater portion of Irish parents were only too much disposed to sacrifice before the juggernaut of the day the intellectual life of their children. To supply some remedy for these things was one of the aims and objects of this University and of these courses of lectures, especially by diffusing information upon branches of knowledge which had the inestimable advantage of not being included in the course of competitive examinations, which should therefore be studied and learned for their own sake, and in which no money prizes or emoluments would be gained by successful competition. They had seen during the lecture just delivered some interesting representations of ancient art, which had explained and rendered intelligible portions of his lecture they could not have adequately understood without such illustrations. But what was wanted was a gallery or museum of casts and examples of ancient art, so that in future when lectures on such subjects were delivered they would not be restricted to a transient and temporary view of them, but would be able to walk up and down the gallery and observe, study, compare, and contrast these specimens at their

leisure. Lately the Professor of Ecclesiastical History had appealed for an Art Museum to be added as a department of the University, and pointed out how difficult, if not impossible, it was adequately to study these subjects without such an adjunct. Not to have such a museum was a disgrace to the University, and he hoped that all those who took an interest in intellectual culture and in the real education of the people would give their assistance in supplying a want which was so much felt.

DARLINGTON PROPOSED FREE LIBRARY.

A SPECIAL meeting of the committee appointed at the last meeting of the Darlington Town Council has been held to receive further information from Mr. A. Pease, M.P., in reference to this proposed gift to Darlington. It will be remembered that in pursuance of the wishes of the late Mr. Edward Pease, Sir Joseph Pease, M.P., as one of the executors, had offered to erect and furnish free library buildings. Mr. A. Pease gave the committee complete information with reference to the proposal, and placed drawings before them showing the site and general plan of the buildings, which had been prepared by Mr. G. G. Hoskins, F.R.I.B.A., of Darlington, who has made the most of the site, and has designed an admirably-arranged building suitable in every respect to the purpose. The site offered by the Messrs. Pease is on the large vacant piece of ground in Crown Street. The Free Library would be erected at the north end of the plot, and the main entrance would face directly up Crown Street and towards Northgate, from whence a capital view of the library could be obtained.

The buildings are extensive, and would doubtless form a striking architectural feature in the town, besides worthily perpetuating the name of the gentleman to whose liberality the borough is indebted for the offer of them.

The proposed buildings extend 100 feet, by a depth varying from 88 feet to 66 feet, and the ground plan shows a commodious porch, which leads into a vestibule almost co-extensive, thence into a large public space. Immediately facing this is a semi-circular counter for the librarian, at which books will be delivered to borrowers. To the right is a ladies' reading-room, 21 feet 6 inches by 16 feet, and further, in the same direction, is a large general reading-room, 50 feet by 30 feet. To the left of the vestibule is a committee or writing-room, 21 feet 6 inches by 16 feet, and a students' room, 37 feet 6 inches by 30 feet. Immediately behind the librarian's desk, and running parallel with the general reading-room, is the library, 52 feet by 30 feet. Behind the library are arrangements for heating-chamber, yard, coal-house, &c. Lavatories are supplied in various parts of the building, and the arrangements are of the most convenient character. It is to be hoped that there will be no hesitation in the town to adopt the Free Libraries Act, and to accept this splendid gift placed at its disposal.

CHURCH EXTENSION.

THE annual meeting of the Incorporated Church Building Society was held a few days ago at the Sanctuary, Westminster. The secretary reported that from the general fund aid had been sought by 102 applicants; 22 grants had been made towards building additional churches, 11 towards rebuilding existing churches, and 54 for enlarging or increasing accommodation in existing churches. For mission buildings 38 applications had been received, and grants had been made towards 37 mission churches, temporary churches, or hamlet chapels. The total estimated cost of the works proposed to be executed last year was 253,093*l*. The Bishop of St. Albans stated that the society had suffered from a long period of depression. For some time past there had been a growing feeling against building. He had found that many charitable persons, who were ready to give their money in support of living agencies—for the employment of clergymen, readers, and women to be engaged in pious works—had expressly requested that their subscriptions should not be used for building churches, chapels, schools, or even mission rooms. But the time had arrived when church people should have it impressed upon them that churches and mission rooms must be built. In his own diocese an appeal had been made for building or enlarging six churches, and the population was growing so rapidly that the churches must be provided for them. He then alluded to the condition of the clergy as having been very injuriously affected owing to the depressed state of agriculture. Lord Dartmouth, who moved the adoption of the report, also stated that owing to the state of agriculture the clergy in many parts of the country had had to struggle with adversity. Except that so many of them were not desirous of parading their troubles, it was surprising to him that more had not been heard of the depression which had for so long weighed upon those who had charge of parishes in various parts of the country. Colonel Clive, M.P., after the report was adopted, moved, and it was resolved, as follows: "That this meeting, while thankfully acknowledging the valuable aid that the society has been able to render in past years to the cause of church

extension, and having in view the continued demands for its assistance, desire to impress upon church people the importance of contributing to its funds in order to enhance its usefulness in promoting the erection of churches and the provision of mission buildings."

CINQUE CENTO MEDALS.

THE collection of Italian medals formed by Sir W. Fettes Douglas, P.R.S.A., which was sold last week at Christie's, was one of considerable interest, as it contained some very fine examples, and a few which were admitted to be among the finest pieces known. There were also some German medallions and medals of rare excellence, and many plaques and plaquettes. The finest of the Italian medals were by Vittore Pisano: *Malatesta Novello*, 1429-65, slightly imperfect, 20*l*.; by Matteo de Pasti, *Malatesta, Lord of Rimini*, 1417-68, 29*l*.; by Elia de Janua, *circa* 1480, *Fregoso, Doge of Genoa*, 1478, size 43 mill., 40*l*.; Gentile Bellini, *Mahomed II., Emperor*, 1443-81, a very fine example, size 93 mill., 85*l*.; Melioli, *circa* 1481, *Christian I. of Denmark*, 22*l*.; Le Médailleur à l'Espérance, *circa* 1489, *Roberto di Dante*, 19*l*.; *S. Camilla Buondelmonti*, by the same artist, size 91 mill., said to be one of the finest known, 98*l*.; Benvenuto Cellini (attributed to him), *Jean, Cardinal of Lorraine*, 26*l*.; *Aretino*, the poet, size 58 mill., 28*l*.; Leone Leoni, *Martin de Hanna*, a rare medal, 1475-53, 34*l*.; Aboudio, 1538-91, *Jacopo da Trezzo*, the engraver and medalist, size 70 mill., 29*l*. By anonymous medallists—*Antony, Grand Batard de Bourgogne*, 1421-1504, size 42 mill., 20*l*.; *Niccole Tempe*, 27*l*.; *Pantiatichi*, a Florentine, 1468, 20*l*.; *Gonzaga, fifth Marquis of Mantua*, 1500-40, on the reverse, *Mount Olympus*, with statue of Faith, size 57 mill., 31*l*. Unpublished medals by unknown artists—*Butrigario and his Brother Hercules*, by a Bolognese artist, a fine and important medal, size 85 mill., bust on obverse and reverse, 110*l*.; *Leonardo Zantani*, 43*l*.; *Albert Litta*, 1565, 15*l*.; *Julia Orsini*, 1537, reverse plain, size 51 mill., 17*l*. German medals—*Maximilian*, high relief, three-quarter face, in hat and plume, size 80 mill., 65*l*.; *Albrecht of Brandenburg*, Cardinal Archbishop of Mayence, size 44 mill., 22*l*.; *Alexander Balbian*, reverse plain, size 57 mill., 20*l*.; *Hans Cristof Löffel*, youthful bust, size 37 mill., a fine and perfect medal, 92*l*. The plaques brought comparatively small prices generally, but a head of *Medusa*, size 80 mill. by 65 mill., brought 14*l*. 10*s*., and the *Adoration of the Shepherds*, after the picture by Mazzuoli, size 198 mill. by 142 mill., 21*l*. The collection (211 lots) sold for 1,471*l*. 13*s*. 6*d*.

MANCHESTER SCHOOL OF ART.

A SPECIAL meeting of subscribers to the Manchester School of Art was held on Tuesday, in order to adopt a trust deed for the school and to appoint trustees. Mr. F. W. Grafton, M.P., chairman of the council, presided, and explained that as the school had become possessed of property in the shape of land and buildings it was necessary to have a formal registration of such matters, and to appoint gentlemen to act as trustees.

Mr. James Murgatroyd, at the request of the chairman, made a brief statement, in which he said that when it was found necessary to remove the school from the Royal Institution about 3,000 square yards of land were purchased, of which about 1,200 yards were appropriated as the site of the new school. There was at the rear of those buildings between 1,700 and 1,800 yards which would be available for future wants. The land had been conveyed to Mr. Grafton, and upon it the council had erected buildings which, with the interest that had been paid to the bankers, the cost of removal and other things, and the cost of the land, represented an expenditure of about 28,600*l*. Having property to that extent it was necessary that it should be vested in some permanent body, and the objects for which it was vested in them should be clearly expressed. Accordingly the draft of a trust deed had been drawn up, under which the property would be transferred from Mr. Grafton to the trustees. Those trustees, it was proposed, should be ten in number. Ten other gentlemen would be associated with them, and would, together with the ten trustees, constitute the council of management. The trust deed provided that the building should be used for the purpose of "teaching and promoting a knowledge of art, and of furthering its practical application." The trustees would not be obliged to continue any longer in office than they liked, and power was given to the remaining trustees to fill up any vacancy in their number. If they failed to do so then the vacancy was to be filled up at the next annual meeting of the council of management. It was further provided that those who were entitled to vote should be persons who had given 20*l*. and upwards to the funds of the school, or who subscribed 2*l*. annually towards its maintenance. If at any time it should appear that the school was not fulfilling the purpose for which the trust was established, then, upon a requisition from the council of management, the property might be sold and the proceeds of the sale handed over to any other body which would undertake to carry out the objects mentioned in the trust deed—namely, teaching and promoting a knowledge of art, and furthering its practical applica-

tion. At the last annual meeting twenty gentlemen were chosen, and ten of them had kindly consented to allow themselves to be nominated as trustees. The other ten would serve as their colleagues on the council of management. He would therefore move that the following gentlemen should be appointed the first trustees of the school: Mr. James Chadwick, merchant; Mr. W. Graham Crum, calico printer; Mr. F. W. Grafton, calico printer; Dr. J. G. Greenwood, Vice-Chancellor of the Victoria University; Sir Joseph C. Lee, merchant; Mr. James Murgatroyd, architect; Mr. Charles J. Pooley, cotton spinner; Mr. T. R. Wilkinson, banker; Mr. Thomas Worthington, architect; and Mr. William A. Turner, cotton spinner.

Sir Joseph C. Lee proposed that the following gentlemen should be elected members of the council of management: Mr. George William Agnew, print seller; Mr. T. Gair Ashton, merchant; Mr. Edward Behrens, merchant; Mr. Edward Donner, merchant; Mr. Charles H. Nevill, calico printer; Mr. J. H. E. Partington, artist; Mr. Alfred Pilkington, colliery proprietor; Mr. C. P. Scott, gentleman; Mr. Joseph Waterhouse, banker; and Dr. John Watts, agent.

The motion was seconded by Mr. Worthington, and passed.

On the motion of the Chairman, seconded by Mr. Turner, the draft of the trust deed submitted was adopted.

The Chairman remarked that before the meeting terminated he would like to say that the council were very anxious, seeing that they were entering on a new lease of life, to do so free from debt. They were still endeavouring to wipe off a considerable balance, about 2,500*l.*, owing in connection with the building fund. There was also a sum of 600*l.* or 700*l.* owing on account of current expenses, which accumulated during the period when they were not so favourably circumstanced. The council hoped before long to make a clean sweep of those liabilities, and to be able to start afresh without any pecuniary difficulties before them.

EDINBURGH ARCHITECTURAL ASSOCIATION.

AT the last meeting of the Edinburgh Association a paper was read by Mr. R. Rowand Anderson, A.R.S.A., on "Early Renaissance Architecture in Italy." The author described the causes that led to the great architectural movement at the beginning of the fifteenth century. The characteristics of the mediæval architecture of Italy that prevailed up to the commencement of the Renaissance were explained, and it was shown that there was always a bias towards Roman art in it, and that the Italians never developed a consistent style of Gothic architecture, as was done by the other nations of Western Europe. The other causes were the political subdivision of Italy into numerous Republican centres, each keenly competing with one another, creating great independence of thought and individuality of character; the stimulus given to education by the Emperor Frederick II., and his contests with the Church; the enthusiasm for ancient learning of Petrarch, who was the first to suggest the foundation of public libraries. There was also his collection of coins and inscriptions, followed by the influence of Giovanni Boccaccio and Poggio Bracciolini, one of the greatest discoverers of ancient manuscripts; among others, the writings of Vitruvius Pollio, a Roman architect of the first century, whose writings on architecture have been the basis of all that has since been written on classic architecture. At the time the Medici family rose to eminence, Florence was the capital of culture and art in Italy, and that family gave the first great impulse to building in the new style. Mr. Anderson gave the names of the leading architects and their works, and showed the freedom of treatment both of plan and of elevation that prevailed then, but that gradually drifted into a dry and formal style, strictly regulated by academical formulæ, and eventually expiring in the barocco of the seventeenth century.

NEWCASTLE CATHEDRAL.

A MEETING of the executive committee for the restoration of St. Nicholas' Cathedral Church, Newcastle, was held on the 18th inst. The following letter was read from Mr. R. J. Johnson, the architect: "I have to thank you for your note formally announcing my appointment as architect for the further works to be undertaken at the cathedral. It was with much pleasure that I heard of the appointment, and I sincerely trust we may be able to carry the work to a successful issue. Our cathedral is not comparatively a large one, but for congregational purposes it is more useful than many of more sumptuous architectural character, and Mr. Westmacott's handsome gift may, I trust, strike the key-note for the character of the remaining fittings; so that, as far as we go, the church may be as beautiful and perfect as any." The following resolution was adopted: "That the scheme be called the Restoration of the Cathedral Church of St. Nicholas, and that the object of the executive committee shall be to carry it out, under the advice of the architect (Mr. R. J. Johnson), in such order and manner as will prove most conducive to its early accomplishment, so that St. Nicholas' may become in every

respect fully adapted to meet its present and future requirements. That all subscriptions received in support thereof shall be paid to the credit of the fund with Messrs. Lambton & Co., bankers, of this city, or at any of their branches, and applied exclusively in payment of such expenditure as may be sanctioned by the executive committee in carrying out the works. That no member of the executive, financial, or general committee shall incur any responsibility beyond the amount of his subscription. That in any contracts that may be entered into care be taken to guard against such liability. That no payment shall be made unless sanctioned by the executive committee, and then by cheques only, signed by three members of the said committee, countersigned by one of the honorary secretaries, and made payable to the order of the party entitled to receive the same. That the presence of five members be required to constitute a quorum, and that all questions be determined by a majority thereof, the chairman for the time being having a casting vote if necessary." The architect was instructed to prepare a report, plans, and estimates showing generally how he proposed to deal with the subject, which, when ready, will receive the consideration of the committee.



Architecture at the Academy.

SIR,—I entirely agree with your correspondent, "A Provincial F.R.I.B.A." The present exhibition of architectural drawings is disgraceful, not to the architects of the country, but to the Royal Academy, and is calculated to do our profession a great deal more harm than good.

There are in all 124 drawings exhibited. Of these 21 are *not* architectural drawings, and ought not to have been hung; 33 are devoid of merit, and distinctly inferior to drawings which were sent in, but rejected; 15 are drawings of considerable merit, as drawings which might be admissible if the committee were at a loss how to fill up superabundant space; and, lastly, out of the whole 124 there remain only 55 which seem at all worthy of being placed in such an exhibition, and even of these many are of an exceedingly commonplace character.

As the selecting committee sent back provincial works almost without exception, it may be some consolation to your correspondent to reflect that the miserable exhibition this year gives no idea of what is being done in the provinces; it shows, in short, not the best architecture of the country, but only what Royal Academicians consider to be the best that metropolitan architects can produce. Is it really so?

Your obedient servant,
F.R.I.B.A.

SIR,—There is one peculiarity in the present exhibition of the Academy which your correspondents of last week have overlooked, and that is the fictitious character of some of the drawings. A slight scrutiny is enough to reveal to the initiated that there are buildings appearing on the walls which may be classed with the palace by the Lake of Como, described by Claude Melnotte in the "Lady of Lyons." Imagination is in its way an excellent thing, and to the mind of an Academician it may seem to have as much right to assert itself in Gallery X., as among the sculpture in the central hall or the paintings in the remaining rooms. But architects, at least, expect that what is represented as architecture should have some relation to clients and builders, which, unless I am mistaken, is not the case with many of the works in the present exhibition.

It would be interesting to know what test was applied this year to ascertain the quality of the drawings. It may have been a painters and sculptors' test of the figures in the foregrounds, but otherwise it is incomprehensible to an architect. People who have not seen them can hardly imagine how excellent were some of the drawings which the Academicians declined to hang. Some of them were by men whose position was sufficient to entitle their buildings to be classed as *hors concours*. The character of the rejected drawings proves that the selection could not have been undertaken by one of the architects who are Academicians. There may have been some reason for assigning the office to painters and sculptors, but if architects were not eligible to be members of the committee of the selection, it would have been easy for the Academicians to have obtained the advice of the master in the class of architecture, a gentleman in whose honesty and impartiality all of us have confidence.

Your obedient servant,
ONE OF THE REJECTED.

The O'Connell Monument, in Dublin, has been completed this week. It has been in hand for nearly twenty years. The monument was designed by the late John Henry Foley, R.A., and on his death was completed by Mr. Brock.

NEW BUILDINGS.

Headingley.—A sanatorium in connection with the Orphan Homes, Headingley, has been opened. The building provides accommodation for about twenty children, besides the matron. The exterior of the building is designed in a half-timbered Domestic Gothic style, somewhat after the manner of the sixteenth-century country houses in Cheshire and the Midland counties. An arcaded wooden verandah runs along the west front, forming a pleasant sheltered recess in which the children may sit. The building is carried out in brickwork of a deep red colour, red terracotta from Messrs. Wilcock & Co., of Burmantofts, being used for the mullioned and transomed bay windows, string-courses, and other features. The woodwork in the overhanging gables, verandah, and other parts of the exterior is painted in an artistic shade of peacock blueish-grey, the cemented panels being finished a vellum tint. The ground floor contains the following: Vestibule and spacious interior hall; convalescent-room, 18 feet 6 inches by 15 feet, with large bay to south; matron's-room, 15 feet by 14 feet 6 inches, with large bay window facing the west; kitchen, 15 feet by 13 feet 6 inches; store-room, larder, scullery, and coal-place. The first floor comprises two large, well-lighted dormitories, one for boys (size, 19 feet by 15 feet), the other for girls (18 feet 6 inches by 15 feet), the matron's bedroom being placed between the two, and having small windows looking into each apartment, to be used for supervision purposes. The remaining floor-space is utilised for bath-room and lavatories, linen store-room, and other necessary accommodation. On the second floor are two bedrooms, the larger one for children, and the other for the domestics. The interior is chiefly noticeable for the rather unique style in which the woodwork and walls are painted and coloured. The woodwork of the hall, staircase, and upper landings is painted the colour of Japanese red lacquer; the bedrooms are painted a quaint shade of blueish-grey; a sage-green leather colour is adopted for the matron's and convalescent-rooms, and a serviceable brown for the other departments. All the ceilings are finished in cream colour, a pale shade of Pompeian red and a quiet tone of greenish drab being used for the various wall surfaces. The vestibule, hall, kitchen, and verandah floors are paved with red tiles. Noticeable features in the convalescent and matron's-rooms are two chimney-pieces, specially designed by the architect, constructed in celadon green-glazed Burmantofts faïence. The gas-fittings, of artistic design, in brown bronze and wrought iron, finished black, were provided by Messrs. Strode & Co., of London. The leaded stained-glass staircase window came from the *atelier* of Messrs. Powell Brothers, of Leeds. The work has been carried out from the designs and under the superintendence of Mr. William H. Thorp, Associate and Graduate R.I.B.A., of St. Andrew's Chambers, Park Row, Leeds. The contractors for the work were: Mr. John Pickard, Dorrington Street, mason and bricklayer; Messrs. Eddison Brothers, Kirkstall, carpenters and joiners; Mr. James Season, Hunslet Lane, slater; Messrs. Barrand Brothers, Carlton Hill, plumbers and glaziers; Mr. William Holdsworth, Leighton Lane, plasterer; Mr. J. Walker, Headingley, painter. The total expenditure, including architect's commission, gas-fittings, road-making, &c., amounts to 973*l.* 11*s.*

SCHOOL BUILDINGS.

Westfield.—Infant schools, accommodating 250 children, were commenced on the 14th inst. at Westfield, for the Workington School Board, from plans and specifications furnished by Mr. James Howes, architect, Workington, in a recent competition. The successful plans, &c., are being used without alteration at a cost of under 2*l.* 19*s.* per head.

Heworth, near Gateshead-on-Tyne.—The sixth block of school buildings erected by the Heworth School Board at Windy Nook has just been opened. The new buildings are on an open site to the east of the village, and are built entirely of stone. A lofty bell turret surmounts the main roof, and the buildings form a pleasing and substantial group. Accommodation is provided for 450 children. Private rooms are attached to each department for the use of the teachers, and cap-rooms and lavatories for the children. Provision is also made for a caretaker to reside near the premises in a detached cottage. The buildings are heated throughout by means of hot water in pipes and coils, and special attention has been given to the ventilation of the school-rooms. The works have been carried out in a satisfactory manner by Messrs. Greason & Stockdale, of Gateshead, their sub-contractors being Mr. Hutchinson, mason; Mr. Rule, plasterer; Mr. Blenkley, plumber; Mr. Burn, slater; Mr. Almond, painter and glazier; and Messrs. Walker & Emley, hot-water engineers. Messrs. Oliver & Leeson, of Newcastle-on-Tyne, are the architects.

Gateshead.—The building known as the "High School for Boys" was opened last week. The building stands on a site of seven acres, sloping to the south and west, with a sunny aspect and overlooking Ravensworth Vale, and passing the gateway by a porter's lodge the school is reached. It is built of red brick, with stone dressings in the Tudor style, with diapered slate roof. At a prominent corner of the building stands out in bold relief a massive

tower, in which it is proposed to place a large illuminated clock. Underneath is an observatory, which not only commands a beautiful view of the surrounding country, but will also be suitable for the instruction of the youths in the study of astronomy. The interior of the building is thus arranged. There are six class-rooms, each of which is arranged for the use of thirty boys, a classroom for sixty boys, and a large chemical laboratory. In the centre of the building is a large assemblage hall capable of seating between three hundred and four hundred people and a dining hall for youths attending the school from a distance. Not far apart are the private rooms for the head and under masters, the library, and a room for conversation. Underneath are capacious kitchens and sculleries. In each of the rooms are open fireplaces, and they are lighted in such a manner as to cause the light to fall on the left hand side of the occupants. Besides this, arrangements are made for maintaining an equable temperature throughout the building by means of hot water pipes. The head master, the Rev. Thomas Adams, intends, we understand, to erect a house for the accommodation of a large number of boarders, on the Eton principle. It is also intended to build a large gymnasium, a cricket pavilion, and workshops, in which pupils will be taught carving, joiner-work, and other trades, the idea being that each boy shall learn some handicraft in addition to a first-class education. Messrs. Oliver & Leeson, of Newcastle, are the architects; Mr. J. S. Millar, the contractor, and Mr. David Lindsay, the clerk of the works.

CHURCH BUILDING AND RESTORATION.

Silloth.—The tower and spire of Christ Church is to be completed, and the work has been commenced. The height of the spire will be 74 feet, making the total height of the structure when completed 130 feet. The materials used in its construction are Shawk stone and granite, the former being used for the facings. Mr. C. J. Ferguson, Carlisle, is the architect for the work, and the contractors are Messrs. J. & W. Beatty.

Stourport.—The memorial-stone of a Baptist chapel has been laid. The designs for the building are by Messrs. Ingall & Hughes, of Birmingham, and the builders are Messrs. Smallwood & Co., of Wootton Waven, Warwickshire. The chapel, when finished, will seat 300 persons. The style is Gothic, the materials being red brick, with Bath stone dressing and moulded bricks.

GENERAL.

Mr. Frank Holl, R.A., has obtained the commission to paint the presentation portrait of the Archbishop of York.

Three Churches are to be erected in Gateshead, and at a meeting held on Tuesday subscriptions for the project were invited.

The Mold Market Hall is to be reconstructed according to plans by Mr. Walker, architect, of Dale Street, Liverpool, which have been selected in competition.

The Annual Exhibition of the Liverpool Society of Painters in Water-Colours was opened on Monday. There are 387 drawings, against 323 exhibited last year.

"Ladbury's Cottage," one of the oldest houses in Rochester, and a favourite subject for the artist's pencil, is now being taken down, the building having become too dilapidated to stand.

A Reredos and Transept Screens in English oak are about to be erected in the Church of Ascension, Lower Broughton, by Earp, Son, & Hobbs, sculptors, of London and Manchester, from the designs of Messrs. Colley & Brooke, architects, of Manchester.

The Tait Memorial Committee at Canterbury have received designs for the proposed sedilia in the cathedral from Mr. H. G. Austin and Mr. Cowell, of Canterbury, and Mr. J. O. Scott and Mr. A. W. Blomfield, of London. But no design is likely to be adopted, as the local memorial is to be a reredos.

An Irish Cross has been erected in Glasnevin Cemetery, Dublin, as a memorial of the late Mr. T. H. Burke, under-secretary to the Lord-Lieutenant. It was designed by Mr. Thomas H. Drew, R.H.A., architect, and has been constructed at the cost of some of the resident magistrates.

Messrs. Robert Boyle & Son's system of ventilation is being applied to the new hall of the Medical Society of London; Christ's Hospital (Bluecoat Boys); German Hospital; new police station, Shepherd's Bush; new police station, Hornsey; law courts, Salisbury; and new naval barracks, Keyham, Portsmouth.

Messrs. Measures Bros. & Co. have been selected in competition to supply and fix the constructional ironwork for Messrs. Foster, Porter & Co.'s new premises. We believe this is the sixth case within the last few months in which this firm have had the reconstruction of buildings in ironwork which had been destroyed by fire.

The Plans of Messrs. Horton & Bridgford, architects, of Manchester, for the proposed new block of diocesan buildings in King Street and South King Street, have been selected by the Directors of the Manchester Diocesan Buildings Company, Limited. In the selection of the plans Mr. James Murgatroyd acted as referee.



SUPPLEMENT

TO THE

ARCHITECT.

CONTRACTS, COMPETITIONS, AND TENDERS.

LONDON, MAY 26, 1883.

TENDERS, ETC.

*** As great disappointment is frequently expressed at the non-appearance of Contracts Open, Tenders, &c., it is particularly requested that information of this description be forwarded to the Office, 175 Strand, London, W.C., not later than 3 p.m. on Thursdays.*

*** Correspondents, when writing to notify an extension of time, or an alteration of the date of sending in Competitions or Contracts, are requested in their letter of advice to write at the head of the required change—"Contract Supplement to THE ARCHITECT."*

EDITORIAL NOTICES.

The authors of signed articles and papers read in public must necessarily be held responsible for their contents.

No communication can be inserted unless authenticated by the name and address of the writer—not in every case for publication, but as a guarantee of good faith.

Correspondents are requested as much as possible to make their communications brief. The space we can devote to Correspondence will not usually permit our inserting lengthy communications.

COMPETITIONS OPEN.

ELGIN.—May 31.—Plans and Designs are wanted for Town Hall proposed to be erected. Mr. David Forsyth, Town Clerk, Elgin.

HAVERFORDWEST.—May 31.—Plans and Designs are invited for a Public Slaughter House, &c. Mr. Henry Davies, Town Clerk, Haverfordwest.

LINLITHGOW.—May 30.—Architects are wanted to Supply Design for Laying Out and Fencing a Cemetery at Linlithgow, and Furnishing Sketch for Keeper's Lodge. Mr. John Thom, Solicitor, Linlithgow.

MAIDSTONE.—June 15.—Designs are invited for a Chapel to be Erected on a Site near the Workhouse at Coxheath to accommodate 350 persons. Mr. R. Hoar, Solicitor, 9 King Street, Maidstone.

NEWCASTLE-ON-TYNE.—July 4.—Designs are invited for a Police Station and Fire Brigade Station to be Erected on the site of Westgate Police Station. Mr. Hill Motum, Town Clerk, Town Hall, Newcastle-on-Tyne.

YEovil.—July 1.—Designs are invited for Swimming Baths, &c. The Borough Surveyor, Yeovil.

CONTRACTS OPEN.

ABERGAVENNY.—May 29.—For Rebuilding Nos. 1 and 2 High Street. Mr. E. A. Johnson, Architect, Abergavenny.

ALVERSTOKE.—June 4.—For Further Works in Church Restoration and Enlargement. Rev. W. Durst, Alverstoke Rectory, Gosport.

ARLECDON.—June 5.—For Enlarging Boys' School. Mr. J. B. Wilson, Surveyor, Roper Street, Whitehaven.

ASHTON-ON-RIBBLE.—May 26.—For Building School Chapel. Messrs. Addie & Sons, Architects, 30 Winckley Square, Preston.

BALHAM.—May 30.—For Erection of Iron Buildings for Post Office at Balham and at Esher. The Secretary, H.M. Office of Works, 12 Whitehall Place, S.W.

BALLYMENA.—May 28.—For Alterations to Presbyterian Church. Mr. T. C. Donkin, Architect, 118 Hill Street, Ballymena.

BARNSELY.—May 31.—For Building Grain Warehouse. Messrs. Wade & Turner, Architects, 10 Pitt Street, Barnsley.

BATLEY.—June 8.—For Building Wesleyan Chapel at Purlwell. Mr. G. A. Fox, Architect, Ward's Hill, Commercial Street, Batley.

BISHOP AUCKLAND.—May 30. For Building Horse-stable. Mr. William Bell, Architect, Railway Offices, Northgate, Darlington.

BRADFORD.—June 2.—For Building Mill, Shed, Boiler-house, &c. Mr. G. C. Gamble, Architect, 4 Wellington Terrace, Laisterdyke, Bradford.

BRIGHTON.—May 28.—For Building Co-operative Store. Mr. R. F. Rogerson, Architect, Church Street, Brighton.

CARMARTHEN.—May 31.—For School, Class-rooms, and Vestries. Mr. G. Morgan, 24 King Street, Carmarthen.

COMBE DOWN.—May 26.—For Enlargement of Church. Messrs. Wilson & Willcox, Architects, 1 Belmont, Bath.

CORK.—May 30.—For Construction of Shed on new Quay, Queenstown. Mr. W. Donegan, Ballast Office, Lapp's Quay, Cork.

CRAIGTREBAUSWS.—May 28.—For Building School-house. Mr. Bucknall, Architect, Worcester Place, Swansea.

EAST GRINSTRAD.—June 1.—For Building Water-tower with Tank. Messrs. Easton & Co, C.E., 11 Delahay Street, Westminster.

EBBW VALE.—May 29.—For Building Residence, Warehouse, and Shop. Mr. E. A. Johnson, Architect, Abergavenny.

GATESHEAD.—May 31.—For Building Presbyterian Church and Schools, Windmill Hills. Messrs. Oliver & Leeson, Architects, Bank Chambers, Mosley Street, Newcastle-on-Tyne.

GLASGOW.—July 1.—For (Contract No. 2) Executing, under One Contract, the Works in connection with the Erection of the Proposed New Municipal Buildings, including Mason, Bricklayer, Carpenter, Slater, Plumber, Smith, and Founder Works, and Fireproof Construction. The Plans and Specifications may be seen on and after June 1, at the Office of Messrs. Douglas, Hunter & Whitson, 197 St. Vincent Street, Glasgow.

HALIFAX.—June 1.—For Building One-Storey Warehouse. Mr. J. Farrar, Architect, Crossley's Buildings, 29 Northgate, Halifax.

ISLE OF WIGHT.—May 30.—For Erection of Legh Richmond Hall. Plans, &c., at No. 28 Chapel Street, Newport, Isle of Wight.

KILTALE, CO. MEATH.—June 1.—For Completion of new Church of the Assumption. Mr. William H. Byrne, Architect, 52 Dame Street, Dublin.

KIRKSTALL.—May 31.—For Erection of Willey House to St. Ann's Mills. Mr. Harry May, Architect, General Assurance Buildings, 1 East Parade, Leeds.

LANCASTER.—May 28.—For Tower to Wrea Green Church and Restoration and Chancel to Stalmine Church. Messrs. Paley & Austin, Architects, Lancaster.

LAUNCESTON.—June 4.—For making Additions and Alterations to the present East Cornwall Bank House in Broad Street, and for Building a new Shop adjoining. Mr. Otho B. Peter, Northernhay, Launceston.

MENSTONE.—For Building Villa Residence. Mr. Harry May, Architect, General Assurance Buildings, 1 East Parade, Leeds.

MONAGHAN.—June 16.—For Building Convent Chapel of St. Louis. Mr. William Hague, Architect, 62 Dawson Street, Dublin.

NEWCASTLE-EMLYN.—June 2.—For Building Mansion and Stables. Messrs. Middleton & Son, Architects, Cheltenham.

NEWCASTLE-ON-TYNE.—May 31.—For Altering Entrance Doorways, Strengthening Staircases by Iron Girders, and Altering the Staircase of Crush-Room leading to Concert Hall, Town Hall Buildings. Plans, &c., at the City Engineer's Offices, Town Hall, Newcastle-on-Tyne.

NORTON.—May 28.—For the Abutments required for the Erection of a Bridge over the River Went, near Norton Station. Plans and Specifications at the Engineer's Office, Hunt's Bank, Manchester.

RADNORSHIRE.—May 27.—For the Erection of a Vicarage House and Stable Buildings, in the Parish of Llandegley. Mr. Frank Roberts, Architect, 37 Eastgate Row North, Chester.

RODLEY.—June 2.—For the Erection of New Schools. Mr. W. Lee, Clerk to the Leeds School Board, School Board Offices, Leeds.

SALE.—May 30.—For Building Board Room. The Surveyor to the Local Board, 4 School Road, Sale.

SHAW.—May 26.—For Building Police Station. Mr. J. Mawson, Architect, Shaw, near Oldham.

SOUTH BANK.—May 30.—For Building Station-Master's House. Mr. William Bell, Architect, Railway Offices, Northgate, Darlington.

SOUTHAMPTON.—June 4.—For Building Receiving Cottage, Old Penitentiary Premises. Mr. E. T. Howell, Architect, 16 Portland Street, Southampton.

STAUNTON-ON-WYE.—For Repairs to Medical Officer's House and School. Mr. G. H. Phillott, Architect, 19 Regent Street, Cheltenham.

TUDHOE GRANGE.—May 30.—For Building Church. Mr. C. H. Fowler, Architect, The College, Durham.

WAKEFIELD.—May 31.—For Making and Fixing at the Ardsley Reservoir, Three 21-inch Sluice Valves, with Capstans and other Iron-work. Mr. Edward Filliter, Engineer, 16 East Parade, Leeds.

TENDERS.

BERWICK-ON-TWEED.

For Building Schools in connection with St. Cuthbert's Roman Catholic Church, Berwick. Mr. W. GRAY, jun., Architect, Berwick.

Accepted Tenders.

Gray & Son, Berwick, mason.
Richardson, Tweedmouth, joiner.
Wilson & Son, Berwick, plumber.
Turner, Horncliffe, slater and plasterer.
Ford & Steven, Berwick, painter.

For Erection of Shop and Dwelling-house in Coldstream, Berwick-on-Tweed. Mr. W. GRAY, jun., Architect, 2 Ivy Place, Berwick-on-Tweed.

Accepted Tenders.

Smith & Brown, Coldstream, mason.
Noble, Coldstream, joiner.
Oliver, Coldstream, plumber.
Rude, Coldstream, slater.
Smith, Coldstream, plasterer.

BRIGHOUSE.

For Two Additional Storeys with new staircase to Warehouse, also Offices and other additions to Premises at Woodvale Mill, Brighouse. Messrs. G. HEPPWORTH & SON, Architects, Brighouse.

Accepted Tenders.

Holdsworth Bros., Wyke, mason.
Bollonley, Rastrick, carpenter and joiner.
Dyson, Elland, ironwork.
Lawson, Brighouse, plumber and glazier.
Anderson & Hynes, Brighouse, plasterer.
Hurst & Barraclough, Brighouse, painter.
Smithies, Bradford, slater.

CHISLEHURST.

For Laying a Length of 400 feet 6 inches Stoneware Sewer to above, with Cregeen's Patent Air Inlet arrangement, Ventilation Pipes, and Cows.

BATMAN (accepted) £34 0 0

For Rebuilding a Shop, Dairy, Stables, &c., Aldernay Farm Dairy, Chislehurst West. Mr. EDWARD J. THOMAS, Architect, 79 Mark Lane. Quantities supplied.

Williams £827 0 0
Arnold 790 0 0
Low 745 0 0
Balding 740 0 0
Cass 730 0 0
JONES, Bromley (accepted) 676 0 0

COMPTON GIFFORD.

For Works in Connection with Water Supply, Compton Gifford.

Stanlake, Plymouth £120 0 0
SHADDOCK, Saltash (accepted) 114 0 0

CORNWOOD.

For Works in Connection with lowering Houndle Hill, Cornwood.

Lock, Cornwood £235 0 0
LEGGE, Bittaford (accepted) 125 0 0

DOUGLAS.

For Erection of a portion of a School of Art, Finch Hill Estate, Douglas, Isle of Man. Mr. PHILIP CHRISTIAN, Architect, Finch Hill, Douglas.

KELLY (accepted) £830 0 0

DUBLIN.

For Erection of new Auxiliary Buildings for Children, on Ground adjoining the Workhouse, South Dublin Union. Mr. WILLIAM M. MITCHELL, Architect, 10 Leinster Street, Dublin. Quantities by Messrs. Gribbon & Butler.

W. & A. Roberts £17,000 0 0
Collen Bros. 15,500 0 0
Wardrop & Son 14,717 5 10
Pile 14,500 0 0
Pemberton 14,500 0 0
Fitzpatrick Bros. 14,250 0 0
HAMMOND (accepted) 13,945 0 0

The Plumbing work is not included in this Contract.

DUMFRIES.

For Additions to Albany Cottage, Dumfries. Mr. JAMES HALLIDAY, Architect. Quantities not supplied.

Accepted Tenders.

Houston & Robinson, mason, &c. £171 0 0
Lachlan, joiner 138 0 0
Bridges, slater 17 0 0
Drummond & Son, plumber 28 0 0
Steele, plasterer 42 11 0
Muir, painter & glazier 15 10 0
Total £412 1 0

EASTON.

For the Erection of a Schoolroom at Easton Stamford.

Perkins, Easton £179 0 0
Hinson, Stamford 159 0 0
Storey, Duddington 144 0 0
Hayes, Melton Mowbray 140 0 0
SCHOLAS, Stamford (accepted) 122 0 0

ELLAND.

For Enlargement, &c., of South End Board Schools, Elland. Mr. CHARLES F. L. HORSFALL, Architect, Halifax. Quantities by the Architect.

Milner, Elland, mason £218 0 0
Wilson, Elland, carpenter and joiner 90 0 0
Hutchinson, Elland, plasterer and slater 75 14 0
Aspinall, Elland, plumber and glazier 70 0 0
Aspinall, Elland, heating apparatus 10 5 0
Whiteley, Halifax, painting 6 11 10
Total £470 10 10

FOLESHILL.

For Alterations to Union Workhouse, Folehill, for the Board of Guardians. Mr. WILLIAM TOMLINSON, Architect, Coventry.

Wootton, Coventry £102 0 0
Pickering & Lester, Folehill 86 0 0
Wright, Folehill 84 17 6
Waters, Coventry 80 10 0
Bacon, Folehill 74 0 0
Issac, Folehill 67 10 0

GARNDIFFAITH.

For Altering and Re-pewing the Calvinistic Methodist Chapel, Garndiffaith.

	Original.	Amended.
Foster, Abergavenny	£507 0 0	£481 0 0
Francis, Abersychan	447 0 0	400 0 0
Jones, Abersychan	420 0 0	375 0 0
MOYNS & EVANS, Pontne-wrynidd (accepted)	427 0 0	360 0 0

GUILDFORD.

For Rebuilding Nos. 138 and 139 High Street, Guildford. Messrs. PEAK, LUNN & PEAK, Architects and Surveyors. Quantities supplied.

	A.
Swayne, Guildford	£2,535 0 0
Garnett & Mills, Guildford	2,503 0 0
Pearce & Clark, Guildford	2,473 0 0
Harris, Woking	2,284 10 0
Smith & Sons, Guildford	2,139 0 0
Strudwick, Guildford	2,105 10 0
G. & R. SMITH, Guildford (accepted)*	2,054 3 6
Mitchell Bros., Shalford	2,049 0 0
A. Deduction if old tiles are re-used for part of roof. * Originally sent in at £1,972 5s., but as a mistake was apparent, it was withdrawn and amended.	6 15 0
	10 0 0

For Covered-way, &c., at rear of No. 131 High Street, Guildford. Messrs. PEAK, LUNN & PEAK, Architects. Strudwick £42 0 0
BILLMORE & Smith (accepted) 37 10 0

For Movable Shelter, Guildford Cattle Market. Messrs. PEAK, LUNN & PEAK, Architects.

Currington £33 18 0
Pink 32 0 0
Billmore & Smith 25 0 0
G. & R. SMITH (accepted) 22 0 0

HARWICH.

For Works to Albemarle Street, Harwich.

Cardus & Son £448 0 0
Moran 415 0 0

KETTERING.

For Building Schools in St. Andrew's Street, Kettering, for the Rev. H. Lindsay. Mr. R. W. JOHNSON, Architect, Kettering and Melton.

	Building in Brick.	Building in Stone.	Add.
Branson & Son, Northampton	£1,800 0 0	£80 0 0	0 0
Margetts, Kettering	1,368 0 0	60 0 0	0 0
Manby, Kettering	1,219 0 0	215 0 0	0 0
Barlow, Rothwell	1,195 0 0	80 0 0	0 0
Payne & Son, Kettering	1,170 0 0	75 0 0	0 0
Sharman, Kettering	1,170 0 0	70 0 0	0 0
C. & F. Henson, Kettering	1,170 0 0	55 15 0	0 0
H. Henson, Kettering	1,162 0 0	58 0 0	0 0
G. V. HENSON (accepted)	1,145 0 0	45 0 0	0 0

KENDAL.

For Building Bacon Stores, &c., at Sandes Close, Stricklandgate, Kendal, for Mr. Robert Dixon. Mr. JOHN STALKER, Architect. Quantities by the Architect.

Gibson, mason and slating £410 0 0
Lucas, joiner 323 0 0
Carter, plumbing 37 4 6
Hoskinson, plastering 25 9 0
Lyon, glazing and painting 15 8 0

Total £811 1 6

KING'S NORTON.

For the Supply and Fixing of about 400 yards of Iron Tube Fencing on Land near to the Midland Railway Station, at Northfield. Mr. ROBERT GODFREY, Surveyor.

Richmond & Co. £97 0 0
Jukes & Co. 76 0 0
Hydes & Wigfull 74 0 0
Appleton 72 13 0
Simpson & Wood 67 7 2
Brettel, Worcester 62 18 8
Bayliss, Jones, & Bayliss 67 0 8
Henshaw & Son 49 10 0
Hill & Smith, Brierly Hill 48 3 8

For laying Sewers at Northfield, King's Norton. Mr. ROBERT GODFREY, Surveyor.

Fisher, Lower Gornall £1,403 8 6
Green, Cheltenham 1,395 0 0
Biggs, Handsworth 1,264 0 0
Palmer, Birmingham 1,181 14 2
Coward & Sons, Gloucester 1,140 5 0
Jevons & Sons, Dudley 1,111 10 0
Curral & Lewis, Birmingham 1,110 0 0
LAW, Kidderminster (accepted) 1,015 0 0

LONDON.

For Alterations and Additions to Mr. F. Gorrings's Premises, Buckingham Palace Road, S.W. Mr. J. WALFORD, Architect.

Ashby Bros. £5,348 0 0
Kirk & Randall 4,997 0 0
Patrick 4,945 0 0
McLachlan 4,788 0 0
Wall Bros. 4,682 0 0
Fish, Prestige & Co. 4,547 0 0
Scrivenor 4,347 0 0

Tenders for new Billiard-room and Alterations at 7 Victoria Road, Clapham, for Mr. F. Gorrings. Mr. T. H. VERNON, Architect.

McLachlan & Co. £1,570 0 0
FISH, PRESTIGE & CO. (accepted) 1,416 0 0

LONDON—continued.

For Painting and other Work at the Kensington Infirmary, Marles Road, as per Schedule of Prices, for the Guardians of Kensington. Messrs. A. & C. HANSTON, Architects, 15 Leadenhall Street, E.C.

	Per cent. above Schedule.	At	Per cent. below Schedule.
Fawkes	10 %	—	—
Thorne	10 %	—	—
Haynes	7 1/2 %	—	—
Bolding	7 %	—	—
Fleming	5 %	—	—
Hicks	4 %	—	—
Childs	—	At	—
Garratt	—	At	—
Targett	—	At	—
Gibbin	—	—	2 1/2 %
Campkin & Son	—	—	2 1/2 %
Derby	—	—	5 %
Kearley	—	—	5 %
Wythe	—	—	5 1/2 %
Coombe & Son	—	—	7 1/2 %
Sheerman & Son	—	—	12 1/2 %
Stevenson	—	—	15 %
McCarthy	—	—	20 %
STEWART, Walworth (accepted)	—	—	30 %

For 500 feet run of 3 feet 6 inches by 2 feet 4 inches Brick Sewer, &c., Hornshay Street; 370 feet run of 12-inch Pipe Sewer, &c., Blockhouse Street; and 180 feet run of 15-inch Pipe Sewer, &c., Upcot Street, Deptford.

Colepeper £912 0 0
Bally 880 0 0
Standen, jun. 840 0 0
Duffield 755 3 3
Catley 750 0 0
Carter 736 0 0
Wouldham & Fry 689 0 0
Bell 670 0 0
SMITH (accepted) 550 0 0
Mattheas & Wells 544 0 0

For Kerbing, Channelling, Tar Paving, and Making-up, &c., of Heathfield Gardens, Grosvenor Road, Oxford Road, and Cambridge Road North, Chiswick. Mr. G. R. STRACHAN, Surveyor.

Bell £969 0 0
Dent 951 1 5
Tomes & Wimpey 940 0 0
R. & G. Neal 929 0 0
Mowlem & Co. 881 0 0
Rutty 865 0 0
Coat 862 0 0
Armstrong 850 0 0
Lovedale & Brooks 843 6 0
NOWELL & ROBSON (accepted) 836 0 0
Surveyor's estimate 865 10 0

For Two Warehouses to be erected in Mansell Street, Aldgate. Mr. R. J. WORLEY, Architect. Quantities by Mr. R. C. Glead.

Lawrance £5,281 0 0
Downs 5,069 0 0
Colls & Son 5,052 0 0
Kilby 4,974 0 0
Perry & Co. 4,635 0 0

For the Erection of three Warehouses in Hoxton Square, for Mr. A. Sonhami. Messrs. HAMMACK & LAMBERT, Architects.

F. & F. J. Wood £1,359 0 0
Goold & Brand 3,994 0 0
Boyce 3,951 0 0
Bangs & Co. 3,929 0 0
Conder 3,580 0 0
Johnson 3,542 0 0
Wood 3,516 0 0

For the Erection of Five Shops for Mr. James Ellis on the Poplars Estate, Willesden Park, N.W. Messrs. CHARLES ELLIS, SON & CO., Architects.

WHITEMAN (accepted).

For Additions to 269 Goldhawk Road, Hammersmith, for Mr. Frederick Tautz. Messrs. SMITHIES & GLADMAN, Architects.

Adamson & Sons, Turnham Green £246 0 0

Dorey, Brentford 837 0 0

Bloomer, Brentford 824 3 8

Barnes, Brentford 823 13 0

LONG EATON.

For Entrance Lodge, Mortuary, Boundary Walls, and other Works at the new Cemetery, Long Eaton. Mr. JOHN SHELTON, Architect. Quantities by the Architect.

Contract No. 1.

Poxon & Rice, Long Eaton £2,092 8 0
Bramley & Pepper, Kegworth, W. Derby 2,025 0 0
Fullalove, Long Eaton 2,003 10 0
Sharman, Kegworth 1,795 0 0
DONCASTER & SON, Long Eaton and Nottingham (accepted) 1,791 4 2

Contract No. 2.

Lea & Co., London £1,109 0 0
McLean, Kegworth, West Derby 1,083 10 0
Knight, Loughboro' 951 17 7
Frettingham & Son, Nottingham 871 7 2
Hawley, Ilkeston 761 6 5
Todd, Derby 734 16 5
BEARDSLEY & POUNDER, Ilkeston (accepted) 596 10 6
Surveyor's Estimate for Contracts 1 and 2 2,628 0 0

For Forming, Making, Sewering, Kerbing, Channelling, and Completing Nelson, Friar, Abbott, and Gladstone Streets, Long Eaton. Mr. JOHN SHELTON, Architect and Surveyor, Market Place, Long Eaton.

Smith, Leicester £2,043 0 0
Lea & Co., London 1,580 0 0
Coupe, Ripley 1,551 0 0
Tomlinson, Derby 1,390 0 0
Hawley, Ilkeston 1,315 0 0
Todd, Derby (accepted) 1,279 11 5
Surveyor's Estimate 1,410 0 0

LONG EATON—continued.

For the Construction and Completion of a Sewage Farm, Long Eaton, for the Long Eaton Local Board. Mr. JOHN SHELTON, Architect and Surveyor, Market Place, Long Eaton. Quantities by the Surveyor.		
Green, Cheltenham	£5,972	3 2
Tomlinson, Derby	4,666	11 1
Coupe, Ripley	3,859	15 2
Todd, Derby (accepted)	3,130	16 0
Pattison, Sleaford	3,099	6 11
For Forming, Sewering, Kerbing, Channelling, and Completing a Part of College Street, Long Eaton. Mr. JOHN SHELTON, Architect and Surveyor, Market Place, Long Eaton.		
Austin, Long Eaton	£680	0 0
Holland, Leicester	589	0 0
Lea & Co., London	558	0 0
Beardsley & Founder, Ilkeston	542	0 0
Todd, Derby	519	0 0
HAWLEY, Ilkeston (accepted)	502	0 0
Alderson, Sheffield	487	0 0

MARSTON.

For Building Schoolmaster's House, Marston, near Grantham. Messrs. CHARLES KIRK & SONS, Architects, Sleaford. Quantities by the Architects.		
Rudd & Son, Grantham	£628	0 0
Wallis, Spalding	610	0 0
Clarke, Edington & Wright, Grantham	590	0 0
MAXEY, Sleaford (accepted)	547	0 0

NORLAND.

For Building Parsonage House, Boundary Walls, &c., Norland. Mr. CHAS. F. L. HORSEFALL, Architect, Halifax. Quantities by the Architect.		
Mason.		
Crawshaw Bros., Ripponden	£844	5 1
Carpenter and Joiner.		
Mansley, Halifax	315	0 0
Plasterer and Slater.		
Dyson, Sowerby Bridge	140	0 0
Plumber and Glazier.		
Stafford, Sowerby Bridge	136	18 9
Zindar's Patent Pneumatic Bells.		
Stafford, Sowerby Bridge	14	15 0
Painting.		
Binns, Halifax	17	0 0
Total	£1,467	18 10

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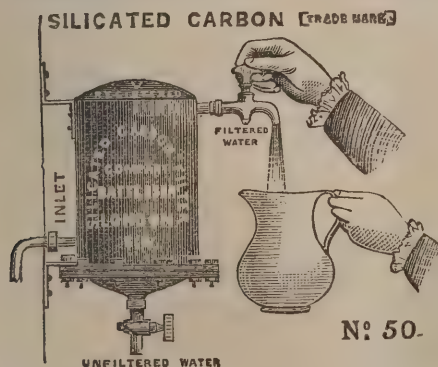
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Bradbury	380	0 0
TRADEWELL (accepted)	340	0 0

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For Painting and Repairs to be done at Nos. 11, 12, and 13 Birkbeck Road, Sidcup, Kent, for Mr. Charles Beck. Mr. W. F. POTTER, Architect.

DAWES, Peckham (accepted).

TEDDINGTON.

For Building Detached Residence, Teddington, for Mr. W. W. Lathbury. Mr. HENRY T. HARE, Architect. Quantities by the Architect.

Blyth	£2,500	0 0
Bates	2,044	0 0
Adamson & Sons	2,026	0 0
Haylock	1,975	0 0
Wheatley	1,949	0 0
Burrell	1,939	0 0
Hickinbottom	1,895	0 0
Piller	1,840	0 0
BONELL (accepted)	1,730	0 0

WINDSOR.

For Five Labourers' Cottages, Windsor, for Mr. Gristwood. Messrs. BYRNE & WILMOT, Architects, London and Windsor.

BAKER, Slough (accepted)	£445	0 0
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For Pair of Villas on the Vansittart Estate, Windsor. Mr. P. J. BYRNE, A.R.I.B.A., Architect.

Woodbridge, Maidenhead	£1,734	0 0
Oades & Sons, Egham	1,635	0 0
Charman, Ascot	1,560	0 0
Akery, Windsor	1,468	0 0
Bishop, Windsor	1,400	0 0
Ashfold, Slough	1,392	0 0
WILLIS, Windsor (accepted)	1,389	0 0

WINKFIELD.

For the Erection of a Residence for Mr. Reginald B. Brett, M.P., Winkfield. Messrs. BYRNE & WILMOT, Architects, 303 Strand, W.C., and Windsor.

Oades & Sons, Egham	£2,660	0 0
Higgs, London	2,449	0 0
WILLIS, Windsor (accepted)	2,350	0 0

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Bullock, Croydon	3,555	0 0
Iles, Wimbledon	3,459	0 0
Etheridge, Croydon	3,249	0 0
Woodham & Fry, Greenwich	3,228	0 0
Lake, Croydon	3,218	0 0
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FREE, High Wycombe (accepted)	2,863	0 0

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Pearson & Co., Cleckheaton	£2,559	8 0
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Wallers, Bristol	1,828	0 0
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Dare, Redland	1,257	6 0
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Carmichael, painter and glazier	27	6 0

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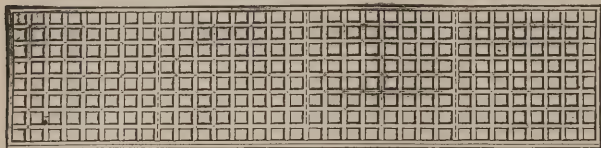
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IMPROVED PATENT

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FOR EVERY DESCRIPTION OF STAIRCASE.

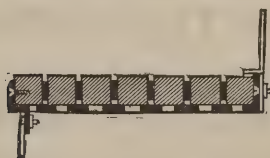
THIS Patent is an improvement on the well-known wooden-block construction, and its speciality is that the wooden blocks in each Tread can be removed and transposed so many times that it is almost indestructible besides being noiseless.



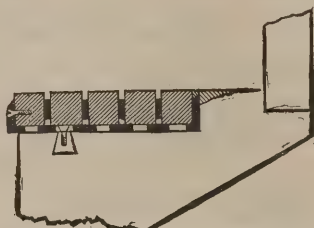
No. 1.—Plan of Tread showing Cube Pattern.

Each Tread is so constructed that the wooden blocks of which it is composed can be removed by taking off the brass or iron nosing of the tray, so that when the outer edge of the wood is worn, the blocks can be taken from the front and those next the riser (which will be quite intact) substituted. The worn blocks, after being reversed, are slid into the position next the riser. This at once gives the tread the appearance of being quite new, and ready for prolonged wear. When in their turn the nosing blocks again become worn, the same operation can be effected by transposing the unused blocks from the sides of the tread to the front, and so on until all are in turn utilised. Finally, when in the course of years the wood is worn out, the trays can be refilled at a very small cost; and if they should not require entire re-filling, can be re-nosed with new blocks for a few pence. Skilled labour is not required in removing or transposing the blocks. These advantages are so obvious that remark is superfluous, and the many years the Wooden-block Treads have proved their efficiency, places the durability of this construction beyond doubt. It has already been adopted by some of the leading Architects and Engineers. The Patentee generally uses Oak, Elm, or Teak, in these Treads, but, if an exceptionally durable Staircase is required, employs "Jarrah" (an Australian mahogany of extreme hardness), samples of which will be sent on application.

No. 3.—Section of Tread showing Iron Risers.



No. 6.—Sect. of Worn Stone Step nosed with Patent Tread.



No. 8.—Section of Tread reversed, the worn portion underneath, and the new face presented for traffic. In this case the original level is maintained by iron grids that fit into the channels on the underside.



These Treads can be fixed to Stringers of Wood or Iron, can be used for Spiral or Winding Staircases, and can be entirely removed without disturbing the Risers. The Trays which contain the wooden blocks can be made of either wood or cast iron, the latter being, of course, superior. In either case they are in themselves complete, and only require wood or iron stringers to make a finished staircase. If necessary they can be constructed with strong lugs to build into wall, and fix like ordinary stone steps, only being less than one quarter the weight. In this case the

risers are fixed in sockets cast on the outer edge of trays. Particulars to be obtained from the Patentee, at the Works.

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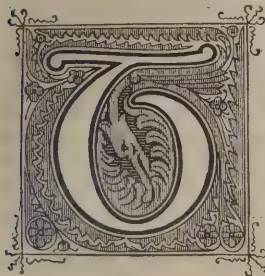
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The Architect.

ARCHITECTURE AT THE ROYAL ACADEMY.



THE correspondence which we have published on the subject of the remarkably poor character of the collection of architectural drawings exhibited this year at the Academy tells its own tale, so far as regards the dissatisfaction for the moment of those who are displeased with the show, and of those others also who are still more displeased with the exclusion of works of their own,

which would at least have helped to increase the quantity, without, we may safely suppose, deteriorating its quality. Certainly the show is the poorest that has been seen for many years, we may say for any number of years. Such exhibitors as STREET and BURGESS, only lately lost, carry us back to SCOTT; SCOTT to BARRY; and BARRY to COCKERELL and the *dilettanti*; while the names of SOANE and GANDY-DEERING remind us of even remoter times, when the "architectural room," if it contained fewer specimens of the picturesque *en petite*, now so absorbing, was in a great measure filled up with the Classical *en grande*, perhaps all the more showable because it was so often more imaginative than real. But it is not to individual discontent or to general dissatisfaction that we would now wish to direct attention; the more important question, as it seems to us, is whether the striking failure to produce even a makeshift exhibition of architectural work at the Academy this year has anything to teach us by way of a lesson. For it must be remembered that this failure is not quite sudden, but has been threatening for years back. It is stated by some apologists that on the present occasion the *fiasco* is due to the accidental absence of the architectural members at the first separation of the sheep from the goats by the Academy Council; but we cannot accept this as an adequate cause; it does not account for the almost total absence of superior work or the almost exclusive presence of inferior. It is quite likely that some good work may have been thus rejected, and some bad accepted, but to suppose that so very nearly all the good has gone out, and so very nearly all the bad come in, is impossible. The profession of architects at large have this year signally failed in their exhibition of art, and this is the plain English of the misadventure.

May we hope to be permitted without offence to remind our readers that the Academy Exhibition is a commercial affair? In what is a commercial country *par excellence*, this ought perhaps to be all the more readily acknowledged as matter of fact; even if, as matter of sentiment, many people think it necessary to do their best to ignore it. Money makes, not only the mare, but the picture to go. Even the excellent President himself must "sell"; and if there be any one so supremely blest as to sell altogether out of the Exhibition, yet even he might soon cease to sell if he ceased to exhibit. The encouragement of art for art's sake is no doubt a prodigiously fine thing to talk about, but the artist's banking account is the only substantial outcome of it all.

In respect of architecture the commercial element, we need not observe, does not exactly take the form of offering the exhibit for sale; even the most splendid of Sir GILBERT SCOTT's well-remembered big perspectives would not find house-room at any price in a drawing-room at Kensington or Mayfair. But in place of "selling" we have only to read another word, and the typical architect of the Academy Exhibition is simply he who chooses to spend a little money in advertising what he is doing. An attractive display attracts, not a crowd of wondering admirers of the art, but, if good luck so happens, a wandering client for the artist. Such clients, like those who come to writers of books, are seldom worth having, it is true; they are almost invariably eccentric and unmanageable people or they would not choose an architect in that way; but an advertisement at Burlington House is better, after all, than the struggle of a competition, and at any rate, if the exhibitor has friends to take an interest in his advancement, a successful display at the Academy affords them an opportunity of becoming impressed in his favour, and renders them better able to recommend him to their acquaintances. How, then, have the class of miscellaneous exhibitors in architecture been

circumstanced for the last four or five years as regards their means, of advertising themselves? Has anything particular happened which affects the advertisement? These are perfectly business-like questions, such as an experienced commercial man would no doubt suggest at once.

One answer seems to be that the mode of draughtsmanship—which not only has a great deal to do with the act of advertisement, but has more to do with it than anything else (and if this brings down the architectural value of the manifestation to a low level, we cannot help it)—has drifted into a certain form which has exhausted its power and become feeble and futile. Pen-and-ink etching has run its course. It set up Mr. STREET and his school. It has set up Mr. NORMAN SHAW and his. But the way in which Mr. ERNEST GEORGE is now handling it shows that it is not considered to be equal, pure and simple, to set him up in his turn, with his followers of a younger generation; and, as another instance, the terrific force of some late experiments, compared with which the boldest draughtsmanship of Mr. STREET or Mr. NORMAN SHAW dwindles to the daintiness of a crowquill, only goes to prove the same change; indeed, we might cite half a dozen other cases, all to show that architectural pen-and-ink, like many a better thing in art and many a worse, has had its day. But up to the present moment no successor to this mode has yet acquired shape. Mr. WATERHOUSE's peculiar foxy-brown water-colour, for instance, has no leadership in it whatever. The few attempts at a return to anything else of the nature of realistic pictures are both too small in size and too weak in execution to indicate even a hope of holding their heads up. The French elevation tinting does not put in an appearance. Pencil sketching, we presume, would scarcely be allowed admittance, nor such a thing as "chalks." What is to be the new draughtsmanship no one can tell. The hour will no doubt come, and the man; but as yet chaos reigns—a shabby little chaos of poor pen-and-ink scratching quite worn out. Last year, and the year or two before, people were tired of it, both those who looked at it and those who did it. This year the draughtsman seems not to have had the heart to try it any more; and if he had tried his best at it, his palpable weariness and discouragement would only have scared away the client instead of attracting him. This kind of action and reaction goes on in all matters of taste at all times, and there is nothing in it that need awaken the slightest feeling of mystery or sense of misgiving.

But there is another consideration to be remarked upon. The advertising architect—we speak of him with all respect—is no longer dependent upon the Academy as what is called a vehicle. He can do better in the public journals. His pen-and-ink etching is no longer a mere exhibit prepared at the risk of being skied, or floored, or altogether cast out, to be at the best left unregarded in public for three months, and then relegated to the office wall to be for ever unregarded in private; it is a thing to be reproduced by photo-lithography, not only with all the authenticity that the most self-assured could wish, but indeed (when well done) with even a better artistic expression; reproduced, moreover, in any number of copies, and distributed without even the cost of postage all over the accessible world. Compared with this, it is not at all to be wondered at that the "Academy drawing" of old time should have come to be disparaged as a matter of commercial business; and we have no hesitation in saying that this result has actually taken place, and is in a great measure to be accepted in explanation of the present and recent failures of the architectural room, especially if we look dispassionately at the circumstance also that for some years past leading architects have virtually ceased to exhibit, which seems to us to be the right way to interpret the facts of the case.

Perhaps it is worth while further to point out that an exhibition drawing, regarded as an advertisement, is of no use unless it be thoroughly well got up, and that to get it up thoroughly well costs a good deal of money. To appreciate the argument here, we must bear in mind that an advertiser, properly so-called, as a man of repute in business who has to keep his name before the public, is in quite a different position from the young aspirant who makes his own drawings without expense; he has to pay liberally if he would have creditable work to show, and all the more liberally because it is the excellence of the rendering which in the eyes of the public constitutes the excellence of the design. The money reckonings of the late Sir GILBERT SCOTT, prince of advertising architecture in its best and most successful form, were not

difficult to guess at in his day, and we may fancy that his unparalleled outlay in competitions had in reality not a little practical reference to the utilisation of the principal drawings for display at the Academy. How far the business of architectural solicitation has changed within the last few years such a suggestion as this may serve to indicate with still greater force. Shall we ever have such solicitation again—in other words, such well-conducted advertising?

There is much more that we might take leave to say upon the subject generally, but we ask our readers to look at the question for themselves in the proper light of a lesson for the consideration of the profession at large, and of individual professional men no less. The times are changing, and we must change with the times. View it as we may, the very remarkable failure of this exhibition and its immediate predecessors must have some important significance. Let it be hoped that the next few years may show at least that it is part of a process of artistic regeneration much needed. Before long it may probably be the general opinion of critics that pen-and-ink etching in sharp perspective is one of the weakest of all forms of architectural draughtsmanship although associating itself with some popular fashions of artistic design; and if the draughtsmanship is now to be discarded, the fashions may go with it all the more quickly.

SPANISH SKETCHES.*

THE exalted notion of the superiority of their own country which was held by Spaniards was balanced by the indifference of the remainder of Europe to everything Spanish with the exception of the wine. Spain was beyond the Grand Tour. The legends of its Inquisition, superstition, dirt, barbarity, and ignorance were enough to deter even the most venturesome; and there was a time when a visit to the country appeared to be more dangerous than a voyage to the interior of Africa is now. But as regards art Spain was, until a far later period, supposed to be a desert in which nothing was to be seen that would repay the expense and trouble of a journey. Fifty years ago WILKIE considered that he was entitled to the honours of BRUCE and MUNGO PARK because he ventured into a *terra incognita*, which was, he said, the Timbuctoo of painting. The gorgeous interiors of the cathedrals which were depicted by DAVID ROBERTS were not always accepted as realities by the public, for the simple reason that they had no means of verifying them. JOHN LEWIS and JOHN PHILLIP, in our own time, did most to convince English people of the picturesqueness of the Spanish scenes, and to demonstrate to painters by their own success the immense value of a study of Spanish pictures. Even when English authorities were compelled to admit that there were Spanish painters, they, however, maintained that there were no architects. FORD describes his amusement when, on turning to the "Encyclopædia Britannica" for information on the subject, he found it laid down in the most dogmatic way that Spain had not and could not have an architecture of its own, because the people were less patriotic than the French. In a much later edition of the same publication the architecture of Spain has six lines devoted to it. OWEN JONES, by a self-sacrifice that should always have recognition, made it plain that there was one building at least in Spain which was deserving of admiration, and Mr. STREET did much for Spanish Gothic. But with the exception of the sketches of Captain WIDRINGTON and G. F. SARGEANT, occasional plates in an "Annual," and the "Note Book" of Sir DIGBY WYATT, little was done to illustrate that Renaissance work which was adopted at a time when Spain was the most influential kingdom in the world.

The "Sketches in Spain," by Mr. BERNARD SMITH, will, in a great measure, supply the deficiency. As the author frankly admits, it is impossible to give an adequate idea of the numberless examples of the sixteenth-century buildings in the space afforded by thirty plates; but the examples which are shown may well be called typical, and there is no reason to consider the subject exhausted. Mr. SMITH will hereafter, we hope, be enabled to do much more towards the illustration of the Spanish Renaissance. He has already proved by his "Sketches in Germany and Switzerland" that he is an able draughtsman, and has the faculty of presenting those points in

a building which are most likely to be suggestive to a modern architect. The "Spanish Sketches" are if possible more vigorous than those in the companion volume, as the subjects seem to be especially suited to Mr. SMITH's style of drawing.

A book of this kind affords not only the pleasure which representations of good work must always afford, but at the present time it is, unless we are mistaken, likely to be more useful than the works of Mr. JONES and Mr. STREET were in their day. We are now in a transition period, and it is difficult to define what will be the next influence on English architecture. Is it absurd to suppose that one can see in Spanish Renaissance an attempt to deal with a state of things not much unlike that which is before English architects in the nineteenth century? Can we imagine that the sublime serenity of Greek work will be shortly appreciated in England as an architectural style should be that is generally used, or is it not more probable that for many a year to come it will appeal to reason rather than to feeling? A country in which so much Gothic picturesqueness abounds, would have to undergo a sort of mental revolution to become enamoured of the subtle refinements which characterise Greek curves. When the Renaissance was introduced into Spain the Gothic style was at its best. Seville Cathedral, which was to be unequalled for beauty, was commenced in the century previous, and several of the most remarkable buildings in the country belong to the fifteenth century. The Spanish architects of that time had also at their command the services of Flemish and Moorish craftsmen for the execution of surface decoration; and, in consequence, work of the utmost richness was produced. To eyes which had been accustomed to gaze on what had been done at Burgos, or Toledo, or Miraflores, the best reproduction of a Greek temple would be as chilling as the blasts from Guadarrama are said to be in the hottest days of July. The spirit of the age accordingly prevailed in the sixteenth century, as it has done since, and as it will ever do. The book of DIEGO DE SAGREDO, which was published in 1526, was a Spanish adaptation of VITRUVIUS, and contained plans of classical buildings. We may assume that it represented the advanced architectural desires of the time; but there is a vast difference between Vitruvian buildings and the earliest attempts of the Spanish Renaissance. The surface and other decoration which prevailed in Gothic buildings was not supplanted; on the contrary, it (under new forms) was applied even more liberally in the new Græco-Romano buildings. From the richness of the decoration the style is known as *La Arquitectura Plateresca*, or the style of the silversmiths, but the phrase should not be interpreted as being contemptuous. The Spanish Renaissance buildings until towards the close of the century are generally good in form; afterwards another mode, invented by CHURRIGUERA, became fashionable, and it was probably the most debased style that was ever seen in Christendom. To many architects Mr. SMITH's sketches will be acceptable, owing to the suggestions they supply for the application of ornament. The sixteenth-century buildings of Spain are characterised by great richness of ornamentation, and are accordingly expressive of a people who were wealthy, and any style for which popularity is desired in England must have the same quality. It will be well for us if our buildings will, with this richness, be as free from vulgarity as those which belonged to the Spanish grandees.

Mr. SMITH has derived his subjects from a rather wide region. As a matter of course he has visited Burgos, Toledo, Seville, and Granada; but he has also worked in Malaga, Saragossa, Cordova, Barcelona, Valladolid. A sketch has been also given of the palace in Madrid—for the purpose, we suppose, of serving as a foil to show the worth of the remainder. Finally, there are a few sketches from Tangier, which may suggest the influence of the Moorish element in works of another style. It will be seen from what we have said that the work of various provinces is represented in Mr. SMITH's plates. This is important, for Spain is a geographical expression rather than the name of a country having unity of race, and it is well to have opportunities to inquire how far local peculiarities of style asserted themselves.

The "Sketches" fitly open with the façade of the Hospital of the Holy Cross at Toledo, the portal of which is described by FORD as being one of the gems of the world. It is full of delicate carving, and the effect is heightened by the contrast with the plain masonry of the rest of the façade. The doorway has a semi-circular head, and around the moulding the arabesques are continued, running towards the middle in the

* *Sketches in Spain*. By Bernard Smith, Architect. Published by Bradley T. Batsford.

usual way. But the architect has not hesitated to place columns outside the arch, and to bend them to suit its contour as if they were stems of ornament. In another view is seen the Puerta del Sol Toledo, which is said to be the finest and most elaborate Moorish gateway in Spain; but the sketch does not suggest an imposing structure. The Patio, in the Hospital of Tavera at Toledo, shown on the same sheet, was considered by the late Sir DIGBY WYATT to be one of the most regular pieces of Italian architecture in Spain; and it is remarkable, as it depends for effect upon form rather than ornament. It has one Spanish peculiarity, which is seen in nearly all the sketches, and that is the absence of half balustrades at the ends of a bay. This may have arisen from the prevalence of iron balustrading in screens and other enclosures.

The Giralda Tower on the cathedral of Seville is a fine subject, in which Renaissance and Moorish details are combined so cleverly that there is no thought of incongruity. It was one of the first subjects selected by DAVID ROBERTS. In the Casa de Pilatos at Seville, which was supposed to be a copy of PILATE'S house in Jerusalem, Moorish and Gothic are mingled. An exterior view is given of the Seville town hall, which abounds in ornament, in pilasters, columns, friezes, doors, &c. The work is not all good, but we are told that "some of the undoubtedly unrestored portions are purer and more refined than those restored." The principal of the Malaga buildings shown in the sketches is the cathedral, which was never completed. It may be said to embody the different phases of Spanish Renaissance, and especially its decline. But the magnitude of the building—the tower is 300 feet high—makes it impressive in spite of its defects.

Among the sketches from Granada, Mr. SMITH gives some details of the Alhambra. It is satisfactory to know, on his authority, that the restoration of the building is being carried out "in a most conscientious and tender manner," by Señor CONTRERAS. We find also in the book some other interesting buildings from Granada, one being a house in the Carrera del Darro. As in so many others a great deal is made of heraldry. In a country where so much importance is attached to the *sangre azul*, it behoves every hidalgo to blazon his credentials to ancestry, and there seem to be as many shields in Spain as in all the rest of Europe together.

The buildings in Saragossa are of a more severe type than is found in other towns. Mr. SMITH says they are "almost insipid in their severity and plainness." The Exchange looks almost like an importation from Florence, but the interiors of the houses, as may be seen from the illustration we publish this week, are less peculiar. Of the ornamentation of buildings of this kind FORD says: "It must be confessed that these gay arabesques and warlike Roman decorations are better suited to the courtyards and banqueting-halls of chivalrous magnificence than to the cloister and refectory of the monk, or the altar and tomb of the Christian priest. The Cæsars, cupids, satyrs, tritons, and battle-axes mingle incongruously with the crows, ropes and racks of martyrs, with the crozier and cross, emblems of peace and religion."

The mosque or cathedral at Cordova would need as many plates as Mr. SMITH gives to all Spain to represent it properly. He gives but one sketch, which does not enable us to realise the effect of the multitudinous columns and mysterious vistas. Far better is the sketch of a preaching balcony on the south side of the exterior, although the cornice has a sort of cresting that is like modern cast ironwork of the commonest kind. From Burgos there are fine sketches of secular and ecclesiastical buildings, the most grandiose subject being the staircase in the north transept of the cathedral. Mr. STREET was of opinion that the cathedral was more French than Spanish; but such elaborate ornamentation as is seen in the sketch is rarely found north of the Pyrenees. Another departure from the rich type of Spanish buildings is seen in Valladolid, although they have not the severe appearance of those in Saragossa. In the museum there is a curious mixture of Gothic and Renaissance. A capital sketch of an angle window from a house in the town is given.

It will be inferred from what we have written that Mr. SMITH'S sketches are not of subjects which have become hackneyed, and in no case does he appear to have represented a building because it was curious or ancient or was of historical interest. His plates deserve to be called "eye-hints," and we are glad to have the opportunity of recommending a work which displays an earnest endeavour to produce something useful as well as beautiful.

PARIS NOTES.

THE section of painting at the Salon has completed its award of prizes by voting third-class medals to MM. Geoffroy, De Lalaing, Outin, Princeteau, Laynaud, Mercier, P. Robert, Berteaux, Burnand, Baillet, Marius Roy, Montenard, Le Senechal, Maincent, Daunal, Zacharie, Demarett, Jacomin, Armand Jean, Jenoudet, Pearce, Whistler, Bergh, Loewe-Marchand, Ch. Frère, Tavernier, and Larson. In sculpture, first-class medals were conferred on MM. Turcan, Carlier, Cordonnier, and Boisseau; second-class medals on MM. Etcheto Fagel, Vaureal, Desco, and Frère; and third-class medals on MM. Baffier, Germain, Penot, Lormier, Beguine, Marioton, Hainglaize, Hasselberg, and Briden. The only first-class medal given for gem-engraving was obtained by M. François, while M. Lamotte obtained a similar distinction for line-engraving, and M. Champollion for etching.

The two bas-reliefs entitled *The Triumph of the Republic* and *Mirabeau in the Tennis Court*, by M. Dalou, who gained the supreme reward of the Médaille d'Honneur in sculpture, have already been purchased by the State. These two works were executed in thirteen months, and the artist displayed rare perseverance on both of them, having, for instance, begun *de novo* several of the 58 figures contained in the former, and the same remark applying to many of the personages in the *Republic*. He fashioned everything with his own hands, even to the ornamental work, thus dispensing with the assistance of specialists; and it is stated that he devoted six weeks to the flags alone which appear in the bas-reliefs.

The following is a list of the sculptors who have obtained a Médaille d'Honneur at the Salon during the past seventeen years: 1865, M. Paul Dubois; 1868, M. Falquière; 1869, M. Perraud; 1870, M. Hiole; 1874, M. Mercie; 1875, M. Chapu; 1878, MM. Barras and Delaplanche; 1879, M. René de Saint-Marceaux; 1880, M. Gabriel Thomas; and 1881, M. André Allar. There was no medal awarded in 1866, three ballots having failed to give any definite result; in 1867 the medals were reserved for the Fine Arts Section of the Universal Exhibition; no Salon was held in 1871, and no medals awarded in 1872, 1873, and 1882.

Good prices were obtained for some of the pictures in Baron de Beurnonville's collection just sold at the Hôtel Drouot. Among others may be cited: *Portrait of Madame de Viette*, by Greuze, 10,100 frs.; *Portrait of a Girl*, by Louis Tocqué, 10,000 frs.; *The Enchanted Island*, by Watteau, 20,000 frs.; *The Water Mill*, by Hobbema, 28,000 frs.; *The Obelisk*, by Rembrandt, 10,000 frs.; *The Village on the Heights*, by Ruysdael, 17,800 frs.; *Peasants*, by Wouvermann, 10,700 frs.; *San Giorgio Maggiore*, by Guardi, 10,950 frs.; *Death of Hassan*, by E. Delacroix, 4,300 frs.; *Angelique*, by Ingres, 4,500 fr.; *Head of Young Girl*, by Jacquet, 2,500 frs.; *A Marsh in Burgundy*, by Th. Rousseau, 4,800 frs.; *Effect of Sunlight before a Storm*, by Troyon, 7,300 frs. The sale produced a total of 509,665 frs.

A sale of paintings and sketches given by various artists to the widow of the late Edmond Membrée was held last week, and realised upwards of 60,000 frs., a sum that bears eloquent testimony to the generosity of the artistic world, the contributors being by no means exclusively French, but including such foreign celebrities at Messrs. Nittis, Stevens, Heilbuth, &c. The highest prices realised were for a water-colour *Dorante*, by Meissonier, which fetched 7,005 frs.; a *Study*, in oils, by M. Bonnat, 7,000 frs.; and a *Flock of Sheep entering the Fold*, by M. Ch. Jacques, 4,300 frs.

It now appears certain that the struggle that has been going on for the past three months between the ultra-Radical and utilitarian majority of the Paris Municipal Council on the one hand, and the entire community of art and letters on the other, over the lately-discovered remains of the Arènes de Lucece, in the Rue Monge, has happily resulted in a victory for the latter. Last week the delegates of the Académie des Inscriptions et Belles-Lettres visited the spot, in company with the members of the Municipal Highway Commission, and since then negotiations have been opened between the State and the City of Paris, on the basis of the Department of Fine Arts and the City bearing half each of the cost of preserving these interesting relics. The plan adopted will probably be to clear away the rubbish and earth now encumbering the remains, and make a public square on the space thus cleared. The acquisition of this ground, amounting, as it does, to several thousand square mètres, must prove extremely

costly for the company that undertook the construction of the new street between the Rue de Linné and the Rue de Navarre across the site of the Arènes demands, 200 frs. per square mètre for the ground it will have to give up. There is little doubt, however, that an arrangement will be arrived at within the next few days, and the last vestiges of the old Lutetia thus preserved from the speculative builder.

The committee of inquiry into the present position of the art industries of France, and the workmen employed therein, continues its sittings under the presidency of M. Kaempfen, Director of Fine Arts. It has lately examined representatives, both of masters and men, from St. Quentin, Creil, Méru, St. Geneviève, Bordeaux, &c., and it is especially noteworthy that nearly all the witnesses call for the foundation of more schools of technical instruction and design, with the view of raising the artistic quality of the work, and so enabling French manufacturers to compete on more advantageous terms with their foreign rivals. The demand for increased facilities of technical education appears to be coming general in all industrial communities.

A serious strike appears imminent in the Paris building trade. It appears that many contractors have not conformed their rates of pay to the scale fixed by the City, and the men are therefore generally preparing to leave work. The Chambre Syndicate of house-painters has announced that measures are about to be taken to support the claims of its adherents; while the stone-carvers have gone still further, several firms, who on last pay-day did not conform to the City tariff, having been already placed on *the index*—i.e. no members of the union can accept work with them. Other trades unions are preparing to follow this example, and unless the firms in question give way, it is almost certain that a general strike will be declared just when the busiest part of the building season is commencing. The only parties who can gain by such an event are the Italian, Swiss, and German (so-called Alsatian) workmen, many of whom have of late years been attracted to Paris by the high rate of wages prevailing; and a strike on a large scale would inevitably bring into the City many more of this class of artisans.

The Municipal Committee presided over by M. Alphand, the Director of City Works, has drawn up the programme of the July 14 National Fête. The Trocadéro has been decided upon as the central point of this year's celebration. The palace will be decorated with 10,000 flags, illuminated *à giorno*, and all its outlines lit up by rows of gas jets. Facing it, a magnificent water fête is to be held on the Seine, the quays along the river being illuminated by means of strings of tri-coloured (red, white, and blue) gas globes set close together at distances of about only 18 inches. Prizes will be given to the best decorated, and illuminated shipping on the river, and the vast space of the Champ-de-Mars, exactly opposite the Trocadéro on the other side, will be given up to a grand display of fireworks, at which the public bodies of Paris and its neighbourhood will be invited by the Municipality to assist.

At the sale of M. Emile de Girardin's pictures, held last week, a small landscape was sold as one of Corot's; but M. Arsène Houssaye, the well-known novelist, has now come forward and informed the purchaser that the painting is one by himself, which he had given to M. de Girardin. It is difficult to understand how such a mistake could have occurred, as the picture was signed with a big H. A similar error was made at M. Paul de Saint-Victor's sale, the real author of the work, strange to say, being the same in both cases; but Mdlle. de Saint Victor bought back from the buyer the picture M. Arsène Houssaye had given to her father.

Pressure is being brought to bear on the Government in favour of either restoring the ruined Cour des Comptes, for the purpose of providing another and more suitable *local* for the Ministry of Finance, which is now a standing menace to the Louvre through the danger of fire, or to pull down the ruins and dispose of the site for building purposes.

The "Philadelphia Times" says that the daily consumption of bricks at the New Public Buildings in that city is now 20,000, but 50,000 could be used if they could be had. From the beginning of the work to the close of last year there has been used in the building nearly 1,000,000 cubic feet of foundation stone, over 200,000 cubic feet of New England granite, over 600,000 cubic feet of Lee marble, over 100,000 cubic feet of buff and blue Ohio sandstone, 2,400 tons of iron floors and roofs, over 1,000 tons of cast-iron fixtures, 405 tons of slate roof, and 57,215,608 bricks. Nine million dollars have been expended on it, and the final cost is estimated at 12,000,000 dollars, without fittings.

THE CLASSIC SCHOOL OF PAINTING.

THE "Classic School" formed the subject of Mr. Ruskin's third lecture at Oxford. Two different uses, he said, attached to the word "Classic." First, it might be used to cover all that was senatorial, academic, authoritative; but, secondly, and this was the sense in which he used the word, it meant anti-Gothic—contemptuous of the failures of Gothic, unforgiving to its faults, cold to its faith, and impatient of its absurdities. Mr. Ruskin claimed to be an admirer of both schools; but while he thought it quite right that the Elgin marbles should be given a place of honour in our national museum, he failed to discover why, to see any reminiscence of Chartres or Wells, one should be forced to go either to the miscellaneous muddle of South Kensington, where Gothic saints and sinners are confounded all alike with models of threshing machines, or to the Crystal Palace, where Gothic is made to keep company with Rimmel's perfumery. The history of the Classic school consisted in its gradually acquired skill in delineating the human body glorified by the arts of war; while the history of Gothic may be traced from the time when the northern builder smote the rocks which he had torn from among the moss of the moorland into the likeness of strange beasts and hobgoblins to the perfect art of Holbein, Sir Joshua, and Gainsborough. And the spirit of reconciliation between the two schools was given in the last recorded words of Gainsborough: "We are all going to heaven, and Vandyck is of the company." Herein, Mr. Ruskin said, was a maxim of the highest importance in comparing different schools of art; it is all a question, not of skill, but of tendency. Mr. Ruskin illustrated his argument by exhibiting in succession some initial letters from a MS. of the twelfth century, in which the design was chiefly of very strange-looking dogs, and an enlarged copy of a piece of Pompeian art, representing a sublimely classic cat catching a sublimely classic kitten. The dogs were hardly more skilfully done than the cat, but everyone could see in a moment that the art which could perpetrate the cat was in its decline, whilst the art of the painted missal was in its youth. The mention of the dog led Mr. Ruskin to remark incidentally that the nucleus of all that was best in the Academy was to be found in three pictures which hang side by side in Room 4—Mr. Briton Rivière's *Playfellows* (392), quite the most beautiful thing of the kind he ever saw, and Mr. P. R. Morris's two pictures of children (391 and 397).

Mr. Ruskin then reverted to his statement that for perfect examples of Gothic art may be taken the works of Reynolds and Gainsborough, and for typical pictures Sir Joshua's *Age of Innocence* and Mrs. Pelham, and Gainsborough's Mrs. Graham and Blue Boy. In these pictures the painters had spent much trouble on toilette—frillings and trimmings, cuffs and collarettes—a method of treatment which would hardly have commended itself to Zeuxis and Parrhasius. But the contrast may best be seen by remembering that while classic art would be well content to rest on its torso of Theseus, the Goth paints five little girls without even a torso at all. Gothic art is concerned with the head; classic with the body. Students should study both, but not the bones of one nor the skull of the other. In 1880 the Venetian Academy did him the honour to take down and place in a private room for him his favourite Carpaccio, *The Dream of St. Ursula*, and in the same room were some excellent casts from the *Ægina* marbles. He was able to enjoy the art both of the Goth and of the Greek with his whole heart, but the beauty of the *St. Ursula* was all in her head, that of the marbles in the elbows.

And in one respect Mr. Ruskin said he claimed Sir Frederick Leighton as a kindred Goth—namely, for his exquisite portraits of children. The classics are full of the wrath of Juno and the power of Minerva, but nowhere do they give us a picture of a goddess in girlhood; and Sir Frederick Leighton deserves extreme gratitude and unqualified admiration for descending from the majesty of Olympus to paint for us the witchcraft and wonder of childhood. His examples in this year's Academy could not, however, be regarded as satisfactory. The one called *Kittens* (330) was clearly hastily finished; the critics were forced to praise the child's dress, and not her face; and the kitten, he felt sure, was studied from a puppy. But, speaking generally, Mr. Ruskin could not praise too highly Sir Frederick Leighton's work of this kind, which only missed the level of Correggio by not being painted lightly or broadly enough. Of Sir Frederick's other work—in depicting the organism of the human body—Mr. Ruskin could speak of its consummate skill, but he did so without any sympathy. He preferred to dwell upon two little pencil drawings which Sir Frederick lent long ago to the Ruskin Drawing School—one of a lemon tree (reproduced in *The Architect*), the other of a Byzantine well in Venice—both entirely exemplary and without rival in delicacy of touch and precision. Mr. Ruskin's only wonder was that Sir Frederick had not continued his work in landscape; nothing could be more beautiful than his studies of light and colour in Italy and Greece.

In all great art the mystery of cloud is combined with the majesty of light; but in Mr. Alma Tadema, whose faithful rendering of marble and of leaves is above praise, everything is twilight. And in keeping with it, there is a universal tendency in all his figures to lolling attitudes of fear and laziness, until in the "Pyrrhic Dance" we seem to have a microscopic view of a

small detachment of black beetles in search of a dead rat. Classic art deals with the human body; yes, but glorified by the arts of war:—

You have the Pyrrhic dance as yet,
Where is the Pyrrhic phalanx gone?
Of two such lessons, why forget
The nobler and the manlier one?

Not (added Mr. Ruskin) that Mr. Alma Tadema is personally to blame; he only reflects the disfigurement and disgrace of the nineteenth century, with its vast vortex of revolutionary rage against priesthood and knighthood, and all else that resists the license of mankind. Hence it is that so many modern portraits seem to say—in pride, "Look how grand I am;" in immodesty, "See how handsome I am;" in idleness, "I keep any number of flunkies, and never did a stroke of work in my life."

The British public has been very fond of saying to itself these many years that "a thing of beauty is a joy for ever," although all the time it has been doing its best to banish beauty from the face of the earth. A beautiful thing may exist only for a moment as a reality, but as a testimony for ever, and it were truer to say "a thing of beauty is a law for ever." The beauty of Greece depended on the laws of Lycurgus, as the beauty of Rome on those of Numa; and on all beautiful features are written obedience to law and faithfulness of charity.

DORIC ARCHITECTURE.

THE subject of the second lecture on Greek art, which was delivered by Professor Mahaffy in Dublin on last Saturday, was Doric architecture. In his first lecture the Professor said he exhibited illustrations of remains of prehistoric architecture in Greece, and it was plain that, while differing from each other in many points of detail, the illustrations all had a strong family resemblance, and presented a remarkable similarity in style. How did these early specimens compare with the structures of the later—what was called the historical—period? Nothing could be more complete than the contrast between them. From the decorative and ornamental character of the pre-historic period we might expect that the historic style which followed it would have abounded in luxuriant ornament, but instead we found the Doric order calm, severe, sparing of ornament, and yet presenting the most perfect types of beauty and proportion. What was the explanation of this? The natural explanation under such circumstances, where one style did not appear *per se* to have been evolved from the other, was that it was due to some foreign intervention, and hence learned men, starting with the hypothesis that the Doric temple was imported by the Greeks from some other country, had concluded that Egypt was the birthplace of the historic style of Greek architecture, and as some of the Egyptian temples manifested features of resemblance to the ancient Doric remains, these were for a long time supposed to have been the models from which the early Greek architects had borrowed. The difficulty, however, of accepting this explanation lay in the fact that, up to a date much later than the origin of the historic temples, Egypt was closed to the Greeks. There was no satisfactory evidence that the Greek historic temple, any more than their other styles of architecture, had been borrowed from a foreign source. This hypothesis, therefore, failing, we were thrown back upon theory to account for the Doric temple. The theory which he (Professor Mahaffy) propounded some years ago, and which was very much criticised at the time in Germany, was that the Greek temple had its origin in a wooden building. This theory was supported by a curious passage in Pausanias, who, in his description of Olympia, mentions that he found a wooden pillar remaining in the ruins of a house of Olympia, and which, he says, was an object of interest and curiosity to travellers visiting the locality. The same historian also mentions that in the famous temple of Hera, at Olympia, one of the pillars was composed of oak. These passages in Pausanias naturally created much interest among scholars in connection with the excavations recently undertaken at Olympia, as it was hoped that even if portions of one of those ancient structures were discovered persons skilled in Classic architecture would be able to reconstruct the entire, and that light would thereby be thrown on Grecian history. The positions of the edifices were so accurately described by Pausanias that there was no difficulty in identifying the remains when discovered with the temples to which they belonged. The evidence of the German scholars who directed the explorations when they found the site of one of these ancient temples at Olympia was very curious and interesting. In the first place, whereas in exploring the ruins of other ancient edifices there were found, not only fragments of the pillars, but also of the cornice, architrave, and roof, it was remarked that in the case of the temple at Olympia not a vestige of any part of the roof was discovered. Secondly, they found the separation of the pillars so wide as to make it difficult to understand how stones could have been found sufficiently large to span the interval. Thirdly, it was ascertained that the remains of the pillars showed remarkable variations in style and outline. For instance, the fluting varied, some having sixteen and others as many as twenty in the circum-

ference of the shaft. The inference from these discoveries was plain. The roof had altogether disappeared, because being of wood, and not of stone, it had decayed. The wide spaces between the pillars pointed to wooden beams supporting the roof; and Pausanias's statement that one of the pillars at the time he wrote was composed of oak curiously harmonised with the fact that the stone pillars discovered among the ruins evidently belonged to different periods. As each of the original wooden pillars decayed it was replaced by one of stone formed after the fashion of the period in which it was built, just as some of our own Mediæval churches showed various styles of architecture, as when any portion of the edifice had required restoration the architect followed, not the style of the original building, but that of the period to which he himself belonged. Illustrations of the eleventh century were consequently mingled with more modern restorations in the styles of the twelfth, thirteenth, and fourteenth centuries. The same thing had been done in the early Greek temples. These discoveries at Olympia confirmed in a remarkable manner the theory that the original Greek temple was not of stone, but of wood, and that stone was gradually substituted for the more ancient wooden structure. Another discovery which surprised the explorers was that a large number of pieces of coloured terra-cotta were found amongst the ruins which were evidently used in covering portions of the temples. Subsequent researches led to the discovery of terra-cotta remains in many other places, and it was now believed that the Greek temples were originally made of wood, portions of which were covered with terra-cotta, both for ornament and to preserve them from the weather, and that subsequently, when wood gave place to stone, the former practice of covering with terra-cotta was still adhered to, for evidences of it were found among many of the ruins of the stone buildings of the Greeks.

Illustrations of Doric architecture were projected on the screen of the temple of Sagesta in Sicily, the temple of Ægina, the temple of Minerva at Sunium, and the Parthenon, which was described as being the most perfect model of architecture extant of any age or country. All these historic temples, the Professor said, were characterised by a certain sameness of style. The dimensions, the number of the columns, the height, the proportion of height to the width, might vary, but still they had all a certain family likeness, and no one could mistake a Doric temple when once he had seen it. Nothing appeared more simple, and so the builders of the Renaissance period thought when they began to imitate Greek temples. It seemed to them that all they had to do was to build upon straight lines in certain fixed and definite proportions, but, nevertheless, it was found that none of the imitations looked like the originals. Copy as they might, there was still something about the old structure which the imitators could not match. What was the secret? It was reserved for the genius and industry of future ages to find the explanation. In the first place it was found that the Doric pillar, instead of being of same diameter along its entire height, tapered gradually and very slightly towards the summit. At one time it was imagined that the shaft swelled slightly about the middle. This, however, was found to be an optical illusion; but there was no doubt, for actual measurement demonstrated, that the Doric column became very slightly thinner and more taper towards the summit. The object of this was obviously an optical one. If a pillar were formed of perfectly straight lines, with the same dimensions along the entire height of the shaft, it would to the eye, by a curious optical effect, actually seem broader at the top. Hence, to obviate this illusion, the Doric architects tapered the shafts of their columns. The result of modern research had been to show that the lines and proportions of Grecian architecture were all designed with a view to optical illusion; and for the same reason in parallel rows of pillars, actual measurement showed that the shafts were not exactly upright, but very slightly inclined inwards, so that the lines of each opposite pair of columns would meet if produced to a point about 5,000 or 6,000 feet in vertical height, as was shown by the measurements taken from the Parthenon. These facts were not new—they were known long since; but they did not give the whole explanation of the difficulty. The main secret was brought to light in 1843 by the investigations of Mr. Penrose, who was sent on an expedition to Athens by the Dilettanti Society, a private society of noblemen and gentlemen, who had done more than any other body in modern times for the encouragement of classical research. Arriving at Athens, Mr. Penrose visited some of the finest remains of Grecian architecture, especially the Parthenon and Theseum, every detail of which he measured with the most scrupulous care and accuracy, and gave the world the result of his investigations in a splendid volume entitled the "Principles of Athenian Architecture," which embodied the greatest discovery that had been made on the subject in modern times. With true modesty, Mr. Penrose disclaimed originality, and affirmed that he had only rediscovered the facts which his book contained, pointing especially to a passage in Vitruvius, in which the principle was obscurely hinted at; but unquestionably the credit was due to Mr. Penrose of having made the discovery that the lines on which the Greek temple was constructed were not straight, but curved. Slight, delicate, and almost imperceptible, the lines of these great classic structures were in no part straight; all were curves. The floors, instead of being perfectly level, were very slightly curved upwards towards the centre.

The architraves, the lines supporting the roof, the lines of the pillars, and every part of the edifice were constructed not on straight lines, but on curves; and it was remarkable that the curvatures were not exactly uniform, but varied not only in different temples, but even in different portions of the same structure. This curious arrangement could not have been done by chance; it must have been the result of design. Unfortunately, the great work said to have been written by the architect of the Parthenon was lost; but there was every reason to suppose that this arrangement of curves was designed with a view to optical effect, for it was remarkable that it was adopted only in the larger temples, and that in the smaller edifices it was not resorted to. Thus in the temple of Nike it was not seen, not being requisite except in structures of large proportions. This delicate and beautiful arrangement of curves did not—it was not likely that it should—outlast the early age of historic architecture. The principles on which it was founded were not understood by later architects, and the consummate art with which the curves were constructed was lost, and thus the later styles—Ionic and Corinthian—though graceful, elegant, and ornamental, were wanting in that calm and severe beauty of form and proportion which must for ever characterise the Doric to all future eyes as the highest perfection of architecture attainable by human genius.

DOMESTIC ARCHITECTURE OF INDIA.

A PAPER entitled "Some Notes on the Domestic Architecture of India" was read at a meeting of the Society of Arts on May 23 by Mr. C. Purdon Clarke. He said that as the paper referred only to domestic architecture, represented by existing buildings in India, he should not discuss the question whether there existed in the country a widespread, indigenous, and national style. Fifty years ago attention was directed to the "Shilpa Shastres," and Ram Raz, a most able native scholar, undertook their investigation; but he died before the completion of the work, and this mine of technical information had remained unexplored. His treatise, published in 1834 by the Royal Asiatic Society, made the date of these books contemporaneous with the decline of Buddhism. As Ram Raz showed that minute directions are given in the "Shilpa Shastres," from the choice of a site to the final embellishment with bright colours, even to the house-warming, it would be assumed that, wherever Hindoos built, one style must be found. They doubtless did their best to follow its directions, but in practice local influences and traditions, the requirements of the climate, the plenty or scarcity of certain building materials, all played their part in producing local peculiarities which, in some cases, had developed into apparently distinct styles. These and the modifications of the ingrafted arts of alien conquerors were scientifically examined, grouped, and described by James Ferguson, who, while preparing his universal illustrated "Handbook of Architecture," published in 1855, succeeded in reducing this chaos to rule and order. Almost every style in the history of art might be found, Indianised, either in existing buildings or ancient ruins. Assyrian, Burmese, and Chinese influence could be traced in the Hindoo ornamentation of Southern India; the different varieties of Saracenic, all more or less Indianised, in the Mogul art of Sindh, the Punjab, and Bengal; Moorish forms appeared in the Deccan. A debased Greek treatment, strangely Byzantine in expression, marked the ancient ruins of the Afghan frontier and some temples in Cashmir. Gothic and Renaissance forms were also represented in places where the Portuguese ruled; and, lastly, an English pseudo-classical style, bald and hideous beyond description, introduced by our own people in the last century, still remained, for police-stations and kindred constructions, the official style of the Indian Public Works Department. The Mahratta States round Bombay although exposed to wave after wave of alien influence, possessed an art of strong character, which, if not indigenous, was, at least, of respectable antiquity. There was a strong family likeness between the intramural houses of the cities of Bombay, Surat, Broach, and Ahmedabad. In each, narrow frontages marked the business centres; but in the maze of crooked streets behind the great bazaars were found spacious façades which would be considered worthy of place in any of the great streets of Europe. Going, then, with some detail into the arrangement and dimensions of houses of different types, the lecturer illustrated his remarks by reference to a large collection of photographs of houses, of which the elaborate and striking ornamentation excited much comment; to sketches by Mr. Kipling, and to drawings of which some had been made by students of the Bombay and Lahore Schools of Art. Having described two styles, Mr. Clarke said that every great division of India could contribute something to our store of information, and if as much were done to investigate and preserve the living traditions of Indian handicraft as was now devoted to the more speculative work of archæological research, we should be soon in possession of the key to much puzzling matter, both in the arts, social relations, and politics of the people of India. Sir George Birdwood, who presided, said that what most impressed him was the obvious similarity of the ground plan of the houses described by the lecturer in Greek and

Roman houses, which was to be accounted for partly by the fact that the Greeks and Romans were offshoots of the same primitive Aryan race as the Vedic Hindoos.

THE SANITARY CONGRESS IN GLASGOW.

A MEETING has been held in the Council Chamber, Glasgow, to explain the arrangements in connection with the forthcoming Congress of the Sanitary Institute of Great Britain. The Lord Provost presided.

Mr. Henry Johnston, one of the hon. secretaries, submitted the report of the executive committee. The president has not yet been chosen, but the following vice-presidents have been selected:—*Sanitary and Preventive Science*—president, Professor W. T. Gairdner. *Engineering and Architecture*—Professor Thos. R. Smith. *Chemistry, Meteorology, and Geology*—Dr. R. Angus Smith. The Congress will open on Tuesday, September 25, and will terminate on Saturday, September 29. The meetings of the sections will be held in the Philosophical Institution Rooms, Bath Street. A public luncheon will be given to the Institute in St. Andrew's Halls at 1 p.m. on the day of opening the Congress. On the following day the Lord Provost and magistrates will give a grand reception conversation to members of the Institute in the Corporation Galleries, Sauchiehall Street. On Friday, the 28th, the closing general meeting of the Congress will take place in the Philosophical Rooms at 5 p.m., and on the same evening a public dinner will be provided in the St. Andrew's Halls at 7 p.m. Saturday, September 29, will be devoted to excursions and to visiting public works and places of interest in and around the city. It is expected that during the week of the Congress a popular address by Dr. Carpenter on some important sanitary subject will be delivered to the working classes. The committee have further to report that arrangements are in progress for holding a sanitary exhibition in Burnbank Drill Hall, Great Western Road. This exhibition, which will consist of articles and appliances illustrative of the latest advances in sanitary science, will be opened by the Lord Provost on Tuesday, September 25, and will remain open till the evening of Saturday, October 20. Regulations for exhibitors, and full particulars regarding the exhibition, will shortly be published. Meantime the committee require funds to aid them in carrying out the arrangements. The expenses of the Congress are estimated by the Finance Committee at from 1,200*l.* to 1,500*l.*, and have to be met by the local committee. While it is the desire of the committee to raise a sum of not less than 1,500*l.*, should the expenses of the Congress be less than the sum estimated, a *pro rata* return will be made to the subscribers to the extent of the balance remaining. In moving the adoption of the report, the Lord Provost thought he was warranted in anticipating that the Congress would be a successful one. Doubtless they would get from the eminent men connected with sanitary science then in Glasgow a large amount of fresh information. The city had, he was sorry to confess, of late weeks had a high death-rate, which had been mainly attributable to preventible diseases; and those who were bringing to the city men with better information on sanitary matters were doing their fellow-citizens a great service. For his own part, he should count any money well spent that assisted in such a good object. The public lecture would, he was happy to say, be given by a very popular man—Dr. Carpenter—who had for many years led the van of scientific progress. Mr. J. McLaren, President of the Chamber of Commerce, seconded the motion, which was adopted unanimously. On the motion of Professor Gairdner, seconded by Lord Dean of Guild Stephen, it was also unanimously agreed to raise such a fund as was mentioned. It was intimated by Mr. J. Nicol, the City Chamberlain, that 470*l.* had been already subscribed. The usual votes of thanks closed the proceedings.

THE BLENHEIM COLLECTION OF LIMOGES ENAMELS.

THE Duke of Marlborough has, according to the *Times*, decided that the Blenheim collection of Limoges enamels is to share the fate of the Sunderland Library. On June 14 it will be sold by Messrs. Christie, and another of the glories of Blenheim Palace will be gone. It is well to take these things philosophically, and to admit that there are advantages as well as disadvantages in the breaking-up of great historical collections. Blenheim will be the less worth seeing after its enamels are gone, as it is the less worth seeing now that the shelves in the great library are bare; but other houses will be all the better furnished, and the interest in the great enamellers of the Renaissance will be more widely spread.

The history of Limoges enamels, which for centuries had seemed lost, has in our own day received the attention that it deserved at the hands of M. Darcel, M. de Laborde, and many other French students, the results of whose inquiries have been embodied in more than one English book, notably in Mrs. Pattison's

excellent work, "The Renaissance of Art in France." There is not, indeed, much information of a very definite kind to be gained about the early enamels, such as the splendid archaic crosses and the like which are one of the chief attractions of the Hôtel Cluny. We know that enamel-work in the Middle Ages went hand in hand with glass-painting; we hear of a great school of enamellers at Cologne so early as the ninth century, showing the influence of Byzantium; and we can trace the art at Limoges itself back to the twelfth century. The sack of the city by the Black Prince in 1370 seems to have ruined the industry, which was long in reviving. But under Francis I., when internal tendencies and external teaching combined to bring about that new birth of art which we call the Renaissance, the enamellers of Limoges began once more to take a place among the artists of their country, and very soon both reached a perfection unknown before and secured a popularity never enjoyed till then. In former days they had worked for the churches; now, with the new taste for beauty and pleasure, with the spread of wealth and culture, with the improvements in the construction and furniture of houses, a demand arose for enamels to decorate the buffets and the walls of dwelling rooms. Most of the fine pieces now in the great public and private collections—in the Louvre, the Musée Cluny, the South Kensington Museum, in the collections of Lord Warwick, Sir Richard Wallace, and others—were made for this sort of decoration; or, like the dishes, salt-cellars, and sets of plates which are not uncommon, for combined decoration and use. So considerable was the demand that a long list of artists, on whose history much light has lately been thrown, worked at the art during the whole of the sixteenth century, and handed on the torch, though with a flickering flame, to others almost as industrious if not so great as themselves. Everyone who has studied the treasures in the Salle d'Apollon with any attention will remember the names of the Penicaud family, of the Courtois or Courteys family, of Suzanne de Court, of Pierre Reymond, and above all of Leonard Limousin—Leonardus Lemovicus—*peintre du Roy*. A century afterwards we find various members of the Laudin family carrying on the work, and of course reflecting, in their tasteless subjects and in their coarse execution, the debased art of their day.

Mr. A. W. Franks divides the painted enamels of Limoges into four classes: (1) Early or Gothic style, from about 1475 to 1530; (2) Fine style, from about 1530 to 1580; (3) Minute style, to about 1630; (4) Decadence to the termination of the manufacture in the eighteenth century. In the first period the enamels were generally executed on short plates of copper nearly flat. The back was coated with a thick and opaque layer of enamel, to prevent the metal from warping in passing through the furnace. The front, or surface to be painted, was covered with brown enamel, and the details of all kinds painted on in opaque white. Such portions as were to appear coloured were then glazed over with transparent enamel, and the lights and details were picked out with gold. To increase the rich effect of the painting, small raised discs of gold called *paillettes* were attached to the enamel and covered with colour, so as to have the appearance of gems. The tints to these early enamels were very varied and exceedingly vivid, so as to produce the effect of illuminations. The principal enamellers of this period were Nardon, or Leonard Penicaud and Jean Penicaud. Owing to the great influence of the Italian artists who formed the school of Fontainebleau, a great and rapid change took place in French art in the early part of the sixteenth century. The enamel painters were not behind the others, and they sought to improve their designs, and adopted a more sober and harmonious system of colouring. Many of the most successful enamels are merely painted in *chiaroscuro*, with light flesh tints, and occasionally a cool tone on the foreground. The use of *paillettes* was abandoned, the plates were made thinner and consequently more convex, and the enamel at the back nearly transparent. Great use was made of the designs of Raphael, which were rendered available by the engravings of Marc Antonio and his followers. The family of Penicaud still continued their labours, but the greatest of the artists of the period was unquestionably Leonard Limousin. Pierre Reymond commenced enamelling nearly as early, and Jean Court and three members of the Courtois family excelled chiefly in the production of enamelled services for the table. Jean Courtois, by the profuse use of foil and the over-richness of his colouring, prepared the way for several enamellers, probably his pupils, who appeared towards the close of the sixteenth century. The principal of these is Suzanne Court. In the fourth period the enamellers were numerous, but chiefly of the families of Laudin and Nouailher. Of these Jacques Laudin produced some *grisaille* paintings of merit, rendered attractive by the fine glossy black ground which he employed.

The Blenheim collection consists of some eighty pieces, of varying merit and importance, but many of them noble examples of the best period and the greatest artists. There appears to be but one early specimen, the small enamel numbered 21, which represents the *Adoration of the Magi*, the style recalling the Flemish designs of Roger van der Weyden, or the work of the early Cologne masters. At the other end of the scale are a set of the *Twelve Apostles*, in the late Italian manner, and signed by one of the Laudins. But most of the pieces bear the precious

signatures "S. C." (Suzanne de Court), "P. R." (Pierre Reymond), "J. C." (Jean Courtois), and others of the great age. The simplest way to divide Limoges enamels is into those done in *grisaille* and those done in colours; and of both these kinds there are many fine specimens. First among the former we may mention the two large oval dishes (Nos. 61, 62), each 20 inches long by 15 inches wide, of which one was figured in the catalogue of the Loan Exhibition at South Kensington in 1874. This is a glorious example of the work of Jean Courtois, representing the *Vision of the Apocalypse*, the companion being an effective but ill-drawn work of Pierre Reymond, *The Battle of Four Kings against Five*. The smaller circular dish (60), also by Pierre Reymond; a beautiful tazza (55), painted after Raphael's design for the *Marriage of Cupid and Psyche*; a set of four figures of Virtues, signed "Ja. Penicaud, junior"; a set of ten plates, with emblems of the months, &c.; and, above all, a set of four superb hexagonal salt-cellars (48-51), are among the most notable pieces that remain.

Of the examples in translucent, as distinguished from opaque, enamel, the most brilliant are two plates (46, 47) representing scenes from the story of Joseph; a square plaque of the Crucifixion (58); a figure of a warrior (59); and an ewer (64). There are many more, but these are the finest, being, indeed, of a brilliancy which beggars description. Nothing can surpass the splendour of Joseph's coat—not "of many colours," but of blue heightened with gold—in the scene where he is interpreting the dream of Pharaoh, or the harmonious magnificence of the companion plate. The *Crucifixion* is the only work in the collection which bears the great name of Leonard Limousin; and it is, in colour, composition, and variety, worthy of that distinguished artist. The warrior on horseback is supposed to be Alexander the Great; his figure is finely drawn, and the colour is most brilliant, while the horse, in his odd, stiff attitude, is a curious example of the ultra-classicism of the time. The ewer is almost a repetition of one belonging to Lord Warwick (No. 744 in the South Kensington Catalogue); it is a magnificent example of Suzanne de Court's handiwork. Above is the *Triumph of Ceres*; a musician goes before her, and her car, drawn by cranes, is surrounded by joyous husbandmen. Below, suggesting with curious vividness the jumble of associations in which the artists of the Renaissance seemed to rejoice, we have *Moses Striking the Rock*, and the whole design is bordered with green leaves, masks, and jewels—as though Suzanne had resolved to crowd into one single surface all that she could imagine of richness, brilliancy, and delight.

It was shown at the Hamilton Palace sale last year that Limoges enamels had more than shared in the general rise of prices which all fine and rare works of art have latterly undergone. It may be expected that the sums paid for the finer pieces in the Blenheim collection will be quite equal to those given last year, and will make the prices of the Salamanca collection, and others of a few years back, appear quite insignificant.

MANCHESTER CATHEDRAL.

A MEETING was held in Manchester on Monday for the purpose of authorising the churchwardens to apply for a faculty to enable them to remove the north gallery in the cathedral, and make other alterations. The report from Mr. Crowther, architect, was read, in which he stated that an "examination was made into the condition of the floor framings, when it was found that the principals originally framed with timber, too slight for their bearings, and for the weight they had to carry when the gallery was filled with people, had, in consequence of their insufficient strength, and from having been constructed with unseasoned timber, deflected so seriously from a straight line as to disrupt the joints of the framing, and in some cases the tenons had no hold in the mortises. The principals were at once supported in the centre by wooden props, so as to render the gallery, as it was then supposed, temporarily safe, so far as such expedients can give security. But the whole structure is so inherently weak, and so badly framed together even with these supports, that I feel bound to say it is in the most unsatisfactory condition, and that a heavy responsibility will attach to the authorities if it be not at once taken down. But independently of the state of the structure of the gallery, the restoration of the pier arches of the north aisle, which will shortly be commenced, will involve the taking down of the gallery, as it would not be practicable to carry on the works connected with the restoration of this portion of the fabric of the cathedral without the removal of the gallery whilst they are in progress."

After hearing the report the requisite authority was given by the ratepayers. The chairman, at the conclusion, said the churchwardens had a very difficult task to perform just now in consequence of the state of transition in which the cathedral was; and they appealed to the seatholders to be as lenient as they could with the churchwardens till the restoration work, which he believed would be to the satisfaction of all the citizens of Manchester, was finished.

The Spring Exhibition of Paintings of the Royal Society of Artists, Birmingham, closes to-day (Saturday).

NOTES AND COMMENTS.

THE report on the Prevention of Fires in Theatres, which was presented at the meeting of the Society of Arts on Thursday, contained suggestions on the construction of theatres, which, however familiar, have yet to be accepted by managers. It was recommended that the building should be divided as much as possible by fireproof partitions, with a division between the stage and the auditorium, extending from the base to the roof. As regards the protection of the opening from the stage, there is some uncertainty. A fireproof iron curtain is supposed to be efficacious; but, in Berlin, such a curtain tore down part of the wall during the fire. In respect to water supply, the report gives preference to the mains in the street rather than to reservoirs at sufficient height. In America it has been found practicable to deluge a warehouse by a shower of water from fixed perforated pipes, but there is no information as to whether the arrangement would answer for theatres. It is recommended that means should be provided for carrying off smoke and heated air in case of a fire breaking out on the stage or amidst the scenery, instead of being drawn into the body of the theatre. The separation of theatres from adjoining buildings is said to be desirable, and it is of the greatest consequence to have exits into more than one or two streets. The exits should lead direct into the street, be of increased width outwards, and be free from obstructions. The doors should open outwards, and the staircases be provided on both sides with handrails.

AN appendix to the report contains the results of some investigations by Sir FREDERICK ABEL, the chemist, to discover a material for rendering wood unflammable. A coating of silicate of soda was found to have many advantages: its application is easy, and the coating is not deliquescent. A comparison was made by firing a hut, of which one part was coated with silicate of soda, and another part with a mixture of lime and alum, which is supposed by some to be efficacious, but it was found that the silicate was superior. Where it had been applied the fire did not completely penetrate the boards. When lime is combined with silicate of soda, the mixture resists the action of water as well as fire, and it is moreover a better protective against fire than silicate alone. Another mixture which Sir FREDERICK ABEL recommends for coating the interior of buildings consists of the following materials: (a) Equal parts of whiting and zinc (by weight), mixed and ground together; (b) equal parts (by measure) of water and syrupy silicate of soda; (c) the mixed liquid to be stirred up with the whiting and zinc, and then applied like ordinary paint.

THE late Rev. ARTHUR RIGG was a teacher of mechanical science who was able to combine theory and practice. His public lectures were always interesting, and were generally attended by the more studious workmen of the district. In addition, he was the teacher at Chester of many mechanical engineers whose names have often appeared in the patent lists. A few of his pupils resolved that there should be some memorial of Mr. RIGG, and the most suitable was considered to be a marble medallion, to be placed in the College Chapel at Chester. The commission was accepted by Mr. J. S. WEST-MACOTT, and the medallion has been completed. The white marble in which the head is carved is enclosed in a rectangular frame of grey Italian marble.

It is estimated that the value of the glass imported into India every year is about 400,000*l*. Still more remarkable is the fact that the greater part of it is supplied by Belgium. If the Belgian glass merchants took greater care in packing and avoidance of transshipments, it is believed that they would overcome all English competition in the East. Window-glass is principally used in India for making lanterns and mirrors. The Belgians are working hard to secure foreign markets. The new quays in Antwerp, which will be completed in 1884 by MM. HERSANT and COUVREUX, the contractors, will cost the State 2,800,000*l*. Vessels of 4,000 tons burden can now approach the quays. Down to the end of 1881 the enormous sum of 6,496,955*l*. has been expended on the improvement of the port of Antwerp.

FRENCH engineers are at present busy in Greece. A staff has been engaged by the Government for road-making, construction of harbours, and other engineering works. Railways

are in progress from Athens to Patras, from Volo to Larissa, and from Laurium to Athens. A concession for a railway from Athens to Larissa, to be prolonged probably to Salonica, will be shortly given, and other Thessalian lines constructed. A French company is draining the Lake of Kopais. Another French company is engaged in piercing the isthmus of Corinth, and one is actively mining at Laurium. The Paros marble is being worked more seriously. Not much English capital seems yet to have been attracted to these enterprises.

SCIENTIFIC principles are displayed in very trifling things, and therefore HERSHEY says that the production of a soap-bubble should not be deemed unworthy of the attention of the ablest physicists. We are not then to be surprised when it is found that a Senior Wrangler has devoted his leisure to the inventing of a window-fastener. Mr. SPRAGUE, of Edinburgh, has been able to utilise his Cambridge science in a thing that at first sight appears so commonplace, as well as in the verification of complicated assurance computations. The window-fastener which he has patented is without the springs and other complications that are generally supposed to be indispensable for such an article. It depends mainly on the action of gravity. By means of a semicircular cam, which hangs so evenly that it falls into a cavity whenever the sash is lowered, the window is made secure against burglars acting from without, and, as the fastener is self-acting, it is no longer necessary to depend on the care of servants. The principle of the fastener is so simple, it seems incredible that it has not been applied to use at an earlier date.

IT is not a difficult task to produce a picture of sheep in Canterbury meadows, or the like, which will pass for a "SIDNEY COOPER." But, however easy, there is risk in the work. The law is not above protecting Mr. COOPER's pictures, as an auctioneer has just discovered. He informed a solicitor privately that he was about to sell a valuable picture by Mr. SIDNEY COOPER, R.A., and the solicitor, with an eye to profit by a resale, attended the auction and boldly bid 104*l*. for the work, which of course was accepted. But when the picture appeared in a second auction-room, with better light, it was discovered that under the artist's name was the word "after." That word diminished the value of the work to 10*l*. The solicitor was not likely to lose his 94*l*., and accordingly brought an action against the auctioneer. The defendant pleaded that he was only the agent, and had paid over the sum received, less his commission. But the jury considered that he had acted as principal, and a verdict for 94*l*. was given. Henceforth auctioneers will need more caution when giving friendly advice about contingent bargains.

A PAPER which was read by Dr. SAMUELSON at a meeting in Manchester on Wednesday, explains how much has yet to be done to provide suitable dwellings for the humbler classes of workers in that city. It is assumed that 100,000 of the inhabitants are dwelling in damp and unhealthy houses, and there are in the city 11,000 back-to-back houses of two rooms, and which are without yards. In the outlying districts, where much building has been done, many of the cottages are said to be permanently damp and pervious to every storm. And yet, as Dr. SAMUELSON pointed out, for the last fifteen years the Manchester Society of Architects have urged upon the Council the necessity for consolidating and amending their building regulations. To this hour their prayer, although its appositeness was never called in question, continues to be disregarded.

MR. WILLIAM WHITE, F.S.A., has issued an appeal for aid towards establishing in London residential clubs or boarding-houses for students, clerks, and other young men of the educated class. It is believed that these institutions would be self-supporting, after paying a moderate, limited rate of interest upon the shares, which would represent the amount invested in procuring the requisite accommodation. This should provide, in addition to sleeping apartments, a dining and a reading room, a common room, gymnasium, and swimming bath. The benefits of such institutions are many and obvious; but as there appears to be a doubt as to the extent to which they would be taken advantage of, it will materially assist those engaged in considering the subject if an expression of opinion can be obtained from those likely to use them. Mr. WHITE accordingly asks also for information from those whom the proposed institution would benefit.



Surrey
Buckland
Corner

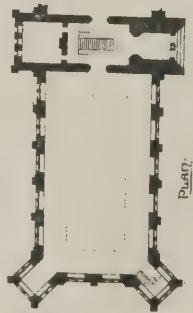
Clayton and Black,
Architects, Brighton

DESIGN

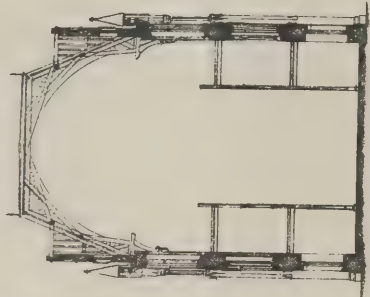
PLAN.

ARCHITECTURAL MUSEUM.

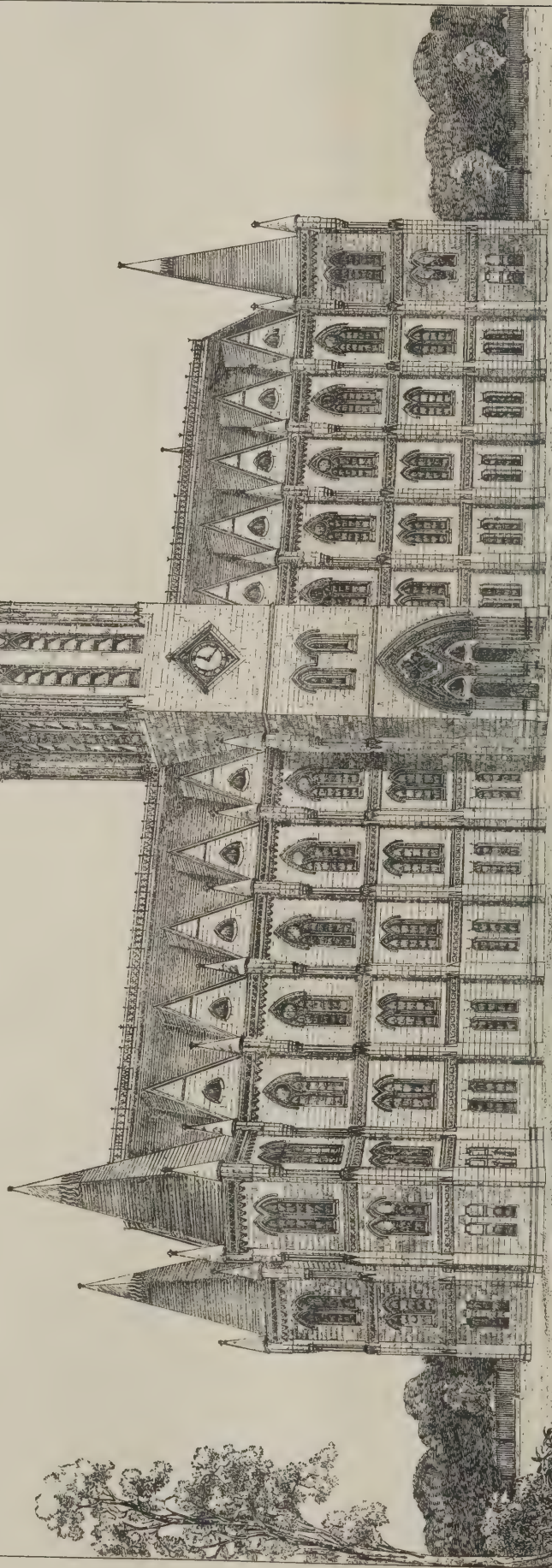
PERSPECTIVE VIEW.



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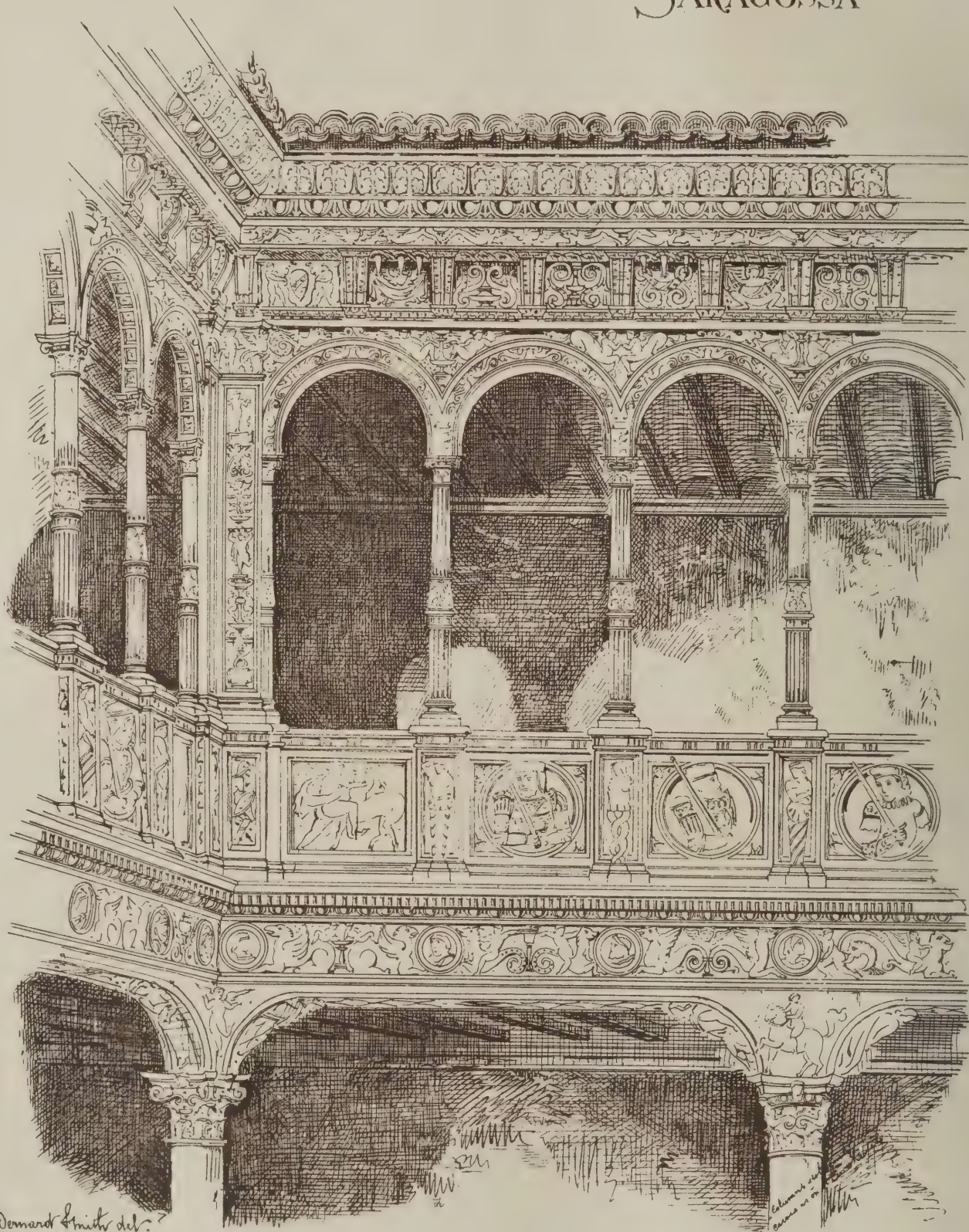
TRANSVERSE SECTION.



Arthur J. Parker
1883

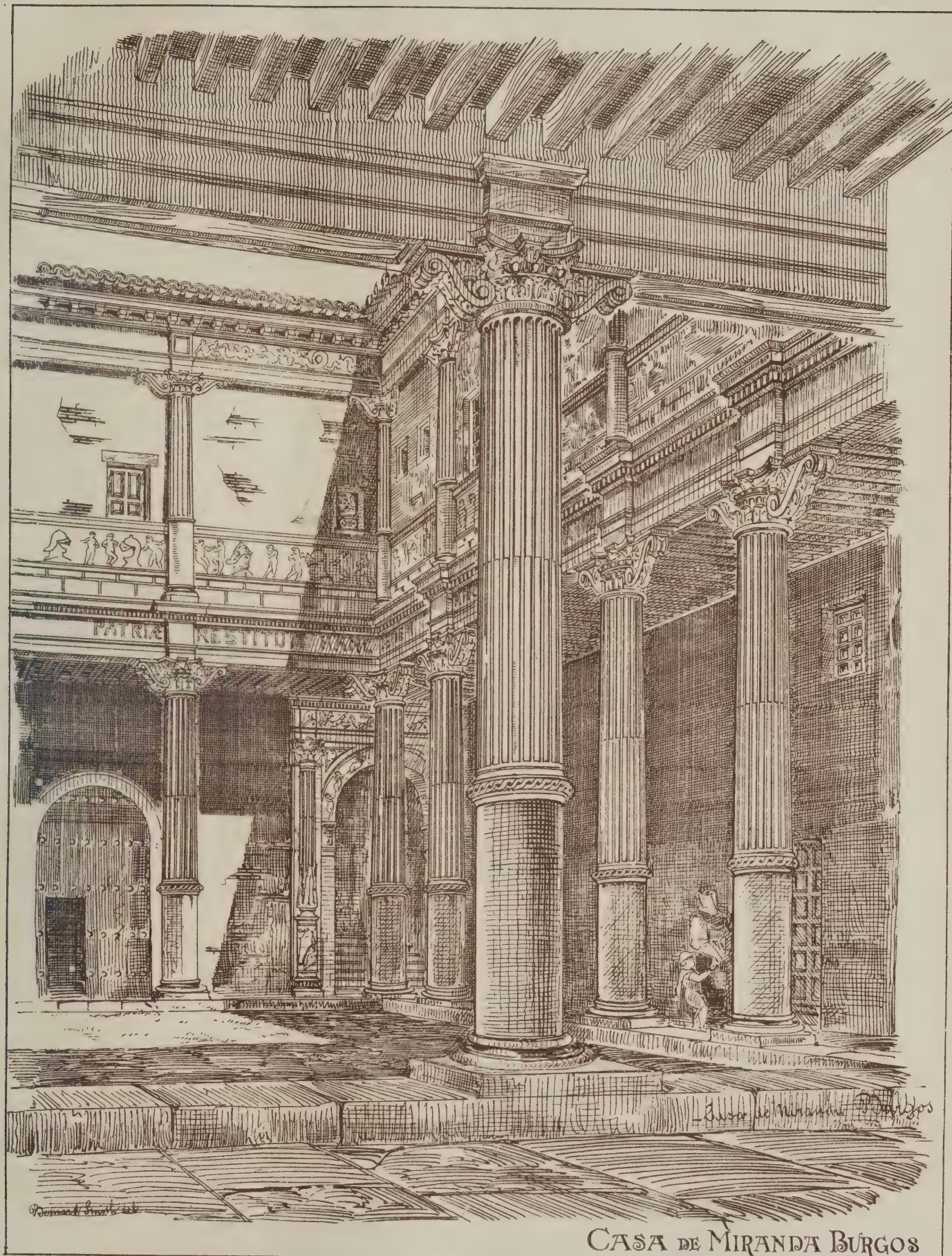
Engineer & Co. 22, Mark Lane, Cannon St. EC

DETAIL OF ARCADE, IN PATIO
CASA DE LA INFANTA
SARAGOSSA



A PLATE FROM "SKETCHES IN SPAIN".

By BERNARD SMITH.



CASA DE MIRANDA BURGOS

A PLATE FROM "SKETCHES IN SPAIN".

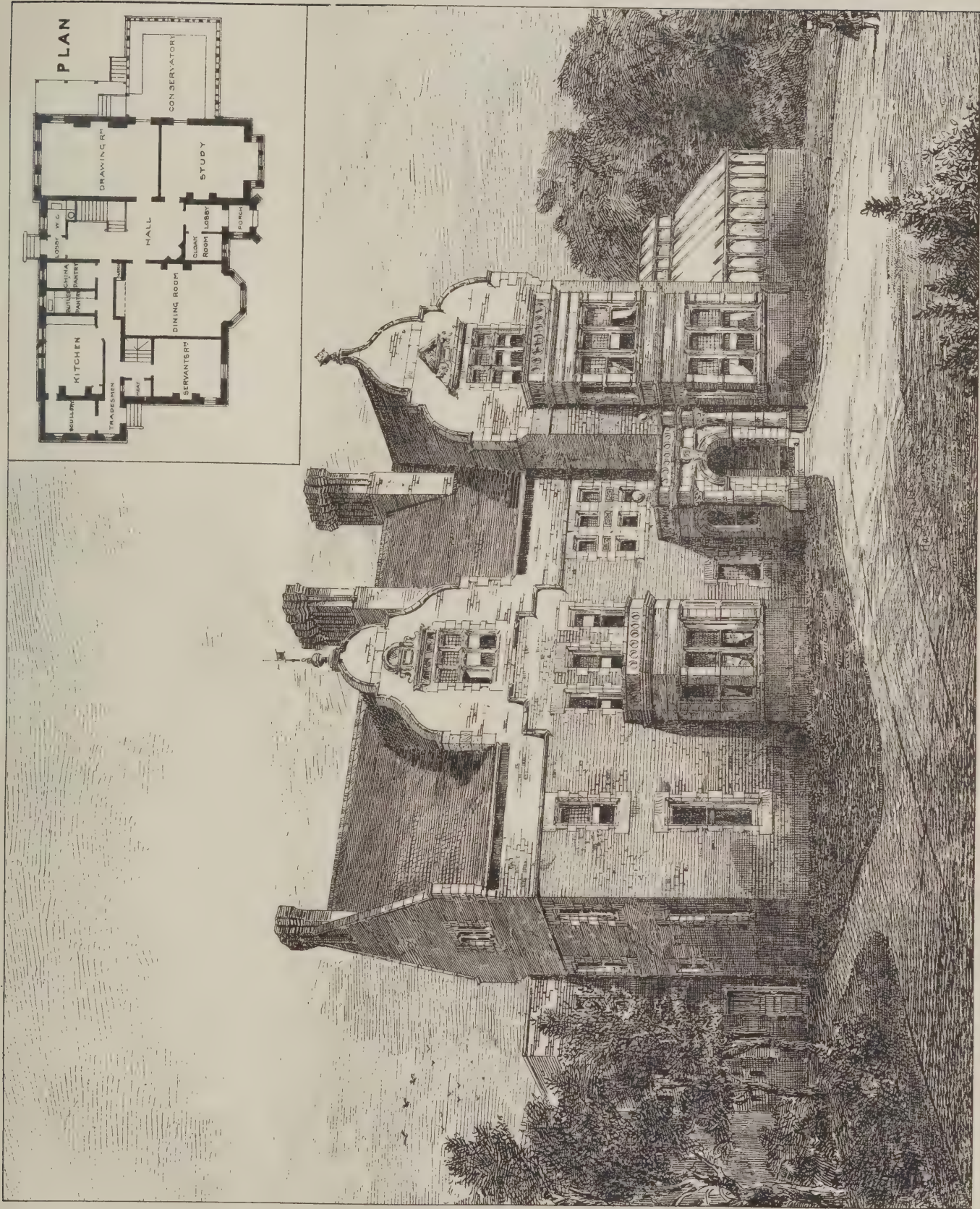
By BERNARD SMITH.

The Albert Tower
for E. J. LLOYD ESQ. F.R.S.
to be erected
on the
SHIRENEWTON
ESCARP
near
Hepston

A PROPOSED
METEOROLOGICAL
OBSERVATORY
for the
BRISTOL
CHANNEL
1883



Edouard Seward Archt.
Lond. et del. de.



"HAWTHORNDENE," BECKENHAM, KENT.
FOR REST. FENNER ESQRE

ILLUSTRATIONS.

SKETCHES FROM SPAIN:—(1) DETAIL OF ARCADE IN PATIO, CASA DE LA INFANTA, SARAGOSSA. (2) CASA DE MIRANDA, BURGOS.

WE publish this week two plates from Mr. BERNARD SMITH's *Sketches in Spain*. One is of the first-floor arcade in the Patio of the Casa de la Infanta at Saragossa. Mr. SMITH, in describing the subject, says:—

"The variety and beauty of the detail is most remarkable, and the artist-carver who executed the work must have had, to alter a well worn quotation, an infinite fancy and most exquisite taste. The panels in the first-floor parapet are mostly filled with medallions, containing portraits of celebrities in sixteenth-century costume, carved in very high relief, and in a most masterly manner. There is a strong cinque cento feeling in some of the carving and detail, altered to suit the contemporary Spanish manner, but not so completely but that we can trace its origin. The work up to the first string above the arcade is all in stone. The elaborately-carved and panelled cornice is in wood, still in a state of good preservation, though it has been exposed to every variety of weather for over three hundred years."

The second plate is a view in the Patio of the Casa de Miranda at Burgos, built towards the end of the sixteenth century, and formerly the Palace of the Lunegas, the Condes de Miranda. Mr. SMITH's description is as follows:—

"The patio is unusually large, and a double square in plan. The detail throughout is of a plainer and more sober character than that to which architects at that period generally restrained themselves. The bracket capitals, which seem so appropriate in trabeated construction, and where, as in this case, the intercolumniation is necessarily wide, are here used everywhere. This detail of construction, which may be seen in almost every colonnaded patio in Spain of the sixteenth or seventeenth century, is hardly ever met with in France or Italy in buildings of the same period. The most beautiful example of bracket capitals is the well-known one in the patio of the Archbishop's palace at Alcala de Honares."

PROPOSED METEOROLOGICAL OBSERVATORY TOWER, SHIRE-
NEWTON, NEAR CHEPSTOW.

IT is intended by Mr. E. J. LOWE, F.R.S., late of High-field Observatory, Nottingham, to establish an observatory on his estate at Shirenewton, near Chepstow. The position is one of the best for the purpose in the West of England, and from it an uninterrupted view of the shores of the Bristol Channel and the Severn, from Cheltenham over Gloucestershire, Somersetshire, and Devonshire to Ilfracombe, can be obtained on the one hand, and from the Wyndcliff to Penarth Head and Brakesea Point on the other. It has been officially inspected by Mr. ROBERT H. SCOTT, Secretary of the Meteorological Council of H.M. Government, who states: "I have no hesitation in saying that for the purpose of meteorological observations, it offers very great advantages. The exposure to wind is very open in all directions, and if a well-equipped meteorological station were established here, the science would gain greatly." It is contemplated to make this a chief station, and to establish branch observatories at Swansea, Cardiff, Portishead, Clifton, and Gloucester. Amongst the trustees are the Duke of BEAUFORT, the Marquess of BUTE, the Earl of CORK and ORRERY, the Earl of DUCIE, Lord TREDEGAR, Sir JOHN LUBBOCK, Bart., M.P., Sir SAMUEL MARLING, Bart., Sir JOHN MACLEAN, Mr. S. MORLEY, M.P., &c. In describing the tower Mr. LOWE says:—

"In connection with the observatory, it is intended that a memorial tower shall be erected (designed by Mr. EDWIN SEWARD, A.R.I.B.A., architect, Cardiff), to be called the Albert Tower in honour of the late Prince Consort, who, more than thirty years ago, subscribed 105*l.* towards a similar institution which Mr. LOWE intended to establish. It was only when it was found impossible at that time to establish such an observatory that the Prince would consent to the return of his subscription. On again proposing a similar observatory under more advantageous circumstances, Mr. LOWE desires that a tower so constructed as to be a valuable addition to the institution should mark his appreciation of one who was ever a true friend to science and mankind."

The tower will be about eighty feet in height, and will be divided into stages for the work of making and recording observations. It will have a flat roof with a parapet, from which

signalling operations may be carried on in connection with distant stations. On the exterior the arms of the Prince Consort will be placed over the doorway, and those of the trustees, &c., in a frieze encircling the face of the tower. The arms of the founder will be carved on one of the angle buttresses. The turret will be fitted up with an anemometer and vane indicating force and direction of wind-pressure, and a pendulum of great length is to be constructed to register earth-trembling and earthquakes.

HAWTHORNDENE, BECKENHAM, KENT.

THIS house, now in course of erection for Mr. REST. FENNER, is situated in the Southend Road. The house is built of red bricks, with 1½-foot cavity filled with asphalt to form a vertical damp course. The stone dressings are of red Corsehill stone. The roof is covered with Broseley tiles. The floors of hall, dining-room, drawing-room, and study are formed with oak parquet.

The building is being carried out by Messrs. HOWARD & DORRELL, of Russell Street, Covent Garden, the contract price being 4,300*l.*

The architect is Mr. HERBERT D. APPLETON, A.R.I.B.A., of 157 Wool Exchange, Coleman Street.

The original drawing is now in the Academy, No. 1,233.

BUCKLAND CORNER, SURREY.

THIS country residence, which occupies a very picturesque site between Reigate and Dorking, with magnificent views of Surrey scenery, is now almost completed. The walls (with some slight exceptions, where stone has been used) are of red brick, the upper part being weathertiled, half-timber work being sparingly introduced. The roofs are covered with Exley's tiles. The parquet flooring will be supplied by Messrs. HOWARDS; the stained glass by Messrs. COX & BOURNE, of Birmingham; the joinery work by Messrs. SMITH & SONS, of Norwood. The chimney-pieces and other internal fittings have been specially designed by the architects, Messrs. CLAYTON & BLACK, of North Street, Brighton.

DESIGN FOR AN ARCHITECTURAL MUSEUM.

IT was proposed in arranging the plan that the building should be divided into two sections, separated by the tower and entrance hall; one half being intended to contain specimens of Gothic architecture, and the other for Romanesque. The museum would be entered by the tower, which leads to the hall and main staircase and galleries, the curator's room being situated at the back. The ground-floor would be occupied by casts of crosses and other large objects, the upper parts of which could be examined from the galleries. There are two tiers of galleries, approached by main staircase, and also by staircases in front turrets, the lower one to contain small casts. The spaces between windows would be utilised for hanging specimens of ironwork, &c., upon; the upper would be appropriated for exhibiting architectural drawings displayed on screens. Rooms for the attendants are provided over the curator's room.

ROYAL INSTITUTE OF BRITISH ARCHITECTS

AN ordinary meeting of the Institute was held on Monday evening, Mr. Horace Jones, president, in the chair.

The decease was announced of Dr. Christian Hansen, of the Royal Academy of Fine Arts, Copenhagen, in his eightieth year. He was elected honorary and corresponding member in 1850, and was elder brother to Ritter von Hansen, who was elected in 1882.

The decease was also announced of Mr. James Thomson, who, it was stated, was one of the earliest members of the Institute. He was the son of Mr. David Thomson, of Melrose, and had been articulated to Mr. J. B. Papworth.

Mr. WYATT PAPWORTH, speaking of the late Mr. Thomson, said that gentleman had been the last of his father's pupils living. Mr. Thomson had been one of the originators of the Institute, which had been projected by a band of young men. Not before they had got it into some sort of working order did they avail themselves of the assistance of their elders to come before the world.

Mr. CHARLES FOWLER then read a paper on

The Cistercian Abbey of Maulbronn, Württemberg.

Mr. FOWLER began his paper by referring to the late Mr. E. Sharpe's mention of the Cistercian Abbey of Maulbronn, in Württemberg, in his valuable book on the "Architecture of the Order," which work had unfortunately never been completed. He pro-

posed to limit himself to a more detailed examination of that single example, believing it to be the one in which the buildings were in the most perfect state of preservation. It was chiefly from the account of the abbey given in a monograph by Dr. Paulus, Professor of the Theological Seminary which now occupies the monastic buildings, that the author was led to visit the place, and it was to that literary source he was indebted for his historical gleanings on the subject. The founder of the abbey seemed to have been a certain Walter of Lomersheim, but the ecclesiastical patron was Günther, Bishop of Speyer, who played the most important part in the work, and procured such endowments for the monks as enabled them to begin to build about 1147. The year was not certain, but it was known that the building was left unfinished at Bishop Günther's death in 1161. In May 1178 it was consecrated by Arnold, Archbishop of Treves. Bishop Günther was buried within its precincts, and his successors in the see of Speyer greatly favoured and protected the abbey, so that the monks were enabled to push forward their extensive additions to the original foundation. The site was picturesque and well-chosen in other respects as well. The church, like the rest founded by the Cistercians, was on a large scale and simple in architectural detail. The total length was 210 feet, the internal width 68 feet, and the height of the nave to the originally flat ceiling 62 feet, and in the aisles 28 feet. Externally the church appeared to have transepts of the same height as the nave, but internally they were reduced each to a low aisle, with three eastern chapels on each side of the sacristy. Over these cross aisles and chapels there was on each side a large chamber. That to the north formed the library. A spiral staircase led to that on the south. In the north transept a broad and easy flight of stairs led to the monks' great dormitory. The screen dividing the nave, and the piers of the nave were described and illustrated by drawings. The vaulting was in the simplest form, with ribs of bold profile or merely chamfered. A flat ceiling originally covered both nave and aisles. A fragment was left standing in the south transept. The remains of the original ceiling were particularly interesting as proving that the roof to which they are attached is the original roof, dating from the twelfth century. The original doors were also to be seen at the west end of the church. They were covered outside with thick parchment, which was painted, and over which was fixed the elaborate ironwork. In 1424 Abbot Albrecht IV. caused the whole of the church to be vaulted by the lay brother Bertholt. At the same epoch arches were cut through the south wall of the church, and ten chapels built; the two canopied altars in the nave probably dated from about the same period, as well as the fine oak stalls around the choir and the traceried choir windows. As to these windows, in a fresco, bearing the date 1424, and representing the presentation of the church to the Virgin by its founders Bishop Günther and Walter of Lomersheim, the east end of the church is represented with the window as now existing. The exterior of the church was plain almost to baldness, but the masonry was excellent, and the mouldings and details as sharp as when first executed. In accordance with the rule of the order there were no towers, but over the crossing there was a wooden bell-turret with a spirelet, which, however, seemed to Mr. Fowler not to belong to the original construction of the church roof. The Galilee porch at the west end of the church was a very interesting feature, and a remarkably good example of the transitional style of the thirteenth century, which produced so many fine works in Western Germany. It dated from after 1220, and was described in detail. The remainder of the more strictly ecclesiastical buildings of the monastery were grouped round the cloisters on the north side of the church. The great cellar, which was not of this class, was on the west side; it was 67 feet long by 35 feet broad. It was a peculiar feature at Maulbronn and was not found in any other of the principal Cistercian houses. Adjoining it were the entrance to the cloisters and the refectory of the lay brothers, both of which were described in sufficient detail. An inscription concurred with the evidence drawn from these particulars to date this sweep of buildings in 1201. On the north side was the monks' refectory, the finest building of the whole group. It stood in the usual position, about the centre of that side of the cloisters opposite the church—in this case the north side. It was 89 feet long, 38 feet broad, and 33 feet high to the crown of the vaulting. It was divided by a row of seven columns down the middle. As the description and illustrations proved, this fine hall was in the best style of the transition period. The whole was in a state of almost perfect preservation. Mr. Fowler believed the only restoration had been the glazing of the windows and the renewal of the pavement. A description of the kitchen followed, and another of the only warmed chamber in the whole range of the abbey buildings. Still fuller accounts were given of the cloisters, the chapter house and the abbot's house. This last was in great part rebuilt by Abbot Entenfuss (Duckfoot) in 1512, and his canting crest, a duck's foot holding a crozier, was carved on one of the pillars of the great hall. The Romanesque arcade at the back of this hall proved the original building to have belonged to the earliest erections of the abbey. Entenfuss's building was chiefly remarkable for its size, being 100 feet by 50 feet deep. The principal front had a picturesque oriel crowned with a lofty spire. The great hall was about 70 feet by 35 feet.

The building was now converted into residences for the masters of the seminary. Some walls and foundations to the west showed that the original building must have been much larger. The author concluded his paper by comparing Maulbronn with other Cistercian houses. He had already referred to its great cellar as an unusual feature, not seen in any of the English or French monasteries of the Order that he knew of; but he knew of at least one German parallel at Bebenhausen, near Tübingen, in Würtemberg. At least there was a similar arrangement, although the chamber was not thought to have been used as a cellar but as a parlour or conversation-room. Other architectural features met with at Maulbronn was also found wanting in English Cistercian houses, but reappeared in France and Germany, as at Clairvaux and Bebenhausen. This last, Mr. Fowler observed, is not included in the long list of forty-six monasteries of the Order given by Mr. Sharpe. Bebenhausen had been a good deal restored and altered. It was now a royal hunting château, and was picturesque enough to be well worth a visit. He could also confidently recommend to the profession a visit to Maulbronn.

Mr. R. H. CARPENTER said that he had not visited Maulbronn: he had no idea in fact when in the district that there was so interesting a building there. He certainly should pay it a visit. After referring to the planning of the Cistercian abbeys, he spoke of the windows. In the twelfth and thirteenth-century periods no doubt they were not as a rule glazed, but an instance of it occurred at Croxdale Abbey, a very perfect example of the thirteenth century. Speaking of the seminary building, he said that at Furness Abbey there was a building known as the School House, next the abbot's hall. The western porch might have been used for penitents, or possibly for the assembling of processions, as on Palm Sunday, or to and from the cemetery.

Mr. E. G. PALEY remarked that Maulbronn Abbey was a most interesting building. He knew none like it for the extent of its buildings, which, moreover, were in almost the same condition as when vacated by the monks. The building would no doubt enlighten us as to many points in which we had hitherto been in the dark. The peculiar crossing in the church was almost unique, and seemed to indicate the former existence of a tower. Another peculiarity was the absence of a vestibule to the chapter-house, which was invariably found in English abbeys. At Furness Abbey the windows, as a rule, showed no grooves for glass, but it was supposed that they had wood shutters or wooden casements filled with glass. Possibly it might have been so at Maulbronn, for it was not likely the monks were so hardy as to dispense with something of the kind.

Mr. T. BLASHILL called attention to a peculiarity in having three chapels on each side of the transept, instead of two as was usual. There was a building to the left of the north transept which seemed to be found in most of the abbeys, though seldom exactly alike in detail. Mr. Sharpe's conviction had been that it was the penitentiary, but he hardly thought such was the case. The size was generally the same, though sometimes it was a passage or dark cell, and in other cases well lighted. At Tintern Abbey there were external rabbets for glazing purposes. Afterwards grooves were made, and a return was again made to the rabbetting.

Mr. WYATT PAPWORTH having made some remarks,

The PRESIDENT alluded to the interesting subject that Mr. Fowler had brought before them. He believed that there was a great deal of work of the Middle Age period in the district about Maulbronn. The plan of the abbey and buildings was very charming in its regularity, and he thought there was considered to be a likeness between the architecture and that of the church of Our Lady of Treves. As to the suggestion of the penitentiary, the President said that another suggestion was that the building was used as a morgue or dead-house. The chapter-houses in ordinary cases were two out of a hundred not rectangular, while in the chapter-houses of the Cistercian abbeys there would hardly be two in a hundred that were not rectangular.

A vote of thanks was then passed to Mr. Fowler for his paper.

Mr. FOWLER, in his reply, said that he did not profess to have treated the matter exhaustively, for he had not gone into the subject thoroughly enough to enable him to do so. Having lighted on an extremely interesting building, he had done his best to bring it under their notice, and, as he had already said, it was in a singular state of preservation. No doubt there had been some little restoration, but they had the real thing itself. There might be here and there some little doubt what the purpose of certain parts of the building was, but there was the form of the building. The purpose of the small place next the transept had been much discussed; this one was exceedingly well-lighted. As to the Galilee porch, it had been suggested that it had been used for a consistory hall, as the abbots had considerable jurisdiction. Though the crossing was suggestive of a tower, he had found no indications of one having been carried up. The chapter-houses of the German houses had no vestibules to his knowledge. Bebenhausen was similar in this respect to Maulbronn. Mr. Fowler also adverted to the peculiarity in the monks' refectory, which was divided centrally by a row of columns which ran the whole length of the hall, and the entrance door opened in the centre of the end of the hall in line with the axis of the columns.

The meeting then adjourned.

"FAIRYLAND."

THE subject of the fourth and last lecture of Mr. Ruskin's present course at Oxford was the place of legendary art in the education of children. Having been himself brought up almost exclusively in fairyland, Mr. Ruskin said he had strong predilections, and was almost tempted to say that no story should be told to children which was not untrue, and no scene shown to them which was not impossible. But, divesting himself of such dangerous recollections, he acknowledged that, owing to the perfection attained within the last ten years in the art of printing in colours, there was now no limit to the amount of national and natural history which might be taught by this means. But it was a law of nature that the imagination was never keener than in childhood, and imagination, after all, consists in fancying something not there. No child will never take so much delight in a real tale of history as in the story of the shipwreck of a walnut shell in a gutter. So, too, no child has ever made a pet of a mechanical mouse or a doll that walks by machinery; but an ever-memorable little cousin of Mr. Ruskin's used to pet the knob of his stick, and even made a night-gown for it, finally asking her mother in timid and confidential whispers whether she had better make any sleeves, because as Bibsy has no arms perhaps she wouldn't like it.

It is the business, then, of art to entertain the childish imagination with graceful fancies. Mr. Ruskin dwelt on the word "graceful," for the popular fancy of the day too often teaches only disgrace, and is content with the representation of the queen of the fairies kissing a sentinel by Westminster Bridge. Even Scott's fancy of the *White Lady* fails of its effect, because in the ducking of the sacristan it is pushed to the length of an unbecoming jest. No doubt much may be allowed to the narrator which could not be excused in a painter; and perhaps this is the reason why our great artists have attempted so little in this direction. Even Sir Noel Paton's *Court of Titania* was painted rather to show the artist's exquisite power of minute delineation than to induce a momentary belief in fairy wonder; and for the rest, our painters have confined themselves either to the grotesque or to such ridiculous designs as that of "the genius of poetry riding on a swan." And for the most part art delights to put before children pictures of visionary terror, cruelty, and pain—of alligators swallowing babies or avalanches destroying villages—pictures whose inherent mischief is aggravated by the vileness of exaggeration. Other forms of nursery rubbish are hardly less contemptible; and Mr. Ruskin went on to describe the contents of two such nursery books he had lately seen. In one of them a benevolent fairy is "driving a matchless pair of cockatrices"—a sentence notable for many things, but chiefly for its implied lesson that all glory consists in driving "a matchless pair," and for its contempt of the beautiful fancy of the Bible, "the weaned child shall put his hand on the cockatrice's den." The other book was filled with sanguinary and loathsome scenes, one of them a battle between an ape and a crab; the crab is elsewhere said to have been much delighted, being a simple-minded creature, at watching the growth of a tree.

With all this mischievous vulgarity Mr. Ruskin contrasted the lovely dynasty of little creatures, painted for us by Mrs. Allingham and Miss Kate Greenaway. He had noticed in his third lecture that Greek art gave us no children, but up to the thirteenth century there were no Gothic children either. It was only when art was touched by Christianity, and when the Madonna and Child became the light of every honest heart and the joy of every pure soul that pictures of children were possible. The tradition of the beautiful child lasted long, and even Rubens's and Rembrandt's children are always beautiful. Then came a dark period in which children were ground to death by our mill-wheels, and the wealthy patrons of art could not conceive of the children of the poor except in vice and misery. It is only now, Mr. Ruskin said, that you are beginning to restore the quiet earth to the steps of children. Even Bewick never painted a child but in mischief, and Wilkie never drew a beautiful Scotch boy or girl. In literature "The Cotter's Saturday Night" was the beginning of the child benediction, carried on by Mary Russell Mitford, Wordsworth, and Dickens; until it burst out, like their own sweet Surrey fountains, in the exquisite art of Mrs. Allingham and Miss Kate Greenaway.

Mr. Ruskin had to confess that all the painters whom he had associated with his present course of lectures were badly represented in this year's exhibitions; and he could not sufficiently regret that Mrs. Allingham should have spent her time on single heads instead of doing what God made her for, and drawing all the lovely details of child life. But her former picture of the two deliberate little housewives with their two flat-irons, had already become a classic picture, and would remain when many loudly-trumpeted magnificences were remembered no more.

From Mrs. Allingham Mr. Ruskin turned to the hitherto undreamt-of and in its kind unrivalled genius of Miss Kate Greenaway—a genius which had already found recognition even in foreign countries. In support of this statement Mr. Ruskin read a translation of the passage on Miss Greenaway in M. Ernest Chesneau's "*La Peinture Anglaise*"—a book which he earnestly recommended to his pupils for the candour of its criticism and the exquisite finesse of its language; and he concluded his lecture with answering M. Chesneau's question whether Miss Greenaway's art

could go any further or do any better. In the first place, the public should see to it that her genius is no longer wasted on ephemeral productions. It is far too precious to be hidden in the corners of Christmas cards or stretched like elastic round an almanack, and it should be rightly employed in the illustration of connected stories. And secondly, Miss Greenaway should be given the opportunity of training a school of colour facsimilists. Mr. Ruskin had praised the skill with which colour-printing is now done, but he showed, by comparing some prints with the originals, how much of delicacy and detail was necessarily lost. There was no reason why beautiful things should not be multiplied indefinitely; and what happier occupation could an English girl wish for than to minister to the joy of all the children in Christendom.

And for his own Oxford pupils, well, he would tell them how they could create a fairyland in reality. "I was walking the other day," Mr. Ruskin said, "in St. John's College gardens, and they seemed to me, as they always do in spring time, to be almost an ideal of the earthly paradise, and there were young men playing there, preparing, perhaps, for the fairies of Commemoration. But next day I chanced to walk down St. John's Street until I came to one of those waste spaces with which you everywhere delight to adorn the suburbs and honour the entrances of your noblest cities, and of which I will only say that no dæmons could depict a more abominable Inferno for the condemned souls of dirty people. I have often told you before, and at the end of the first course of new lectures which I have been permitted to deliver to you, I wish to tell you again, if possible with greater vehemence, that there will never be sound art or politics or religion in England until leaving, if it be necessary, your own pleasure gardens and your pleasure chambers, you resolve that the streets which are the habitation, and the fields which are the playgrounds, of the poor, shall be restored to the rule of the spirits, whoso'er they be, that reward with constant and conscious care all that is decent and orderly and pure."

THE PARKES MUSEUM.

ON Saturday last the new Parkes Museum, 74A Margaret Street, Regent Street, was opened by H.R.H. the Duke of Albany. A report was first read by the Chairman of the Council, Captain Douglas Galton, in which it was explained that the object contemplated in establishing the museum was to found a central institution for the instruction of the public, where not only professional men, but owners of property, employers of labour, manufacturers, artisans, and other persons, both men and women, might study at their leisure the subjects in which they were most interested. Demonstrations and lectures would also be a permanent feature of the institution, and in order that it might be of benefit to the labouring and artisan class, the museum would be open free to the public during a portion of every weekday.

Sir Charles Dilke in proposing the first resolution, that the museum met an educational want and was worthy of the support of the public, said that in the office he now filled he was brought into connection with the enforcement of the Public Health Acts throughout the country, with the laws regulating the construction of the people's homes, with unhealthy and dangerous trades, the pollution of rivers, the purity of the water supply, &c. In considering these matters the feeling produced in one's mind was one almost of despair, so enormously extended was the field; but one must also be impressed with the great importance of facilitating the working of those laws by bringing home to the minds of the people of this country the purposes for which those laws were imposed by the Legislature.

Professor Tyndall, in seconding the resolution, said that the physician and the sanitarian have no longer to fight against phantoms, requiring only the fortuitous concurrence of atoms to bring them into existence. Their enemy is revealed; and their business is to thwart him, to intercept him, and to slay him. It is not noxious gases, but organised germs, which, sown in the body and multiplying there indefinitely at the body's expense, produce the most terrible diseases by which humanity has been scourged. Contagia are living things. Men and women have died by the million that bacteria and bacilli might live. Reason repudiates this sacrifice of the greater to the less, and will invert it, if possible. These virulent organisms, these ferments of disease, hang about the walls, the furniture, and clothes of the sick room. How is the room to be disinfected? They are diffused in the air of our drains. How is that air, which is sufficiently noxious on its own account, to be prevented from entering our houses? We know how typhoid fever is generally spread. How are our water and our milk to be protected from that contagion? Our hospitals, it is said, infect their neighbourhood. Is not this preventable? Through the downcast shaft of a coal mine the fresh air enters, sweeps the noxious gases of the mine along with it, and escapes through the upcast shaft into the open air. Can we not imitate this arrangement in our hospitals? Drawing for our intake upon the pure atmosphere, carrying it through the wards, and making it pass through a ventilating fire before finally ejecting it, no contamination of the surrounding neighbourhood would be possible. All these are questions for the practical sanitarian. They are

questions on which the Parkes Museum of Hygiene may be expected to throw light, and the council of the museum do not overstate their case when they speak of the vast importance of the work they have taken in hand.

The Duke of Albany in the course of his speech said: It is notorious that many of our public and private buildings in this country have been constructed without due attention, or, indeed, any attention, to those details which alone make a dwelling wholesome. The experiences of my own family in this matter have indeed been singularly hard. We hope that this museum will tend to hasten the end of this state of things, and that henceforward "healthiness" will be considered as an essential condition of true architectural beauty. For the healthiness of our dwellings we have to depend, not only upon the master mind which furnishes the plan, but even to a greater extent upon the intelligent hands of those who are called upon to carry out the details. Unless the work of these latter be done with intelligence and faithful honesty, the schemes of the wisest architect avail us little. The instruction which has been and will be given here to the artisans who carry out the sanitary details of our houses must be productive of good results. At least, let us hope that some of the specimens of defective workmanship to be found upon our shelves will impress upon them that death, disease, and sorrow may be the results of ignorance or carelessness on their part.

THE MANCHESTER ART MUSEUM.

THE Committee of the Manchester Art Museum in their annual report, which was read at the meeting on Wednesday, stated that they have endeavoured to carry out, as far as somewhat difficult circumstances have permitted, the programme of twelve months ago. The works belonging to the committee still remain in favour of the mayor in three upper rooms of the town hall. They consist, in round numbers, of fifty oil paintings, of which about six are excellent copies from the old masters, the rest original works; 220 water-colour drawings, 450 etchings, 180 copper and steel line engravings and mezzotints, 510 autotypes, a large number of chromo-lithographs, &c. It is contemplated to make a division of these works into two classes—one for a permanent collection, the other for distribution on loan to schools, and possibly to some other institutions. Many works are specially adapted to the requirements of those studying art, in fact offering means of connectedly studying particular masters and particular forms of art, such as it would be difficult to find elsewhere in the north of England. Others have been chosen with careful reference to the needs of scholars in elementary day and Sunday schools. The committee desire to express their thanks for the furtherance and support afforded by the chairman and members of the Parks Committee, and for the sympathy in all their work which has always been shown by the chief magistrates of the city. It is as yet premature to forecast the precise details of management when the new building furnishes a basis for new operations. Meanwhile the committee have not felt able to carry out designs which would not have been postponed but for the want of premises in which works of art could satisfactorily be shown, received, and distributed. They have been debarred from much work they would otherwise have attempted, but something has been done. The collection has been systematised, divided into classes, catalogued, and arranged with a view to its future uses. The committee have examined a number of wall-papers and textile designs in cotton and silk, comprising tapestries and damasks, chosen by Mr. William Morris, with a view to the special purposes of the committee. A selection of wall-papers and fabrics has been made, and a piece each of the former ordered. They are to be shown in schools as designs, educational in form and especially in colour. Mr. Morris has promised to write for each an explanation of the principles on which it is designed. Mr. Morris has promised to provide furniture and fittings for a model small house, which it is intended shall form part of the museum at Queen's Park. A commission has been given to Mr. Walker to prepare studies of trees and sprays of trees, which are to be lithographed. Some of the lithographed impressions are to be coloured by hand. Miss E. G. Thompson is commissioned to prepare copies of Mr. F. J. Shields's studies of Paul Veronese, illustrating the composition of this great master in its separate branches, viz.: 1. Arrangement of line. 2. Arrangement of light and shade. 3. Arrangement and massing of colour. It is unnecessary to point out the value of such analysis to art students. Mr. C. Rowley, jun., and Mr. F. J. Shields have been requested to buy in Paris a number of casts. Mr. Armitage has promised to select for purchase by the committee a small collection of Persian and Oriental fabrics similar to those presented by him.

The purchases of the year have been: Set of drawings of birds, by Keulemans; twenty lithographs from Gould's *Birds of Great Britain*, coloured by hand; autotype of the late D. G. Rossetti's *Lady of Pity*; Goupil's coloured photograph of *The First Ride*, and two other similar works; a series of engravings and etchings chosen as memoranda of the best works of the best masters; Turner's Bible Illustrations (Finden's Bible); the whole of the engravings, by Turner, illustrating the works of Sir Walter

Scott, from the first edition; a cast of *Pallas Athene*; eight pictures bought at the Mitchell sale, including specimens of Basil Bradley, W. Morton, Mitchell, and studies after great colourists by Mr. F. J. Shields. Mr. Davies has executed a commission for a drawing of a leafless ash tree, and has received a further commission for a drawing of the same tree in full foliage. A considerable sum has been expended in framing the pictures bought during the year. The committee appeal for further assistance. They need an annual income of about 500*l.* for the salary of a secretary and other expenses, and at least 5,000*l.* to complete the collections for the museum and for schools. Many more pictures are needed, both for the museum and for schools. Of some classes of work the committee have as yet scarcely any examples. They desire to obtain casts of Greek sculpture, as examples of beautiful form; beautiful and cheap European pottery, as well as specimens of Chinese and Japanese pottery, exemplary in colour and form; bronzes, enamel-work, further specimens of textile fabrics adapted to develop taste, and many other kinds of art which are within the scope of the work, but at present beyond the means of the committee.

TIMBER STAGES AND THE BUILDING ACT.

A SUMMONS taken out by Mr. Frederick Wallen, the district surveyor of St. Pancras West, against Mr. T. J. B. Cobbett, for erecting a timber stage at Drummond Street, Euston Road, came on for hearing before Mr. De Rutzen at the Marylebone Police-court on Wednesday, May 23.

Mr. Wallen stated that in January last he noticed a timber stage had been begun to be erected by Mr. Cobbett on some land in the rear of Drummond Street, Euston Road. He spoke to defendant about it, and said it was a building and must be enclosed by brick walls and a roof, and he advised him that if he wanted to erect it he had better apply to the Metropolitan Board of Works for special sanction. He was informed that defendant suspended the works and adopted this course. Subsequently he found defendant had completed the timber stage, and he therefore took out the present summons. The stage was 28 feet by 22 feet on plan. It consisted of nine posts and six beams at top resting on them, and was open all round and had no roof. He considered it was a building, and the builder of it should give notice of its erection and enclose it with brick walls and a roof. He relied on the evidence of its being legally a building on the decision given in the case of *Gourley v. Stephens*, 7 C. B. N.S. Mr. Richard Nevill, barrister, who appeared for the defendant, cross-examined Mr. Wallen on his reasons for taking the present proceedings. Mr. Wallen admitted he had never, since the passing of the Building Act, heard of a district surveyor having summoned a builder or owner for erecting a timber stage. It was the first time the case had been tried to his knowledge; he thought it was time the question was settled. He had never summoned anyone himself before for such a matter. He was aware that when the Metropolitan Board of Works passed the Building Act Amendment Act of 1878, they tried to obtain powers over timber stacks and stages, and that the Timber Trades Association strongly opposed these clauses of the Bill, and they were withdrawn and the Bill passed without them. In his opinion the Board did not want these powers, as they already, he thought, had them through the district surveyors under the 1855 Act, and that is why they withdrew such draft clauses. Mr. Nevill placed in Mr. Wallen's hands a copy of the draft clauses, making the erection of timber stages above a certain height within 30 feet of a public way an offence under a penalty of 5*l.* and 40*s.* per day, and asked if he was aware these were withdrawn. Mr. Wallen replied he was; but he still thought the Board of Works only applied for these powers because they were ignorant that the 1855 Act included them. The present summons was taken out at his own instance; he had never heard of a summons of this description before. Mr. Nevill asked Mr. Wallen, supposing the three top cross-beams were removed, would he still consider the three separate frames a building?

Mr. Wallen: Yes; three separate buildings. They must each of them have walls round them and a separate roof.

Mr. Nevill: If three posts were erected in a gentleman's garden in the suburbs, with a cross-beam at the top for a children's double swing, would that be a building?

Mr. Wallen: Yes; but as a district surveyor, I should probably not notice it.

Mr. Nevill: In such a case you would neglect your duty, considering it too small to look at?

Mr. Wallen: Yes, it is a question of the size of the structure.

Mr. Nevill, for the defendant, submitted that the staging could not possibly be a building under the Act. It was simply a stage or scaffold for drying timber on; and if Mr. Cobbett and persons in the timber trade were not allowed to use such stages, their yards would be useless and the trade would be entirely driven out of London. It was the first time Mr. Wallen had ever raised such a question. The Act had been in operation twenty-eight years, and if Mr. Wallen were right, all the other district surveyors in London during all that time had been wrong and neglecting their duty, which inference was absurd. The Board of Works had, however,

practically settled the question, as they had recently applied for powers over timber-merchants' yards and timber stages, which were refused, and they had to withdraw all the clauses in their Bill relating to them. These stages had been erected more or less all over London.

The following witnesses were then called on behalf of the defendant:—

Mr. Hamilton, architect and surveyor, who said he had been in practice for several years, and was formerly principal assistant to the district surveyor of Hackney. Had inspected a large number of stages. Had never known them to be brought under the Building Act as buildings, unless they had a roof over them. An assemblage of nine posts, with six cross-beams over them, could not be a building; it was a trade fixture. He had never known a district surveyor take proceedings with respect to a timber stage. Cross-examined: The application made by Mr. Cobbett to the Metropolitan Board of Works was for a totally different structure to this. It was for a structure with a roof, and partly enclosed. This was simply an open stage.

Mr. T. Merrifield stated he was a clerk of works; had been one for twenty years. Never knew a timber stage treated by a district surveyor as a building. It was a trade fixture. Cross-examined: Considered the stage in question could not be a building, because it had neither top, sides, or bottom. It was open to the sky, and stood on the earth. It was a trade implement.

Mr. De Rutzen said he would give his decision on June 6.

Mr. Nevill: Will you kindly so state it that if it is against the defendant he can go to a superior court.

Mr. Wallen: There is no appeal. It is simply a question of fact.

The Magistrate: I shall be happy to let you take the case to any superior court. It is a legal question whether a stage is legally a building or not.

CHETHAM HOSPITAL, MANCHESTER.

THE first ordinary meeting of the Lancashire and Cheshire Society was held on Saturday in the great hall of Chetham Hospital. Professor W. Boyd Dawkins, F.R.S., the chairman, expressed his pleasure that their first working meeting should be held in a building that had so many archaeological and literary associations. Mr. Henry Taylor then read an elaborate paper on the history and architecture of the building, which he regarded as being for the most part of the time of Thomas La Warr, who founded the College in 1422 as a home for the clergy of the old parish church. In this building there were probably incorporated portions of the earlier one, which, under the name of the Baron's Yard, formed a strong defensive structure well placed at the confluence of the Irk and the Irwell. The changes made in quite recent times somewhat obscured the appearance of a locality that had been admirably chosen for purposes of defence. Whitaker had conjectured that it stood on the site of a summer camp of the Roman garrison, but of this there was no evidence. The Baron's Hall after its conversion remained the residence of the clergy until 1547, when it was dissolved and passed for a time into the hands of the Stanleys. It had been said that for a time it was used as the town house of the Earl of Derby, and his crest was found in one or two places. Mr. Taylor by means of maps, plans, and drawings explained the probable arrangement of the hospital and its successive alterations, some of which he was inclined to attribute to the period when it formed part of the Stanley estate. During the civil wars it fell into a ruinous condition, and, although there was no documentary evidence to that effect, was probably considerably altered when it was bought by the feoffees of Humphrey Chetham. At the conclusion of the paper the Ven. Archdeacon Arson moved a vote of thanks to the reader. Mr. J. H. Nicholson in seconding the resolution said that Mr. Taylor's paper, the result of careful and patient study, was an auspicious beginning of the labours of the Society. The motion having been adopted by acclamation, the party then proceeded to the auditorium, where the Archdeacon called attention to the grotesque carved boss representing Saturn devouring a child. This the popular imagination had converted into a representation of the giant Tarquin, who was said to have exacted a baby for breakfast each day from his oppressed vassals. The contents of the reading-room and library were briefly described by Mr. J. E. Bailey. In the small quadrangle adjoining the lower cloisters, Mr. Taylor pointed out the probable alteration of the entrance from the Great Hall now concealed by the grand staircase, which was probably added by the Earl of Derby. In the kitchen Mr. Taylor observed that they were not in the position usually assigned to such office in similar structures. It was doubtful whether there had been a gallery. The party then adjourned to the back of the College on the bank of the Irk, where the course of the river and the situation of the fortified structure were further explained. After an examination of the old entrance and of the dormitories the party re-assembled in the Great Hall, where the proceedings ended with a vote of thanks to the feoffees and to Mr. Hanby, who had afforded every facility in his power for a thorough examination of the structure.

LEGAL.

Court of Session, Edinburgh (First Division).—

Saturday, May 26.

APPEAL.—JAMES N. THOMSON (TRUSTEE OF J. R. HORNE) *v.* JOHN CARRICK AND OTHERS.

DEFECTIVE BUILDING SITES.

The question raised in this appeal is as to whether certain ground in the neighbourhood of Holyrood Crescent and Napiershall Street, Glasgow, is in a fit condition to be built upon. The deceased Mr. Horne was proprietor of the ground in question, and he applied to the Dean of Guild for power to erect buildings upon it, but the application was dismissed. Mr. Horne died, and Mr. Thomson, an accountant in Glasgow, was appointed trustee on his estates. In the interests of the creditors he subsequently made a similar application to the Dean of Guild, but it was objected that, as the ground had recently been quarried extensively to a great depth, and had been filled up with rubbish and loose earth, it had not had time to solidify, and would therefore be dangerous to build upon. Again the Dean of Guild refused the application, and an appeal was taken to the Court of Session, Mr. Carrick, Master of Works, and others being called as respondents. Mr. Carrick did not appear, but certain neighbouring proprietors opposed the appeal on the grounds that the authority asked was barred by certain building restrictions in the titles; that there had been a road over part of the petitioner's ground, which he must replace before he could build; and that the causeway of Holyrood Crescent should be widened.

After consideration, their lordships of the First Division remitted to the Dean of Guild to reconsider his judgment, with power to recall his interlocutor; and if he should adhere to his interlocutor, to specify the grounds on which he proceeds. The Dean adhered to his former interlocutor, and the Court at a later date recalled his judgment, and remitted to him to allow the erection of the buildings in question, if the fact that the ground upon which they are to be made having been quarried did not make them dangerous. The Dean being of opinion that it would be dangerous to allow buildings, the appeal was again brought under the notice of the Court on Saturday.

Counsel for the appellant submitted that the objection of the respondents that it would not be safe to build upon this ground, which had formerly been a quarry, was not well founded. He was quite prepared to prove that it was safe to build upon it, and he wished inquiry by the Dean of Guild in order that he might come before their lordships fortified with evidence on the question. He pointed out that the Dean of Guild was a shipbuilder, and knew nothing about buildings, and his assessor was an assistant town-clerk, well qualified for writing interlocutors, but knowing no more of buildings than the Dean of Guild himself. The Dean had been asked to inspect the ground himself, but had declined to do so, and nobody had inspected it. He had been also asked to listen to the evidence of skilled witnesses on the matter of safety, but had declined.

The Lord President said that if the statements were correct, then it would be dangerous to build upon this ground, because the respondents said that the ground had lately been quarried to a great depth, and only within the last three years had been filled up with rubbish and loose earth.

Counsel stated that that was no new averment on the part of the respondents, as it had been made in the previous proceedings. For instance, they said to the Dean of Guild that the ground had been quarried to a depth of 60 feet, whereas it had been proved that the depth was only 27 feet. They further stated that it had been filled up only two or three years ago, whereas it was really six or seven years ago, and instead of being filled up with rubbish and loose earth the ground had been excavated from Holyrood Terrace.

Lord Shand asked how it was that the trustee on a sequestrated estate should propose to build in this way.

Counsel answered that it was the only way of realising the value of the land.

Lord Shand said it was surely a very unusual thing for a trustee thus to speculate.

Counsel did not think it was unusual, and so long as he had the authority of the creditors he was entitled to do this. He further contended that the fact Mr. Carrick had been cited and had not appeared showed that he was satisfied.

Up to this stage no one had appeared for the respondents, but a counsel now entered the court and stated that his instructions were that he should not appear, and he said the respondents did not propose to take any further action.

The Lord President, however, thought that the appeal ought to be intimated to the Master of Works, and if he found it necessary he might consider it his duty, in the public interest, to look into the matter.

Lord Deas said he was not worth his salt if he did not.

Their lordships then, in respect that the respondents no longer insisted on their objection, and made no appearance, appointed that intimation be made to the Master of Works, in order he

might, in the interests of the public, consider the proposal of the appellant as to the foundations of his proposed building, and, if necessary, to enter an appearance as respondent.



Timber Stages and the Metropolitan Building Act, 1855.

SIR,—It was assumed by Mr. Wallen, the district surveyor of St. Pancras West, on Wednesday last, when he summoned Mr. Corbett for erecting a timber stage as a building, contrary to the Act, that there had hitherto been no legal decision on the question. In this, unless I am mistaken, he is in error. It is quite true that no district surveyor has ever yet raised the question, but it has been raised by other public bodies at Bow Street Police-court, as the following statement will prove.

In June 1871 a summons was taken out by the Strand District Board of Works against Mr. Macey, contractor, of Milford Wharf, Strand, for erecting a large timber stage on the land forming part of his premises on the Thames Embankment; the question was heard at great length. The Metropolitan Board of Works supported the Strand District Board in the case, and Mr. G. F. Fry, the surveyor to the Strand District, and Mr. Vulliamy, the superintending architect to the Metropolitan Board of Works, gave evidence for the prosecution. Mr. Whichcord, F.R.I.B.A., was also called in. Mr. Vaughan, the magistrate who heard the case, went into the question at issue at great length, and inspected the plans; and he afterwards met the various surveyors on the spot, and himself inspected the stage. Finally, on July 8, 1871, he gave his decision that open timber stages were *not* legally buildings, nor included in the provision of the Metropolitan Building Act, and dismissed the summons. Mr. C. J. Shoppee acted on behalf of Mr. Macey in the case.

There are many surveyors who could have put Mr. Wallen right as to the particulars of this question. It is quite true the Metropolitan police magistrates are not compelled to recognise any decision but that of a superior court; but doubtless Mr. Vaughan had good reasons for his decision, and there is no doubt that their want of success in this instance caused the Metropolitan Board of Works to insert the clauses in the 1878 Draft Bill to attempt to regulate timber stages, which were rejected. What becomes, therefore, of Mr. Wallen's argument?

Yours obediently,

London: May 29, 1883.

A TIMBER MERCHANT.

NEW BUILDINGS.

Wellington.—New public buildings and offices for the Improvement Commissioners, Wellington, Salop, have been opened. The main building is arranged for an engine tender's house and offices, double engine houses, surveyor's office, with fire-proof room and all business fittings, entrance lobby and main staircase, lavatory, and other conveniences, landing arranged as waiting lobby, a commodious Board-room, 26 feet by 16 feet, and 14 feet high, with cove ceiling and bold oriel window. This room is ventilated by a large Boyle's air-pump ventilator. The style of the building is free Classic of the eighteenth century. The sole contractor was Mr. Oliver Jones, of Shrewsbury, under whom the stonework was done by Messrs. Marshall, of Shrewsbury and Wellington; the carving and sgraffito work by Mr. Landucci, of Shrewsbury; the plumbers' work by Mr. G. Evans; grates and bells by Messrs. Benbow & Davies, gas-fittings by Mr. Edward Millington, both of Wellington; and painting by Messrs. Marston Bros., of Shrewsbury and Wellington. Mr. John Lawrence Randal, F.R.I.B.A., of London and Shrewsbury, is the architect.

CHURCH BUILDING AND RESTORATION.

Burton.—A mission church has been opened. It has been built from the designs of Messrs. Giles & Brookhouse, architects, Derby, by Messrs. Lowe & Sons, contractors. Messrs. Stevenson & Sons were the joiners.

Oxford.—The memorial-stones of a Wesleyan chapel have been laid. The building, which will cost about 3,000*l.*, is the design of Mr. Mullett Ellis, Old Jewry, E.C. Messrs. Wilkins & Sons, Eynsham, are the builders.

Llandaff.—The ancient church of Mathern, near Chepstow, has been reopened after improvements carried out from the designs of Mr. Pritchard, diocesan architect, and Mr. Ewan Christian, architect to the Ecclesiastical Commissioners. The church claims, like that at Trellech, to have been founded by princes of the British

race, but of the British church no traces remain. In the existing structure, however, at the western extremity of the arches separating the nave from the north aisle, is work supposed to be Saxon; the pillars are of rude masonry, with square capitals, and the head of the arch is formed of two stones slanting obliquely. The remainder of the arcade apparently is of the second half of the twelfth century, the arches being round-headed, resting on moulded columns. The greater part of the exterior, including the tower (considered by Mr. Freeman to be the most beautiful of its class in Monmouthshire), is Perpendicular of the fifteenth century. Close to the church stands the castellated palace built by Bishops John de la Zouch and Miles Salley, after the palace at Llandaff had been destroyed by Owain Glyndwr, and which continued to be a favourite place of residence with the bishops till early in the last century.

York.—The new church of St. Lawrence, without Walmgate Bar, has been opened. The style is Early English, and the building has been erected at a cost of 7,000*l.*, from the designs of Mr. J. G. Hall, of Canterbury, by Messrs. Keswick & Sons, builders, York.

SANITARY WORKS.

Public Baths.—For the proposed public baths for the district of Pendleton the design of Mr. Lawrence Booth, architect, King Street, has been accepted. Messrs. Mangnall & Littlewood, Brown Street, were awarded 30*l.* for the second design; and Mr. A. Darbyshire, Brazenose Street, 20*l.* for the third. The new baths, it is estimated, will cost 5,000*l.* Provision is made for two swimming-baths, first and second-class. The first-class bath, which it is proposed to set apart on certain days for the exclusive use of females, is to be 54 long by 24 feet wide, and the larger one or second-class, 75 feet long by 28 feet wide. Thirty hot and cold water and shower baths, attendants' rooms, &c., are arranged for. The structure is to be of red brick, with terra-cotta facings.

GENERAL.

Sir Savile Lumley has presented his collection of ancient and modern medals to the Numismatic Department of the Royal Library at Brussels.

Mr. Alma Tadema is now at Castellamare seeking materials for future paintings.

Mr. W. J. Morley has been appointed architect for the new Wesleyan chapel which is to be erected in the Grove, York. The style will be Italian.

The late Dr. W. Chambers has bequeathed a sum of 5,000*l.* to the Watt Institution and School of Arts, Edinburgh.

An Anonymous Benefactor has promised two sums of 500*l.* for this year and next year, respectively, towards the erection of an additional church for the parish of Wallsend.

The Truro Cathedral Committee held a meeting on Monday. The report of the committee showed great progress with the works, and, in referring to Dr. Benson, they spoke of him as one who was always at hand to assist and advise, and who watched the progress of the work of the cathedral with the eye of an architect, and with as much delight and affection as if the growing fabric had been the creation of his own mind.

The Birkenhead Board of Guardians have decided to build a new hospital for 150 patients, and to utilise the present one for housing the aged and infirm of the district. The cost is roughly estimated at 8,000*l.*

Messrs. G. B. Nichols & Sons, of London and Handsworth, have been appointed architects for the new Leamington Board Schools.

Mr. J. W. Trounson, of Penzance, has obtained the prize in the competition for plans of addition to the West Cornwall Dispensary.

The "Carlisle Journal" says that the alabaster discovered on the Duncowfold estate has now been tested and proved, seventeen feet of solid rock having been bored through.

A Public Museum is proposed to be established in Middlesbrough.

Kershaw's Patent Pneumatic Ventilators have recently been adopted at Baildon church, near Bradford; Cockerham schools, near Lancaster; offices of the North-Eastern Railway, York; Grange church, Kendal Conservative Club, Carnforth schools, Lancaster County Asylum, Lancaster Workhouse, a number of private residences, &c. These ventilators have also been fixed on the roof of the Industrial Exhibition now open at Stockport, and the excessive heat of the interior, which before their adoption proved so very unpleasant, has been entirely remedied. They have already been found to work most effectually, and now, although the building may be crowded to excess, a pure atmosphere is maintained which makes one's visit far more agreeable than heretofore. Mr. Kershaw's exhibit is well worthy of careful inspection by architects and others interested in scientific ventilation.

SUPPLEMENT

TO THE

ARCHITECT.

CONTRACTS, COMPETITIONS, AND TENDERS.

LONDON, JUNE 2, 1883.

TENDERS, ETC.

*** As great disappointment is frequently expressed at the non-appearance of Contracts Open, Tenders, &c., it is particularly requested that information of this description be forwarded to the Office, 175 Strand, London, W.C., not later than 3 p.m. on Thursdays.*

*** Correspondents, when writing to notify an extension of time, or an alteration of the date of sending in Competitions or Contracts, are requested in their letter of advice to write at the head of the required change—
"Contract Supplement to THE ARCHITECT."*

EDITORIAL NOTICES.

The authors of signed articles and papers read in public must necessarily be held responsible for their contents.

No communication can be inserted unless authenticated by the name and address of the writer—not in every case for publication, but as a guarantee of good faith.

Correspondents are requested as much as possible to make their communications brief. The space we can devote to Correspondence will not usually permit our inserting lengthy communications.

COMPETITIONS OPEN.

MAIDSTONE.—June 15.—Designs are invited for a Chapel to be Erected on a Site near the Workhouse at Coxheath to accommodate 350 persons. Mr. R. Hoar, Solicitor, 9 King Street, Maidstone.

NEWCASTLE-ON-TYNE.—July 4.—Designs are invited for a Police Station and Fire Brigade Station to be Erected on the site of Westgate Police Station. Mr. Hill Motum, Town Clerk, Town Hall, Newcastle-on-Tyne.

YEovil.—July 1.—Designs are invited for Swimming Baths, &c. The Borough Surveyor, Yeovil.

CONTRACTS OPEN.

ACCRINGTON.—For Building four Dwelling-houses and Workshop. Mr. H. Ross, Architect, 5 Birch Street, Accrington.

ALVERSTOKE.—June 4.—For Further Works in Church Restoration and Enlargement. Rev. W. Durst, Alverstone Rectory, Gosport.

ARLECDON.—June 5.—For Enlarging Boys' School. Mr. J. B. Wilson, Surveyor, Roper Street, Whitehaven.

ASHTON.—June 4.—For Building two Houses. Messrs. T. D. & J. Lindley, Architects, Ashton-under-Lyne.

ASTON.—June 4.—For Additions and Alterations to Union Offices, also to Children's Department of the Workhouse. Mr. Yeoville Thomason, Architect, 40 Bennett's Hill, Birmingham.

BEDALE.—June 6.—For Building Young Men's Institute. Mr. G. F. Merrin, Secretary, Bedale.

BATLEY.—June 2.—For Building Chapel, School, and Cottage. Mr. J. T. Law, Architect, 64 Commercial Street, Batley.

BATLEY.—June 8.—For Building Wesleyan Chapel at Purlwell. Mr. G. A. Fox, Architect, Ward's Hill, Commercial Street, Batley.

BETH.—June 11.—For Building Constabulary Station. Messrs. McDermott & Murdoch, 62 Sandgate Street, Ayr.

BLACKBURN.—For Tower and Spire at St. Michael's Church. Mr. F. J. Robinson, Architect, 45 Friar Gate, Derby, and Blackburn.

BRADFORD.—June 2.—For Building Mill, Shed, Boiler-house, &c. Mr. G. C. Gamble, Architect, 4 Wellington Terrace, Laisterdyke, Bradford.

BURNLEY.—June 11.—For Building Co-operative Premises. Mr. T. Dean, Architect, 21 Nicholas Street, Burnley.

CALLOW.—For Alterations to Church. Mr. A. G. Lloyd Oswell, Architect, Pride Hill Chambers, Shrewsbury.

CAMBRIDGE.—June 8.—For Enlargement of Guildhall. Mr. E. Foster, Town Clerk, Cambridge.

DERBY.—June 14.—For Additions and Alterations to Property of Liversage Charity. Messrs. Lingard & Buchanan, Surveyors, Rodney Chambers, Derby.

DUBLIN.—June 6.—For Alterations to Building for Dispensary. Mr. W. H. Byrne, Architect, 52 Dame Street, Dublin.

EAST CROYDON.—June 9.—For Offices, Dwellings, Stores, and Stabling. Mr. M. Lawrence Caley, Architect, Broadway Chambers, Tunbridge Wells.

FAVERSHAM.—June 19.—For Alterations to Present Bakery, New Oven, Cooking-room, Coach-house, &c., for the Faversham Co-operative Industrial and Provident Society (Limited). Plans and Specification may be seen at the office of the Society from June 4. Mr. Edwin Pover, Surveyor, Faversham.

FORDINGBRIDGE.—June 4.—For Bakehouse, Coachhouse, and Van Shed. Mr. F. Bath, Architect, 342 Strand, W.C.

GLASGOW.—July 1.—For (Contract No. 2) Executing, under One Contract, the Works in connection with the Erection of the Proposed New Municipal Buildings, including Mason, Bricklayer, Carpenter, Slater, Plumber, Smith, and Founder Works, and Fireproof Construction. The Plans and Specifications may be seen, on and after June 1, at the Office of Messrs. Douglas, Hunter & Whitson, 197 St. Vincent Street, Glasgow.

HORLEY.—June 9.—For new School and Alterations to present School. Mr. Walter Kelsey, Architect, Bonehurst, Horley.

JARROW-ON-TYNE.—June 4.—For Building the Liddell Dispensary. Messrs. Austin & Johnson, Architects, 3 Arcade, Pilgrim Street, Newcastle-on-Tyne.

LAUNCESTON.—June 4.—For making Additions and Alterations to the present East Cornwall Bank House in Broad Street, and for Building a new Shop adjoining. Mr. Otho B. Peter, Northernhay, Launceston.

MONAGHAN.—June 16.—For Building Convent Chapel of St. Louis. Mr. William Hague, Architect, 62 Dawson Street, Dublin.

MONTROSE.—June 8.—For Construction of River Wall and Low Water Wharf, with Embankment for Tramway at Harbour. Mr. David Cunningham, C.E., Dundee.

MORLEY.—For Erection of large Wesleyan Sunday Schools. Mr. Walter Hanstock, Architect, Branch Road, Batley.

NEWCASTLE-EMLYN.—June 2.—For Building Mansion and Stables. Messrs. Middleton & Son, Architects, Cheltenham.

PLYMOUTH.—June 14.—For Building Five Houses, Woolster Street. Mr. W. M. Tollit, Architect, Totnes.

PENRITH.—For Building Detached Residence, Stabling, Outbuildings, and Boundary Walls. Mr. G. D. Oliver, Architect, Bank Chambers, Carlisle.

REDDISH.—June 18.—For Erection of Police Station and Strong Rooms. Mr. W. T. Gunson, Architect, 10 Marsien Street, Manchester.

RODLEY.—June 2.—For the Erection of New Schools. Mr. W. Lee, Clerk to the Leeds School Board, School Board Offices, Leeds.

SOUTHAMPTON.—June 4.—For Building Receiving Cottage, Old Penitentiary Premises. Mr. E. T. Howell, Architect, 16 Portland Street, Southampton.

STAFFORD.—June 8.—For Resetting Boilers and Rebuilding Chimney Stack at the Union Workhouse. Mr. N. Joyce, Architect, Greengate Street, Stafford.

SUNDERLAND.—For new Timber Quay and Crane Foundations, Monkwearmouth Shore. Mr. Joseph Potts, jun., Architect, 18 Fawcett Street, Sunderland.

TYNEMOUTH.—June 7.—For Building Chancel, Organ Chamber, Vestry, &c., at Holy Saviour's Church. Mr. F. R. N. Haswell, Architect, 17 Howard Street, North Shields.

WHITLEY.—June 6.—For Taking Down and Rebuilding Bridge near Sewage Works. Mr. E. J. Purnell, C.E., City Surveyor, Coventry.

TENDERS.

ACTON.

For new Galleries, Groined Roof, Decoration, and Repairs to the Acton Congregational Church. Messrs. SAVILLE & SON, Architects, 1 Argyle Square, W.C. Quantities supplied.

Emery	£2,064	0	0
Grover	1,955	0	0
Smith	1,753	0	0
Scrivener & Co.	1,725	0	0
Lamble	1,681	0	0
Anley (too late)	1,670	0	0
Royal	1,448	0	0
Spencer & Co.	1,395	0	0

BEVERLEY.

For Alterations and Additions to Union Workhouse, Beverley.

Simpson & Malone	£1,318	0	0
Sergeant	1,285	0	0
Grasby	1,268	0	0
Southern	1,240	0	0
G. & R. Pape	1,230	0	0
Barnes	1,199	0	0
Dalton	1,081	0	0
Chapman	1,021	10	0

BRAY.

For Rebuilding the Hind's Head, Tutchen End, Bray, for Mr. P. S. Langton. Messrs. BROWN & ALBURY, Architects.

Hughes	£887	15	0
Vickery & Co.	810	0	0
Partlo	807	0	0
Woodbridge	794	0	9
WERNHAM (accepted)	727	0	0

BRIGHTON.

For Supply of 300,000 Hard-burnt Clinker Paving Bricks Brighton. Mr. P. C. LOCKWOOD, Borough Surveyor.

Accepted Tenders.

	Price per 1,000.
Thomas & Co., Wellington (100,000)	£3 12 0
Boulton & Co., Tunstall (100,000)	3 7 6
Hamblett, West Bromwich (50,000)	3 5 0
High Brooms Brick Company, Tunbridge Wells (50,000)	3 0 0

BROMLEY.

For Drain Connections with the Main Sewer at The Laurel, Bromley, Kent. Mr. ST. PIERRE HARRIS, Surveyor, &c.

GRUBB, Bromley (accepted).

BURY ST. EDMUNDS.

For Alterations and Additions to Premises, Corn Hill, Bury St. Edmunds, for Mr. James Floyd. Mr. WILLIAM EADE, F.R.I.B.A., Architect, Post-Office Chambers, Ipswich.		
Rednall	£700	0 0
Andrews	566	0 0
Robinson, jun.	530	0 0
WILLIAMS (accepted)	522	7 0

CAPEL ST. MARY.

For the Erection of a Wesleyan Chapel at Capel St. Mary, Suffolk. Mr. WILLIAM EADE, F.R.I.B.A., Architect, Post Office Chambers, Ipswich.		
Upson Bros.	£850	10 0
Welham	835	0 0
Felgett	824	0 0
Capon	786	0 0
Coe	775	0 0
Saunders & Son	763	0 0
Kenney	750	0 0
Smith	746	0 0
HAWKINS (accepted)	600	0 0

CHEAM.

For Rebuilding Stable and New Cowshed, &c., Cheam Hall Farm, Surrey. Mr. INMAN, Architect.		
KEAL, Sutton (accepted)	£350	0 0
For New Cowshed, Storehouse, and Alterations, Park Farm, Cheam, Surrey.		
KEAL, Sutton (accepted)	£440	0 0
For New Stable and Pigstyes, Park Farm, Cheam, Surrey.		
KEAL, Sutton (accepted)	£350	0 0

DARENTH.

For Erection of Recreation Hall at the Darenth Imbecile Asylum, near Dartford, Kent, for the Managers of the Metropolitan Asylums District. Messrs. A. & C. HARSTON, Architects, 15 Leadenhall Street, E.C. Quantities supplied.		
Wall Bros., London	£6,100	0 0
Archer, Gravesend	5,995	0 0
NIGHTINGALE, Albert Embankment, S.E. (accepted)	5,792	0 0

DAWLISH.

For Enlargement of St. Mark's, Dawlish.		
Gibbard, Exeter	£330	0 0
Matthews & Son, Dawlish	280	0 0
Loves, Dawlish	242	13 6
Friends, Dawlish	197	0 0
HAWKINS, Dawlish (accepted)	182	0 0
Baker, Dawlish	137	8 0

DERBY.

For Alterations and Additions at the Waterworks Offices, Babington Lane, Derby. Mr. THOS. COULTHURST, Borough Surveyor. Quantities by the Surveyor.		
Bakewell	£3,465	14 6
Hewitt	3,437	9 8
Walkerdeine	3,240	18 10
WALKER & SLATER (accepted)	3,220	0 0
Surveyor's estimate	3,318	16 6

FAVERSHAM.

For House at The Mall, Faversham, for Mr. J. Theobalds. Mr. EDWIN POVER, Surveyor, Faversham.		
Amos & Foad, Whitstable	£365	10 0
Day & Son, Faversham	363	15 0
C. Foad, Whitstable (accepted)	334	15 0

FELIXSTOWE.

For Erecting a Pair of Semi-detached Houses on the Eastward Ho Estate, Felixstowe, for Messrs. Bugg & Jolly. Mr. WILLIAM EADE, F.R.I.B.A., Architect, Post Office Chambers, Ipswich.		
WAGSTAFF (accepted)	£750	0 0
For Erecting Six Houses on the Eastward Ho Estate at Felixstowe, for Messrs. Bugg & Jolly. Mr. WILLIAM EADE, F.R.I.B.A., Architect, Post Office Chambers, Ipswich.		
WAGSTAFF (accepted)	£1,800	0 0

FLINT.

For Construction of 1,100 yards Sewer, with necessary Manholes and Lampholes, &c., Flint. Mr. H. OWEN, Borough Surveyor.		
Taylor, Hoylake	£673	2 0
Williams, Rhyl	631	17 0
Beasley, Galfryn	600	0 0
Evans, Flint	597	0 0
Roberts, Chester	498	0 0
BIBBY, Flint (accepted)	458	0 0

GAINSBOROUGH.

For Supply and Fixing of Heating Apparatus, &c., for Wesleyan Chapel, Gainsborough.		
Frankland & Co., Leeds	£162	17 0
Beaumont & Dougill, Leeds	142	10 0
J. C. & J. S. Ellis, Sheffield	135	5 0
Farmer & Co. (Limited), Gainsborough	129	4 0
Goddard & Massey, Nottingham	128	0 0
Musgrave & Co. (Limited), Belfast	125	10 0
Taylor & Parsons, Bradford	120	0 0
JOHNSON & SON, Gainsborough (accepted)	108	10 0

GARTH.

For Rebuilding Olewydd Chapel, near Garth, Breconshire. Mr. JOHN HUMPHREY, Architect, Morriston. Quantities by the Architect.		
Jones, Bulth	£311	9 0
Thomas Watkins & Jenkins, Swansea	490	0 0
Davis, Garth, and Jones, Llanwrtyd	399	0 0
DAVIS, Beulah, and THOMAS BROS., Llandilo (accepted)	390	10 0

GARTH—continued.

For Rebuilding Beulah Chapel, near Garth, Breconshire. Mr. JOHN HUMPHREY, Architect, Morriston. Quantities by the Architect.		
Jones, Bulth	£548	10 0
Davis, Garth, and Jones, Llanwrtyd	490	0 0
Thomas, Watkins & Jenkins, Swansea	435	0 0
Davis, Beulah, and Thomas Bros., Llandilo	460	10 0
JONES, Beulah (accepted)	445	0 0

HARWICH.

For Alterations and Additions to the Wesleyan Chapel at Harwich. Mr. WILLIAM EADE, F.R.I.B.A., Architect, Post Office Chambers, Ipswich.		
BENNETT BROS. (accepted)	£575	0 0

HORLEY.

For Erection of Farm Buildings and Works of Alteration, Horley and Shotswell. Mr. JOHN C. EGGAR, Architect, Banbury. Quantities by the Architect.		
Claridge	£1,570	9 0
T. & S. Orchard	1,499	0 0
Davis	1,483	0 0
J. & G. Lampert	1,308	4 10
HOBLEY & BENNETT (accepted)	1,285	0 0

JEDBURGH.

For Erection of Board Schools, Jedburgh. Messrs. HARDIE & WIGHT, Architects, Edinburgh.		
Accepted Tenders.		
Mabon, Jedburgh, mason	£2,409	0 0
Inglis & Sons, Jedburgh, joiner	1,042	0 0
Charters & Sons, Jedburgh, plumber	350	0 0
Wangh, Jedburgh, slater	163	0 0
Brown, Hawick, plasterer	151	0 0
Potts, Edinburgh, painter	95	0 0
Locksie, Edinburgh, ironwork	108	0 0
Total	£4,318	0 0

KENDAL.

For Rebuilding Cunsay Bobbin Mill, Kendal, for Lieut.-Col. Sandys. Messrs. WEBSTER, SON, & BANKS, Architects. Quantities by the Architects.		
Whole Works.		
Hawkrigg & Jackson, Ambleside	£796	0 0
Holmes, Bonney & Brockbank, Bowness	779	9 0
Masons, Slaters, &c.		
Hawkrigg & Jackson, Ambleside	441	0 0
Brockbank, Bowness	405	5 9
Taylor, Sowerby	383	0 0
JACKSON, PALMER & Co., Bowness (accepted)	327	0 0
Carpenters and Joiners.		
Illingworth Bros., Bradford	170	0 0
Brockbank, Hawkeshead	161	18 2
Holmes, Bowness	157	0 0
CARTER, Kendal (accepted)	126	0 0
Plumbers, Painters, and Glaziers.		
Bonney, Bowness	209	0 0
Russell, Bowness	169	15 0
RISHTON, Kendal (accepted)	136	10 0
Total amount of Accepted Tenders	589	10 0

For Erection of Double Lodge at North Entrance to Castle Green, Kendal, and Alterations and Additions to Castle Green, for Mr. William Bindloss. Mr. JOHN STALKER, Architect.		
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Lodge.

J. & W. Brennand, excavation, walling, and mason	£162	10 0
Stables, carpenter and joiner	109	7 0
Winder, plumber	25	16 0
Jackson, painter and glazier	13	10 0
Goulding, slater	67	0 0
Hoskinson, plasterer	28	15 6
Total	£496	18 6

Castle Green.

J. & W. Brennand, mason	£175	10 0
Stables, carpenter and joiner	118	13 0
Winder, plumber	8	13 4
Jackson, painter and glazier	5	10 2
Goulding, slater	26	13 0
Hoskinson, plasterer	24	17 9
Total	£459	17 3

LONDON.

For Laying new Granite Carriageways and York stone Footways, Whitechapel.		
Turner & Sons	£5,550	0 0
Wheeler & Hindle	5,496	0 0
Novell & Robson	5,248	0 0
Novell & Co.	5,245	0 0
GRIFFITHS (accepted)	4,980	0 0

For Sewers and Paving Works, Essex Road, in connection with the Artisans' Dwellings Scheme, Islington.		
Kellett & Bentley	£9,500	0 0
Griffiths	9,150	0 0
Smith	8,800	0 0
Mowlem & Co.	8,670	0 0
NOVELL & ROBSON (accepted)	8,595	0 0

For Sewers, &c., Marylebone, in connection with the Artisans' Dwellings Scheme.		
Griffiths	£2,300	0 0
Mowlem & Co.	2,245	0 0
Novell & Robson	2,180	0 0

For Alterations, &c., at 16 and 18 Kingsland Road. Mr. C. DUNCH, Architect.		
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Shurmur	£336	0 0
Palmer	395	0 0
Wood	370	0 0
Taylor	313	0 0

For Alterations, &c., to the Telegraph, Deptford. Messrs BRID & WALTERS, Architects.		
Axford	£210	0 0
Shurmur	189	0 0
Jennings	170	0 0
Lang	159	10 0

LONDON—continued.

For Erecting new Committee Room, Master's Residence, and Offices and Rooms for Male and Female Attendants, for the Trustees of the Stockwell Orphanage, Clapham Road. Mr. ALFRED WRIGHT, Architect, Belgrave House, 190A Brompton Road, and 18 Hayter Road, Brixton Rise. Quantities by Mr. J. Goodchild, 81 Finsbury Pavement.		
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		Extra for Portland Stone.
Dove Bros.	£4,529	0 0
B. & E. Nightingale	4,383	0 0
Higgs	4,375	0 0
Hart	4,370	0 0
Holliday & Greenwood	4,173	0 0
Croallor Bros.	4,160	0 0
Smith & Son	4,121	0 0
Johnson	4,100	0 0

For Forming Roads and Sewers on the Somers Lodge Estate, Upper Tulse Hill. Mr. ALFRED WRIGHT, Surveyor, Belgrave House, 190A Brompton Road, and 18 Hayter Road, Brixton Rise.		
R. & G. Neal, Wandsworth	£2,074	0 0
Stubbs, Bankside	1,810	0 0
James Neal, Wandsworth	1,796	0 0
Harris, Camberwell	1,578	0 0
Finnegan, Northampton	1,125	0 0

For Erection of Board School, Wild Street, Drury Lane. Mr. E. R. ROBSON, Architect.		
Grover	£12,351	0 0
Williams & Son	12,269	0 0
Higgs & Hill	11,930	0 0
Robson	11,641	0 0
Nightingale	11,381	0 0
Howard & Dorrell	11,378	0 0
Brass	11,294	0 0
Tongue	11,245	0 0
Jerrard	11,187	0 0
Sergeant	11,167	0 0
Atherton & Latta	11,100	0 0
Wall Bros.	11,077	0 0
Boyce	10,892	0 0

For Formation of Concrete Wall at Board School, Blackheath Road.		
Tongue	£228	0 0
Wall Bros.	220	0 0
Kirk & Randall	197	0 0
Jerrard	189	0 0

For Alterations to Cottages at Grays, for Infirmary to the "Shatesbury," for the London School Board.		
Atherton & Latta	£125	0 0
Carter	120	0 0
Robey	101	10 0
Golden & Wilder	97	0 0
Thompson & Son	91	15 0

For Erection of Board School, Crawford Street, Mr. E. R. ROBSON, Architect.		
Larter & Son	£13,381	0 0
Higgs	12,994	0 0
Oliver	12,974	0 0
Booth Bros.	12,889	0 0
Brass	12,730	0 0
Hart	12,590	0 0
Higgs & Hill	12,354	0 0
Marsland	12,294	0 0
Hunt	12,210	0 0
Kirk & Randall	12,144	0 0
Downs	11,577	0 0

For Erection of Board School, Mawby Road. Mr. E. R. ROBSON, Architect.		
Marsland	£10,646	0 0
Oliver	10,646	0 0
Robson	10,296	0 0
Brass	10,223	0 0
Higgs & Hill	10,084	0 0
Lathey Bros.	9,954	0 0
Tongue	9,111	0 0
Cox	8,990	0 0
Atherton & Latta	8,983	0 0
Jerrard	8,869	0 0
Wall	8,589	0 0

For the Erection of Dwellings for the Working Classes in Flats, East Street, Walworth, S.E., for the London Artizans and Labourers' Dwellings Company, Limited. Mr. EDMUND WOODTHORPE, F.R.I.B.A., Architect to the Company. Mr. Henry Longrove, Surveyor to the Company.		
MARTIN, WELLS & Co., Aldershot and London (accepted)	£55,058	0 0

For the Erection of Shop and Dwelling-house, High Street, Shoreditch, for Mr. H. Casey. Mr. S. J. ALGAR, Architect.		
Pritchard	£1,995	0 0
Wire	1,974	0 0
Pocock	1,965	0 0
Shurmur	1,944	0 0
Carter	1,697	10 0
Merritt & Ashby	1,666	0 0

For Rebuilding the Bell, for Messrs. Truman, Hanbury & Buxton. Mr. BRUCE J. CAPELL, Architect.		
Goodman	£2,910	0 0
Marr	2,760	0 0
J. & H. Cocks	2,658	0 0
Staines & Son	2,592	0 0
Anley	2,385	0 0
SHURMUR, Clapton (accepted)	2,349	0 0

LUTON.

For the Erection of Coffee Tavern, Part Street, Luton, for the Bedfordshire Coffee Tavern Company, Limited. Mr. C. BELL, Architect. Quantities by Mr. H. Lovegrove.		
Smith & Sons	£1,734	0 0
Smart Bros.	1,677	0 0
Green	1,652	0 0
Allen & Sons	1,650	0 0
Foster	1,645	0 0
Mills	1,639	0 0
Robinson	1,634	0 0
Batson	1,570	0 0
Bunn	1,495	0 0

NEWPORT.

For Building Wesleyan Chapel, School-rooms, Class-rooms, &c., Stow Hill, Newport, Mon. Messrs. W. G. HABERSON & FAWCNER, Architects. Quantities by the Architects.	
Stevens & Bastow	£7,000 0 0
Jenkins	6,890 0 0
Blackburn	6,777 0 0
Moore & Son	6,560 0 0
Thomas, Watkins & Jenkins	6,200 0 0
Linton	6,199 0 0
Foster	6,065 0 0
Williams	5,900 0 0
Moulton & Brownscombe	5,850 0 0
Shepherd	5,773 0 0
Miles	5,690 0 0

For Building Offices and Warehouses in Dock Street and Corn Street, Newport, Mon. Mr. BENJAMIN LAURENCE, Architect. Quantities by Architect.	
Blackburn	£3,375 0 0
Jones & Son	3,327 0 0
Thomas	3,300 0 0
Miles	3,283 0 0
Wilkins	3,250 0 0
Prosser	3,161 0 0
Linton	3,143 0 0

ORPINGTON.

For Detached Country House at Orpington, Kent. Mr. ST. PIERRE HARRIS, A.R.I.B.A., Architect, 1 Basinghall Street, E.C., and Orpington.	
Paghe	£1,320 0 0
Wood	1,280 0 0
Crossley	1,240 0 0
Taylor & Son	1,230 0 0
Balding	1,179 0 0
Lay	1,055 0 0
BRETT & SON (accepted)	995 0 0
Wright (too late)	1,195 0 0

For Alterations and Repairs to Pine Ridge, Orpington, for Mr. A. Brown. Mr. ST. PIERRE HARRIS, Architect. TREADWELL (accepted for alterations).

BOND (accepted for decorations).

For Drain Connections at The Cricketers, Orpington, for Messrs. Fox & Sons; and at the Isleworth Charity Property, High Street, Orpington. Mr. ST. PIERRE HARRIS, Surveyor, &c. DAVIS & ATTWOOD (accepted).

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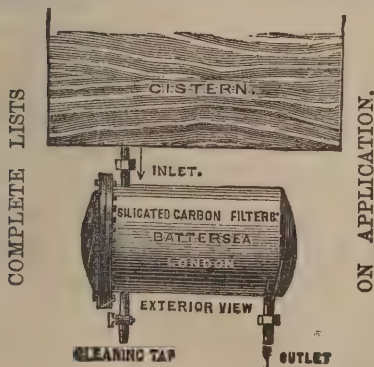
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PLYMOUTH.

For Reconstruction of Plymouth Presbyterian Church. Mr. JOHN LAKEMAN HODGE, Architect. Quantities by the Architect.	
Martin	£3,100 0 0
Goodyear	2,745 0 0
Pethick Bros.	2,669 0 0
Steer	2,630 0 0
Finch & Son	2,563 0 0
Lethbridge & May	2,520 0 0
King	2,390 0 0
Palk & Partridge	2,382 0 0

RAMELTON.

For Building Glebe House, Ramelton, Co. Donegal. Mr. W. J. GILLILAND, Architect, Belfast.	
Gabbey, Belfast	£2,285 0 0
M'Clay, Strabane	2,226 12 0
M'Manus & Sons, Randalstone	2,158 0 0
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The Architect.

SPECULATION ARCHITECTURE.



EVERY of our readers, perhaps, will at once understand what we mean by the phrase "Speculation Architecture." Everybody knows what speculation building is, and what part the speculation builder plays for the good, or not, of the public. Some may have heard that he is a pushing man—a very pushing man—and may be prepared to admit that there are possibly architects to be found who are so very pushing also as to put themselves so far on a par with him. But there are those who, happening to be behind the scenes, will be able of their own knowledge to testify to the fact—and this is what we have in our mind—that certain architects at the present day do in reality perform such important functions in the promotion of building operations of high class in London, and, to some extent, elsewhere, that, but for their instrumentality, what is done certainly could not be done, or at any rate would not with anything like facility.

To bring the case to a simple statement, it is this: that probably the greater number of the most formidable enterprises in the way of joint-stock building which we see undertaken are not merely encouraged by architects as private advisers, in the hope of getting business, but actually originated by them as primary financial promoters, risking expressly the money of their friends, and even their own, as a mode of directly creating business. Let it not be hastily supposed, however, that we are already insinuating disrespect for them, or disapprobation of their mode of procedure; all that we have to suggest for the moment is that the speculation architect performs so essential a part in the improvement of London, and of some other of our great towns in their degree, that professional disrespect and disapprobation come to be quite out of place in our recognition of his proper commercial position. In fact, some of our very foremost architects follow this business of speculation, and do so of their own choice, whilst others equally eminent who do not, only wish they could.

It has become the fashion now with auctioneers and other such sprightly agents, when they find themselves entrusted with the disposal of a piece of ground of any importance in a leading thoroughfare of business, to issue a circular, addressed to architects at large by means of the Directory, asking the plain question whether any one of them has a client who would wish to embrace the opportunity of becoming possessed of the site for the erection of suitable premises. This points to two things: first, that men of business who desire to build for their own trade are supposed to put themselves in the hands of their architects, in order that these may be on the look-out for an appropriate site; and secondly, that architects in general are supposed to be open to any proposal that may accidentally come before them, with a view to their finding a customer who will honour the introduction by employing the introducer. But when the piece of land is of the highest class, this latter supposition may be carried a little further, and it is sufficiently well known that architects are to be met with, who, having capital at their back—chiefly through the means of solicitors who are in reality money-dealers—are always on the outlook to find an opportunity for getting up a joint-stock company, or a syndicate, or whatever else may be the suitable name for the suitable agency, to speculate in building on a large scale.

Ardent young men are frequently found wondering why it is that the great hotels, business offices, blocks of chambers, and other such edifices of pretension, are not put out to competition. Do not "the promoters" know that they have only to ask and they will receive fifty or a hundred designs for nothing, the fruit of the highest genius of the day, from amongst which they may choose at their pleasure one which, if not always the best, can hardly fail to be any number of times better than the sort of thing they accept, and so on, at the hands, no doubt, of some undiscoverable old fogey, who, it is to be presumed, is thrust upon them by blind counsel, or by accident, or what not, and whose ideas are, &c., &c.—in short, very dull and very much behind the age? Little do these

enthusiastic artists know that the dullard in question is simply an exceedingly sharp man of business, who thoroughly understands men and markets, and without whose special intelligence the whole clever enterprise would be as good as no enterprise at all. But so it is. Sometimes the speculation architect is even an able artist; but if so, he is one of the right sort, namely, the truly practical sort. Still more frequently he is a sound constructor. But of necessity he is always a perfectly safe administrator of building business; for a man who blunders once is not likely to have a second trial in work of this kind. To describe him, at his best, in few words, he is a man of strictly commercial mind, so well up in all building matters, and so keen and active therein, that he is able to pilot the largest undertaking, from its first inception to its final consummation, with a certitude which many of his professional brethren, accustomed only to small operations, which, the smaller they are, are the more fussy, could scarcely credit. The secret of his success, all the while, is no secret at all; he understands his market, and that is enough. All he wants is money, although money in large amount; and why he gets the money is simply because his calculations of outlay and returns are the perfectly reliable calculations of an experienced man of business. One thing which he is especially devoid of is sentiment; for all the poetic feeling in the world will fail to make an account balance that won't balance, or to overcome the effect of an unforeseen loss, or in any other way to convert a failure into a success. As an illustration, let us refer for a moment to the well-known vexed question of "extras." As a rule, every architect gets his client into extras; this, at least, is the language of the client, the architect's view of the misfortune being that every job drifts of itself into extras, in spite of all that can be done by himself or anyone else. But in the last generation there were some architects—there may be some now for what we know—who could make it a boast that they never knew what it was to have extras. We have heard of one of these gentlemen who met the incredulity of a client by offering to send for a lawyer, and then and there to execute a bond. But the question is how the extras were actually avoided. There have been various explanations hazarded, of course; but we are inclined to doubt whether any general rule ever existed. The secret was, and is, that good administrators can provide for contingencies. "Nothing is certain to happen," as Lord BEACONSFIELD well put it, "except the unforeseen;" and clever managers make clever allowances for the unforeseen. Our speculation architect is one of these clever managers, and the agency of such a one in large building speculations is obviously a thing of the utmost importance. Success, in other words, is everything, and accurate foresight is the only basis of success.

Whilst, however, we are thus doing our best to claim honourable recognition for a class of architects whose usefulness is so great, we cannot deny the fact that a bungler at this peculiar kind of business is an undesirable friend to know. It is well understood that some of our extensive speculation buildings turn out a dead failure. The "original shareholders" are sufficiently often losers of all, or nearly all, their investment, to make this very term almost suggestive of misfortune. But this happens when one of two preliminary errors has been committed. Either the advising or promoting architect has been a bungler at the work; or the promoters have not had an architect amongst them, and have relied upon their own judgment. If they have "put out the design to competition" in a fine chivalrous way, we need scarcely say they have in all probability had to encounter expressly the usual consequences of chivalrous behaviour in prosaic affairs; but that is not the point. What we have to indicate once more is that, of all promoterships in building undertakings, the best is that of a thoroughly experienced professional speculation architect.

One point which particularly interests the professional world is the question how this clever agent gets remunerated for the very great trouble he has to take, and the still greater responsibility which, if only indirectly, is practically involved. We apprehend the answer is that he generally receives no special payment for his special services, but is remunerated sufficiently by the circumstance that an outlay of large amount produces a commission of large amount. It also happens usually that, when once the enterprise is fairly started, and the building operations come to be realised, the proper architectural work is much less than usual. Architects well know

the effect of what is called "repetition"; and in all buildings of the class before us repetition is commonly very prevalent indeed. We should be sorry, at any rate, to suppose that the speculation architect of high standing performs the speculative part of the business for nothing except the securing of a customer.

We are inclined to think the speculation architect is becoming more common every day, in pursuance of the natural laws that govern modern business. To this the public will not at all object, provided he makes himself well acquainted with the hazardous business he undertakes for them.

FRENCH WORK AT THE DUDLEY GALLERY.

THE agents who select French pictures for exhibitions in this country are careful to avoid all works which are much opposed to English notions of art. In consequence of this restriction, a great many artists who have gained reputations in France, including notabilities who belong to the latest developments of the French schools, are unknown among us. A few French painters and sculptors who may be said to represent a phase of art which has not been patronised in England, have tried the experiment of exhibiting a small collection of their works in the Dudley Gallery. The exhibitors are MM. BARILLOT, BESNARD, CAZIN, DAMOYE, FLAMENG, GERVEX, LANSON, LEROLLE, RENAN, RODIN, and ROLL, with two ladies, Madame BESNARD and Madame CAZIN. Several of the works which they exhibit in Piccadilly have been already seen in Paris, where it must be acknowledged they looked better. The colours, and particularly those of the landscapes, are apparently duller than when we saw them before. The wall space in the Dudley Gallery is not adapted for the exhibition of large paintings. Such a work as M. BESNARD'S *Abundance encouraging Labour* would require one side of the room to itself, and there are many pictures which cannot be seen at sufficient distance to be judged properly. In fact the works are shown under many disadvantages, and this fact should not be forgotten by visitors to the gallery. It was apparently intended that French landscape art, as well as figure painting, should be well represented, and the co-operation of one of the leaders among French landscapists was secured. We refer to M. CAZIN. His style is so marked that it is supposed to be adapted to works which are entirely decorative. But by some fatality, although his name appears prominently in the catalogue, the Dudley Exhibition has only one small sketch by him, *The Death Chamber of the late M. Gambetta* (39). The landscapes that are to be seen are, in fact, the work of figure painters. In hanging the works the French desire for equality has been recognised. All the exhibitors are supposed to be on an equality, and the visitor must determine for himself their relative worth. As much as possible an artist's works have been kept together, an arrangement that has many advantages when a painter attempts more than one kind of work. The alphabetical order has also been followed in the catalogue, but it is not necessary for us to adopt it here.

M. ROLL is an artist who has had to endure the attacks of critics for the defects which are supposed to exist in his friends' works as well as in his own. It must be allowed that there is some reason in assigning to him so large a measure of responsibility, for a great many of the younger artists of France, however diverse from his may be their styles, look up to M. ROLL as the strong man of their party. He has undoubted claims to that position. M. ROLL might be said to be an artist who is indifferent to everything that has been done in painting prior to his own time, and to the canons of æsthetics which have been derived from the works of men who are no longer living. Knowing nothing personally of Greek heroes, or of the heroic and handsome personages depicted by the great masters of the Renaissance, he has declined to construct imaginary figures according to those ideals. He substitutes for them the ordinary men and women that are to be seen in France, and especially in Paris, clothed in whatever costume may happen to be the fashion. But, as if he believed that the so-called respectable classes have little of the reality or the ugliness about them which he admires as a painter, or that proletarians are the peculiar product of our time, M. ROLL is fond of seeking his subjects among the lower strata of society. He is not, however, an illustrator of the annals of the poor like FAED or ISRAELS. Those painters have sympathy with their subjects, or they are able to paint as if they

had. But in all the works of M. ROLL which we have studied, we have seen nothing which suggested that when he painted poverty or deformity he had any pity for the sufferers. M. ISRAELS, when he represents the poor of the village waiting for the *débris* of the fisher-boat, or an old woman endeavouring to mend nets for a living, becomes as pathetic as DICKENS. But it is impossible to tell whether M. ROLL regards life as a tragedy, a comedy, a puppet-show, or a panorama. He will represent (to take his picture of last year) as much of a Paris fête as the space at his command will allow, when the figures are life-size. Nothing is set down in malice and nothing is extenuated, but somehow there will be a character about the work as if the painter were a professor of pessimism, and was desirous to make it known how strange-looking are the creatures which are the outcome of the highest civilisation in the nineteenth century. In the Dudley Gallery there is a life-size figure of a building labourer by M. ROLL, which, without exaggeration, may be said to be more accurate than a photograph. The set of the shoulders, the strong but clumsy hands, the irregular development of the frame, the very expression of the face, are so characteristic that the white blouse and lime-stained trousers of the man, and the materials about, seem almost to be unnecessary additions. But, if we recall to memory the *Stone Breaker*, which was painted some years ago by Mr. WALLIS, and contrast the idea of that picture with M. ROLL'S work, the contrast between the two styles of art will be apparent. M. ROLL'S labourer may be the more true, but there is as little "heart" about it as if it were a copy from life for the use of a student of anthropology. Differing in character are *The Old Quarryman* and the *Anzin Miner* in the Dudley Gallery, but they, too, are typical examples which the scientific inquirer may accept with confidence, and employ to illustrate his theory of the influence of particular employments in modifying the human frame. M. ROLL draws the horse as he does men, aiming to be true, but apparently without a thought of art; and the white horse in *The Meal*, who is eating green grass thrown at the foot of a blue post, and the three in the *Stable Yard* are represented as they were seen. The study at the miners' village of Anzin (18) (from which a few years ago M. ROLL took the subject of his large picture of the strike), the rough clayey top of the cliffs (19), the dark trees in the by-road (14), are all manifestly outdoor sketches from existing scenes. His *Rough Weather* (17) is simply the representation of a wave on a colossal scale. At first sight the most accurate description of it would seem to be the phrase that was applied to TURNER'S *Shipwreck* in 1842, "a mass of soapsuds and whitewash," although in this case there is little that is white. But we have no doubt that it is as literal a transcript of reality as M. ROLL was able to accomplish. The late G. P. CHALMERS, the Scottish artist, endeavoured to achieve a similar feat, but his wave (to which a canvas quite as large as M. ROLL'S was devoted) was one which had been dashed against the adamantine coasts of the north, and its natural colour was therefore unstained; the French painter shows a wave which is victorious in carrying off some of the soft material of a southern cliff, but to its own detriment as a piece of colour; it no longer seems a part of the ocean.

The thirteen works by M. GERVEX display the versatility that is characteristic of the younger artists of the French school. He paints portraits, landscapes, still life, everyday scenes, the nude, and scenes on the Thames, for our river has become a favourite study with many French artists. M. GERVEX is a realist, and he can make a big allegorical piece out of horse-slaughterers and coal-porters, but to the rigorous apostles of his school he must sometimes appear to be a weak member. There are occasional signs of sentiment in his works. What modern work, for example, had more pathos than the picture he once painted of a victim of the *Coup d'Etat*, a baby who has been tortured and maimed by the bayonets of French soldiers as an enemy to Imperialism? No invective of VICTOR HUGO'S could be more effective. A work of this kind might be pardoned for the sake of the cause which it upheld; but what is to be said by the realists to the *Summer* (27) in the Dudley Gallery, which is as sentimental as any of the figures by BOUVIER, which at one time were too popular in England? In it we see a girl in a light muslin dress, leaning on the handrail of steps by the seaside, and contemplating a rival, with a red umbrella, who is sitting on the sands engaged in conversation with the gay deceiver. The companion to it, *Winter*, reveals some

of the mysteries of a lady's toilet, and the false hair and other necessities of fashionable life are utilised so well, that the work is probably considered in Paris studios to atone for the feminine tenderness of *Summer*. M. GERVEX, if we may judge by the study of *An Abattoir* (31), departed in his student days from the usual course marked out for a painter. But even more morbid is another early work, the *Autopsy Room of the Ancient Hôtel Dieu* (22), where the shadows of the vaulting have a weird effect, through which the corpse on the table appears like a statue of stone. Very different in style, and therefore better adapted to English taste, are the two heads of girls, *Eddie* (30), and *An Outdoor Study*, in which there is more beauty than is common in works of the school. *The First Communion* (43) in a Paris church is a study of muslin and carpets rather than of girls' faces, some of which are almost "Impressionist" in haziness. The columns about the altar are of a bluish marble, and, to be in harmony, the servitor who stands near them wears a blue robe. M. GERVEX has one nude figure, *The Bath* (20), which is rather small in scale, and in work of this class he is always successful, although it was not considered advisable to bring more than a single example to Piccadilly.

The paintings of oxen by M. BARILLOT are good. In his *Wounded Duck* (63) the artist has taken a subject that has been often treated, but in this case there is no contrast with ducks who have escaped the fowler. M. BARILLOT has also tried his hand at a landscape. His *Calm Sea* (60) is a mingling of clouds and water. M. LEROLLE'S *Misty Morning* (59) represents peasants filling a sack with potatoes in a field. His *Evening and Waiting*—the latter a girl watching in a boat on a river—are two splendid works. It is difficult to say whether M. DAMOYE is better in figures or in landscape. *The Fog Effect* (2) is unlike anything with which we are acquainted in England. *The Seine at St. Denis* (5), the *View of Etaples* (7), and the *Isle of St. Denis* (3) are probably the most interesting landscape pieces in the gallery, while his *Shrimpers* (8) is almost like a work of COROT'S.

M. BESNARD has evidently been eager to demonstrate the variety of work he is competent to undertake. His *Abundance encouraging Labour* (36) is of colossal size. The portrait of *Lord Wolseley* (53) is not according to our English notions; there is far too much display about the fiery charger on which the general is leaning, and the background is of indefinable kind, as if it were matter charged with thunder and lightning. In the portrait of *Sir Henry Green* (12) M. BESNARD, like all French painters with the exception of M. DETAILLE, has failed to catch the tone of the army scarlet. The portrait of *Mlle. G.* sustains the artist's reputation, and in *The Birth* there is more tenderness than is generally found in modern works of the school. Madame CAZIN has a few good monochromes—*Studying* (38) might pass for the work of an old master.

M. FLAMENG paints ships with great breadth, although there may not be in his pictures the familiarity with details which was seen in CLARKSON STANFIELD'S works, and he throws his sails about the yards in a fashion that would make an English sailor stare. His *Three-master Going Out to Sea, Havre* (49) is, we think, the best among his ten works. The blocks for hoisting sails in a ship have a peculiar fascination for M. FLAMENG, and in some of his small pictures they assume an importance which is irregular. This produces a spotty appearance, and so accustomed is the artist to spottiness that it appears in his landscapes, such as the *Low Tide at Morsaline*.

There is no artist represented in the gallery whose position is more difficult to define than that of M. ARY RENAN. He was a pupil of M. PUVIS DE CHAVANNES, and has acquired at least much of his master's disregard of prescribed arrangements. M. RENAN will never be a popular artist, unless some French RUSKIN can be found who will devote himself to the elucidation of the artist's pictures. With M. RENAN the idea is everything. Having evolved a subject, he is satisfied with recording it in a form that he himself will understand, although to the public it may be as obscure as a collection of hieroglyphics. If M. RENAN were filled with an ambition to rival DÜRER'S *White Horse* and the *Knight and Death*, in affording subjects for speculation, he could hardly be more mysterious. The meaning of most of his pictures is beyond the comprehension of the visitors to the Dudley Gallery; perhaps there are some which now would be a puzzle to the artist. *The Lady of the Lake*, for example; who is she? We see her sitting apparently as forsaken as PRADIER'S *Sappho*. She is clad in a painfully-bright emerald green robe, and her companion is

a bird, the blue of the feathers being as "loud," to use a slang term, as the green. In another picture a female no less mysterious contemplates a swamp, and is entitled *Recollections of Venice*; and in a third sketch a woman leans against a door and becomes *The Poetry of Ruins*. Fifty different guesses might be offered as to the meaning of those things. Two sketches are taken from the story of ORPHEUS, and that in which he is seen leaning against a tree is expressive of deep grief, although neither man nor tree belongs to this world. *The Flight into Egypt* has the materials for a fine picture. The Holy Family have been heretofore represented travelling on roads, over sands, and crossing streams by night and by day, alone and attended by angels; but in M. RENAN'S picture a marsh is seen, in which the wanderers are nearly submerged. The risks of the journey are consequently more plainly suggested in this new version. *The Plain of Troy* may have been taken from nature, and it corresponds in character with the descriptions of more than one of the suggested sites in having a very narrow stream to serve for the Scamander, tumuli, and a dreary aspect. The details are put on the canvas in a matter-of-fact way, without any attempt to give interest to the scene by the introduction of figures or atmospheric effects. M. RENAN is evidently of opinion that the smallest canvas is sufficient to express an idea. In his *Diver* only has he used one that is as large as an average engraving, and we are compelled to say that in it the defects of his figure-drawing are more apparent. The woman to whom the flowers from below are brought is as characterless as a ship's figure-head, and the diver is like a ghost.

There are people who maintain that the French are more successful in sculpture than in painting, and the statues and busts in the Dudley Gallery are undoubtedly excellent examples. Those by M. RODIN are by themselves of sufficient value to repay a visit. His bust of *M. Laurens* is a masterpiece; the likeness is unmistakable, and suggests the vigorous painter who finds congenial subjects among Merovingian scenes, and the master whose maxim is "thorough," and in whose ateliers there is no playing with art. In the bust of M. RODIN'S former master, *M. Carrier-Belleuse*, the art director of the Sevres factory, we have a type of a different and a more genial idiosyncrasy—a man to whom a Greek statue is more than all the histories of THIERRY or SISMONDI; but the likeness is no less true to nature. Both busts were exhibited in last year's Salon. The plaster statue of *St. John-Baptist* is a vigorous work, although it is not in accordance with the ordinary treatment. It is a finely-modelled nude figure, the countenance being expressive of a man who is in earnest when preaching. Madame BESNARD has four works in various styles. *Judith Showing the Head of Holofernes* is in bronze, and marked by dramatic vigour, and forms a contrast to the marble *Jephtha's Daughter Grieving on the Mountain*. There is a bust of *Mr. Stanley*, the African explorer, and a colossal terra-cotta relief, *Melancholy*. M. LANSON has some good busts, but his bronze bas-reliefs are probably more interesting. In one the strange legend of Salammbo is represented.

From what we have said it will be evident that there are several departments of painting which are without examples in the Gallery, especially historical works and decorative figures. But what is seen will suggest some of the principles by which modern artists in France are guided.

THE HYGIENIC EXHIBITION.

THE formal opening of the exhibition promoted by the National Health Society took place on Saturday last, at Humphreys' Hall, Knightsbridge. One of the objects of the exhibition, as explained on that occasion, is to forward the aims of the Society in endeavouring to promote the application, in the homes of all classes of society, of the great principles of health, which are now better understood than in past times. In this respect the exhibition is of tolerably extended scope, and embraces articles of costume and clothing, products of food and drink, house sanitation and hygienic decoration, appliances for the sick room and home nursing, apparatus and appliances for heating, lighting, ventilation, cooking, &c. Hygiene for the cottage and the industrial dwelling has also a class to itself, in which attention has been given, among other matters, to cheap damp-proof walls, roof coverings and damp-proof floors, models and plans of flats and cottages for the

artisan classes being shown. Thus the exhibition, though branching off in many various directions, has a special connection with all that concerns building operations in their various stages, and it is needless to say that the principal exhibitors in these matters are already well known to our readers, though a short note of some of the exhibits may be of interest.

No one visiting the exhibition will fail to see the substantial monuments of the inventive skill of Messrs. ROBERT BOYLE & Co., of Holborn Viaduct and Glasgow. It is hardly necessary to direct attention to the ventilators, plain and ornamental, the self-acting air-pump ventilators, &c.; that they are efficient for their purpose is all that is necessary. There is a model and plan of BOYLE'S complete economical system of ventilation for workmen's cottages, which system has been awarded gold and silver medals and other high awards in the past two years. The adaptation of vertical inlet tubes to suit the internal decoration of higher-class dwellings, will also be noticed. A pamphlet, giving a complete description of the ventilation of the Guildhall, London, which appeared in *The Architect*, may be had of the attendant in charge of the stall. The principles of Messrs. BOYLE'S system will be found fully explained therein.

Mr. T. HARCOURT THOMPSON, of Victoria Buildings, Deansgate, Manchester, shows a patent which, while actually a building material to be incorporated in the finished house, serves the hygienic purpose of a ventilator, and is called the Patent Ventilating Ridge Tile. There is a section of a house to show a complete system of ventilation by exhaustion through the ridge tile. All parts of the house are connected with the roof by air-flues, constituting a permanent means of ventilation that will last as long as the building itself, and cannot get out of order. The tiles are red terra-cotta and blue Staffordshire, to be had in any required design. It claims attention from its cheapness as compared with the use of non-effective appliances, and its independence of circumstances of wind and weather; moreover, it can be readily applied not only to new but to old houses.

The patent pavement, area, and floor-lights of Messrs. HAYWARD BROTHERS & ECKSTEIN, of Union Street, Borough, will be noticed, though a visit for this purpose to the exhibition is hardly needed by those who walk through the London streets. Pedestrians cannot take many steps without encountering the iron plates that indicate the legion of coal-cellars below the pavements. If these cannot be dispensed with, Messrs. HAYWARD BROS. have at least the credit of rendering them innocuous as far as tripping up or maiming the pedestrian is concerned, by offering an improved safety coal-plate, described as illuminating, ventilating, or solid iron with rings for asphalt or stone paving. Messrs. HAYWARD'S Sheringham ventilators for the admission of fresh air through an external wall without creating draughts—inlet and outlet ventilators—the foul air being carried off from the apartment by the smoke flue, have been lately noticed in *The Architect* at a previous exhibition.

Messrs. EDGAR ALDOUS & SONS' (Queen's Road, Peckham), hot and foul air extractors are applicable to buildings large and small, schools, churches, houses, stables, &c., to ships' cabins and to railway carriages. The objection to extractors that are open to all the winds that blow is here no objection, rather the reverse. From whatever quarter the wind may come, the air enters. The apparatus is described as consisting of two concentric shafts. Between the inner and outer shafts is a space for foul air to pass upwards. In the inner shaft is a conical bottom, and directly above are apertures for the wind to escape into the outer shaft. The head receives the wind when blowing from any point and takes it into a concentrating tube set into the inner concentric shaft, whence it travels down and round the conical bottom, makes its way through the apertures in the inner shaft into the outer shaft, converts itself into an up current, and forces the foul air from between the two concentric shafts up to the top and out of the escape—in other words, the down draught is converted into an up current. As a thorough means of house ventilation while purifying the air, it prevents dust or fog entering the rooms along with the air, counteracts the risk of gas explosions, and is effective for sewer, gas, or water-closet pipes.

Messrs. HAYWARD TYLER & Co.'s (Upper Whitecross Street) specialties have been described in these columns quite lately. The present occasion, however, affords a good opportunity for inspection of their full-flush valveless closet with syphon cistern; elastic valve closets; baths and fittings;

urinal fittings; hydrants, valves, and stand-pipes; lavatory fittings, shower and douche valves, &c.

A handsome lavatory—improved tip-up and lift-out system—the patent of Mr. GEORGE JENNINGS, of Palace Wharf, Stangate, Lambeth, should prove an enticing article for investment in the summer weather that the metropolis has lately been favoured with. It is furnished with hot and cold shampooing valves, and as water is laid on, it can be seen at work; so also can the full flush of water in connection with the patent water-closets, the earthenware valve water-closet trapped in one piece, the earthenware trapless valve water-closet, Bramah valve-closet, &c., as also the automatic flush for urinals, which can be timed to discharge at any desired rate. Besides lavatory and closet apparatus—and among these are a portable water-closet in mahogany case—may be seen various specialties of Mr. JENNINGS in the shape of butler's and housemaid's sinks and wash-ups, the enamelled slate automatic flushing cisterns, ball traps for bath and lavatory waste-pipes, glazed stoneware, ventilating drain-traps, grease-traps, tidal-traps, &c.

It would have seemed rather out of place in a hygienic exhibition, if MOULE'S Patent Earth-closet Company had not put in an appearance. They are, however, represented at the present exhibition. The ordinary apparatus and its method of working can be seen, as also more elaborately got-up closets, suited to meet the taste or means of different classes of purchasers; commodes in plain deal with common fittings, the same in panelled teak with superior fittings. Models show a closet constructed so that the hopper may be filled with earth and the receptacle emptied from behind, and without the necessity of entering the closet, and mode of filling and emptying an upstairs closet from the ground floor by which carrying the earth up or down is avoided, as also the entry into the house of the attendant.

The sanitary appliances of Mr. HENRY CONOLLY have been pretty fully described before in *The Architect*. The patent valve-closet is exhibited, in which the overflow area is always flushed, and the trap sealed every time the closet is used; the valve-closet, in which the basin is trapped in itself, and cannot be syphoned; the noiseless water-waste preventor and wash-out closet, &c. There are also the Acme needle and spray-bath, batchelor's bath, &c., slop-sinks and sanitary earthenware. In the valve-closet above mentioned the trap is always sealed, so long as there is any supply of water to cause an after flush, however small; it is so designed that, although trapped, it cannot be syphoned, nor can the overflow-pipe get stopped-up, as the overflow of most valve-closets is liable to do. It is, moreover, self-cleansing, and each time the closet is used the water in the overflow is entirely changed, without the use of a weeping-pipe or other auxiliary. The "Acme" spray or needle bath, with shower and douche combined, is so arranged that either a hot, tepid, or cold full-length plunge bath, or a hot, tepid, or cold shower, needle, or douche bath can be used, as desired. The several baths are worked by the valves, and the temperature of the water can be regulated to suit the bather.

Messrs. HODKINSON & CLARK, of Small Heath, Birmingham, whose exhibits at the Building Exhibition will be remembered, have on view a specimen of the convertible school desk and seat, which is, from a health point of view and suitability for purpose, all that can be desired, and the pupil who uses it is not likely to be hampered in his studies by being forced into strained or painful postures.

Conspicuous among the exhibits of the Coalbrookdale Company, Limited, Holborn Viaduct, &c., are decorated iron mantelpieces and over-mantels, which have been described before in these columns, and which cannot fail to attract attention. A "Kyrle" grate to which a silver medal was awarded at the Smoke Abatement Exhibition, fitted in a decorated iron mantelpiece, with fender, &c., complete, various other grates—Save All, Premier stove, nursery grate, &c.—will be noticed.

Space precludes our entering now on several exhibits which we hope to refer to by-and-by. It may be mentioned that among other firms represented occur the names of Messrs. KITE & Co., R. ADAMS, C. HINDLEY & SONS, WOOLLAMS & Co., BEYNON & COX, UNDERHILL & Co., Victoria Stone Company, Albissima Paint Company, Silicated Carbon Filter Company, &c.

The Dominican Church in the Faubourg St. Honoré, Paris, was sold on May 30, for the sum of 41,200*l*.

PARIS NOTES.

THE eleventh annual Congress of French architects will be held during next week at the Ecole des Beaux-Arts, under the presidency of M. Bailly, Commander of the Légion of Honour and member of the Institute. The programme of the Congress is an extremely interesting one. The number of visits to be paid by the meeting as a body to buildings in course of erection or completion is considerably larger than usual, and will include an inspection of the Hôtel des Postes, the Nanterre Reformatory and Prison, M. Parvillée's Ceramic Manufactory, the Château de Pierrefonds, and the Hôtel de Ville. The list of papers to be read comprises—"Architecture at the Salon," by M. Tournade; "L'Arc d'Orange" (the Orange Triumphal Arch), an account of the work done at Orange since Caristie in connection with the famous Gallo-Roman remains, by M. E. Desjardins, member of the Académie des Inscriptions et Belles-Lettres; "Ceramics," by M. Deslignières; "Architects' Fees," by M. Dormay; and "Recent Excavations at Sanxay," by M. Corroyer. The Congress will be brought to a close on Saturday by the proclamation of the laureats for the year, on which occasion M. Durand, Under-Secretary of State for Public Instruction and Fine Arts, will preside.

The Conseil Supérieur des Beaux-Arts have met at the Palais de l'Industrie, and, after a careful inspection of the works of art on view have (as was predicted in *The Architect* on the opening of the exhibition) awarded the Prix du Salon to M. Georges Rochegrosse, for his fine painting *Andromaque*. M. Rochegrosse, who has already received a second-class medal by the votes of the exhibitors themselves, is a native of Versailles, and studied under Messrs. J. Lefebvre and Boulanger. He is still very young—in his 24th year—and in 1882 gained a third-class medal for his picture *Vitellius*. In a first ballot on Saturday last he obtained 16 votes against 9 given to M. Michel, 5 to M. Henri Martin, 1 to M. Palley, and 4 blank papers. In a second round the result was—M. Michel, 16; M. Rochegrosse, 15, and 4 blanks. As, however, the former had not succeeded in obtaining an absolute majority of the votes cast, a third ballot was necessary, in which M. Rochegrosse secured 17 against 16 cast for M. Martin, sculptor and author of the fine group *L'Aveugle et le Paralytique*, exhibited at this year's Salon.

Of the ten Bourses de Voyage, or travelling prizes, at the disposal of the Council, it was decided to allot five to sculptors, three to architects, and two to painters, and the following young artists were chosen: Sculptors—MM. Michel by 30 votes, Carles by 24, Desca by 23, Pallez by 17, and Lombard by 17; Architects—MM. Courtois-Suffit, Ruy, and Larche; Painters—MM. Margin and Bérout. Finally, the Council named a special committee of its members, charged to see that the money thus distributed to promising artists, with a view to enabling them to travel and study the old masters in Italy, Germany, and other countries, is really devoted to this purpose by the recipients.

The yearly exhibition of works of painting and sculpture sent by the pupils of the French Academy in Rome, will open on the 15th inst., at the Ecole des Beaux-Arts on the Quai Malaquais. The pupils of this Institution have of late been very successful, having won during the past year two great musical prizes in Paris, the highest rewards in sculpture at the Salon, and the first award in the competition for the Italian memorial to Victor Emmanuel, in which M. Nenot proved victorious against some 2,000 other architects and sculptors who forwarded designs. The last yearly exhibition showed some good work in every department, and more particularly in that of architectural design.

The Director of the Academy is selected from three candidates by the President of the Republic, for a term of six years, and has to send in to the French Government an annual report upon the work of each pupil. Extracts from this report are published in the *Journal Officiel*, but in its original shape it is of a confidential nature and not accessible to the public. The students consist of young artists that have gained the Grand Prix de Rome in painting, sculpture, copper-plate engraving, medallion and stone engraving, and music. They are pensioned by the State for four years, provided they remain unmarried, receiving an annual sum of 3,510 frs. each, in addition to 600 frs. travelling expenses from Paris to Rome on arrival, a like sum on their final departure, and a yearly allowance to pay the expenses of their work.

Students in architecture proceeding to Athens, where there is a sister institution, receive 800 frs. expenses. When travelling

for the sake of instruction, further allowances, varying according to circumstances, are made. There is a library and museum of casts attached to the Academy at Rome, the members having also free admission to all the museums, galleries, and monuments of the city, and the use of a living model, who sits for two hours every day.

Each student of painting must during his first year execute a figure subject from nature, a two-figure drawing after some great master, and a sketch of some noted statue or bas-relief; in his second year, a picture of at least two nude or semi-nude figures, life size; and in his third year a copy of some well-known painting or fresco by an old master, full size, to become Government property, and a sketch of his own composition. Finally, in the fourth and last year he must send to Paris a figure painting of his own design. A similar course of work is expected from all the other students, each in his department.

A deputation, including several members of the French Chambers, waited upon the Minister of Commerce on Monday last for the purpose of proposing the organisation of a National Exhibition in Paris during 1885, which would serve as a sort of prelude or introduction to the Grand International Exhibition to be held in 1889 in celebration of the centenary of the Great Revolution. M. Hérissou promised to lay the matter before the Council of Ministers.

A French paper publishes an interesting list of the decorations bestowed upon native and foreign artists at the various exhibitions held in Paris during the past twenty years. The total number of French artists who have received the Legion of Honour is 450, divided as follows: 216 painters, of whom 171 knights, 39 officers, 5 commanders (MM. Baudry, Bonnat, Gérôme, Hébert, Robert Fleury), and 1 grand officer (M. Meissonier); 82 sculptors, of whom 66 knights, 13 officers, 2 commanders (MM. Dumont and Guillaume), and 1 grand officer (M. de Nieuwerkerke); 122 architects, of whom 122 knights, 18 officers and 2 commanders (MM. Bailly and Boeswillwald); 30 engravers, of whom 28 knights, 1 officer, and 1 commander (M. Henriquet). Of foreign painters 66 have been decorated, of whom 54 knights, 10 officers, and 2 commanders (MM. de Madrazo, Spain, and Stevens, Belgium); of foreign sculptors there are 11 knights and 2 officers; of architects, 8 knights and 1 officer; of engravers, 2 knights and 1 officer. Only one lady artist has received the coveted ribbon—Mlle. Rosa Bonheur.

Some well-known works of art were disposed of in the sale of M. Raymond Sabatier's collection at the Hôtel des Ventes. Among them were Decamp's *Albanian Soldiers at the Door of a Prison*, which fetched 10,000 frs.; Delacroix's *Rape of Rebecca*, 51,000 frs.; *Two Lions at a Spring*, by the same, 15,100 frs.; *Magdalene at the House of Simon the Pharisee*, 20,150 frs.; *The Lizard*, by Diaz, 17,000 frs.; *Pasturage near the Oise*, by Jules Dupré, 22,000 frs.; Ziem's *Golden Horn*, 10,000 frs.; *Le Juge ou la Cruche Cassée*, by Debucourt, 11,000 frs.; Drouais' portrait of the young *Duc de Choiseul*, 13,100 frs.; *A Quay on the Marne*, 7,000 frs.; Prudhon's *Minerva leading the Genius of Art to the Abode of Immortality*, 9,000 frs.; Tenier's *Chapeau Blanc*, 12,000 frs. Two pieces of sculpture, by Clésinger, were also sold—*Woman Stung by a Serpent*, 20,300 frs.; and *Hélène*, 11,900 frs. The total of the day's sale amounted to 411,230 frs.

The Exhibition of Portraits of Celebrities of the past century was unfortunately obliged to close on Tuesday, the 5th inst., the galleries it occupied at the Ecole des Beaux-Arts being required for the exhibition of works sent from the French Academy at Rome, which is to open on the 15th. So popular has been this exhibition of the portrait-painter's art, that the management find themselves in a position to hand over about 100,000 frs. to the "Fund for Establishing Night Refuges in Paris," on behalf of which it was got up.

On Tuesday, the 12th inst., an interesting exhibition will be opened at the Georges Petit Gallery in the Rue de Sèze. It is to consist exclusively of acknowledged masterpieces lent by private collectors, and the management announce that they have succeeded in getting together about a hundred remarkable works by the old and modern masters. The proceeds of the exhibition will be handed over to the "Fund for Endowing Free Schools."

Freemasons' Hall is to be rebuilt on an enlarged scale, in order to hold an assembly of fifteen hundred. The work will need an outlay of over 30,000*l.*, in addition to the sums which will be paid by the assurance companies.

THE RELATIVE CLAIMS OF ETCHING AND ENGRAVING TO RANK AS FINE ARTS.*

BY F. SEYMOUR HADEN, F.R.C.S.

IT is to be understood, for the purposes of the present short paper, that all forms of engraving on metal, whether by the etching-needle, the burin, by mezzotint or aquatint, or by whatever other form the artist may choose as a means of original expression, are to be considered as included in the common term etching; and that like forms, when not used for the purposes of original expression, are to be understood as included in the common term "engraving."

Thus it will be seen that the object of the paper is not to contrast etching as a process with engraving as a process, the etched line with the engraved line, and to say of one that it is better as a form of art expression than the other, and certainly not, in any sense that can be considered in the least personal, to exalt one class of artist at the expense of another; but to compare, without regard to the process employed or the person employing it, the practice of the painter-etcher, who is an original artist, with that of the modern engraver, who is not an original artist, and, by the discussion which I hope will follow such comparison, to arrive at an intelligible conclusion as to the comparative claims of the two to be considered a "fine art."

Nor can such an inquiry be considered any longer as in any sense either impertinent or unnecessary, since etching, though an original art with a great history, is without representation in the Royal Academy; while engraving, which is not an original art, is fully represented there, and since without such good representation (such is the influence, for good or for evil, which attaches to the action of the Royal Academy, and such the irresponsible power vested in that body): that no art, however legitimate, can live among us, and no artist, however meritorious, thrive. I think it proper to say at once that it is an object of this paper not merely to suggest an interesting inquiry, but to test the reasonableness of this position.

Before such a comparison can be made, however, it is obvious that a consensus of opinion must first be established as to the nature of the conditions which constitute an art, and as to the principles which regulate and control such conditions, and also as to the nature of those special conditions which elevate an art, properly so-called, to the rank and dignity of a fine art.

It would be difficult, perhaps, to find any word of the same dimensions which, in its various applications, covers so much disputable ground, and as to the precise logical value of which so much confusion exists, as this little word "art"; for art in the abstract is not art in the concrete; nor are "art" and "the arts" the same thing; while there is a point at which that which may properly be called an "art," and that which is only an "industry," may well be matter of opinion.

This being so, the shortest, and perhaps the only, way to re-establish the order of ideas the confusion of which is here recognised, and to determine what art is, is to determine, in the first place, what it is not. Thus art, it may be advanced as a negative hypothesis, is not manufacture; is the reverse, that is to say, of manufacture. The "*arts et metiers*" of the French, and the "arts and manufactures" of the English, are statements of the antithesis here implied; and though neither term is used correctly, since *metier* means mystery or mastery, and is applicable to an art as well as to an industry, and manufacture means something made by the hand, while we understand it as a product of the loom, still, as embodying a well-defined distinction consecrated by usage, the expression, especially in this place, may well be allowed.

In what, then, it may be asked, does an art differ from a manufacture? An art differs from a manufacture in this, that, though it depends on agencies of a material kind for its outward expression, still those agencies, like the brush of the painter, are of a simple kind, and are wholly directed by an impulse which has its seat and centre in the brain of the artist. Invest any one of those simple agencies—the brush of the painter, the pencil of the designer, the chisel of the sculptor, the needle of the etcher, the knife of the surgeon, the pen of the poet—invest, I say, any one of these simple agents with any of the properties of the machine—render them, that is to say, in any degree automatic, so as to make unnecessary and place in abeyance the brain impulse just spoken of—and you will have, as a result of such agency, not an art but a manufacture. Or, it may be, by a sort of marriage of the two conditions, there may result something which is less than an art and more than a manufacture—that thing of modern birth, in short, which has come to be called an "art manufacture." I see no objection to this term, since, by the infusion of an art element into it, even a tombstone may be made a work of art, as in the time of the Romans, and a *pot au feu*, as in that of the Etruscans.

A principle of an art, again, is that condition, or one of those conditions, which, by common consent, is admitted to be necessary to its healthy existence.

If, therefore, art is the brain impulse which it is here assumed to be, and this reading of it is confirmed by Johnson when he

declares it to be something which is not taught, it clearly follows that the first great fundamental principle of art must be personality—originality; out of which, again, come ideality, invention, sensibility to external impressions of form, colour, and composition, which is a sense of the beautiful, passion, poetry, and whatever else the mind of the artist is capable of. Not that the practice, and even a certain proficiency, in special branches of art suppose the possession, as of necessity, of all these great qualities; one of them, however, I venture to affirm is necessary, and that one is originality.

It is only necessary to apply this principle to the practice of the older and the modern engraver, to determine the essential difference between the two, and, as it happens, this difference is also susceptible of demonstration. If, for the purpose of such demonstration, I take therefore some well-known engraving, some generally accepted example of the perfection of the engraver's art, such, say, as Sharp's engraving of Sir Joshua Reynolds' *Holy Family*, and some equally well-known etching, such as Rembrandt's *Three Trees*, Durer's *Erasmus*, or Vandyck's *Vostermans*, and project upon a screen analogous portions of them, so as to contrast, say, the foreground of one with the foreground of the other, the drapery of one with the drapery of the other, the flesh of one with the flesh of the other; such demonstration will, I think, plainly show that, while the etcher, under the influence of brain impulse and in the full exercise of his volition, engraved as he felt, and allowed himself as he did so the utmost latitude and variety of expression, the engraver, animated by no such impulse and deprived of his volition, has been driven to express himself by signs and formulæ which as art expressions have no intelligible meaning. I might, of course, have found for the purpose of this comparison modern engravings and modern etchings which would have furnished even a more striking contrast of the difference of practice here referred to; that I have not done so will be at once understood. If, also, I show engravers' work first, it is because—in order that the technical difference between the two may be seen—I must take as a standard of the comparison that one of the two with which the greatest number of persons are most familiar, and that one happens to be engraving.

Here, then, for instance, is the engraver's formula for foreground. It is not, as you see, in the least like foreground, or anything which commonly enters into the composition of a natural foreground; and yet it is the pattern—I can think of no other term—which is used for foreground in nine engravings out of ten, I might almost say of nine hundred and ninety-nine out of a thousand. If the engraver had had the least idea of a foreground in his mind he surely could not have done it; that he did do it may, I think, be taken as a proof that he had no such idea; in other words, that the mind had no active part in its production. Contrast this now with an equal portion of foreground taken from an etching by Rembrandt. It is, indeed, but an indication, yet every stroke of it proves that the ordinary components of a landscape foreground, grasses, rushes, and even flowers, were present to the mind of the artist as he did them; that his intelligence, that is to say, was awake, his sense of beauty excited, and that both were in active use as a means to the end he intended. In the case of the engraver there is no sign of any such mental activity, and therefore, as a result, no art.

Here, again, is this formula by which, as a rule, the engraver expresses flesh. It is still more curious. It consists, as you see, of a number of curved lines parallel to each other, and drawn in the sense of the contour of the object which they are intended to represent, each line being broken into short segmental portions of equal length with a well-defined dot between every two. That object happens to be part of the cheek of the Virgin. The shadow which determines the rotundity of the part is produced, you see, not by any attempt at drawing, such as an artist would have used, but simply by a thickening or thinning of the line, and an enlargement or lessening of the dot, as the case may be; while the moderate lights are determined by their sparseness, and the highest by their total omission. Take, now, an etched head of Rembrandt, of himself; the planes of the face, it will be seen, are expressed, not by any sort of formula, but by the same power of simple drawing which distinguishes the rest of the head, while the accuracy of the drawing is vouched for by the fact that it suffers nothing by an enlargement of from 1 inch, which is the size of the etching, to 15 feet or thereabouts. Vandyck, in his own head, and in that of *Vostermans*, obtains his end in the same simple fashion, while in the *Pontius* may be seen the vigour and learning of the etcher subdued and corrected—sweetened is the technical term—by the engraver.

Drapery, again, is suggested by lines of unequal thickness, one being very thick, and the next one very thin, in wavy parallelism, and also in the direction of the contour of the folds; the planes being suggested by a few cross strokes here and there; the same pattern as before being in constant use. With the painter-engraver, on the contrary, who in this case happens to be Durer, every fold is a labour of love, and is made out by work which suggests nothing but what it is meant to be. Moreover, the work is like himself—like Durer, and nobody else.

Engraver's stems, trees, and foliage are subject to the same observation, whereas the etcher does his best to give not merely

* A paper read before the Society of Arts on May 30.

the fact but, without being in the least servile, the rugosities of the bark and the whole behaviour of the tree. The example here shown, which is one out of three trees in Rembrandt's etching of that name, is in the original etching exactly an inch and a half high. Here it is fifteen feet or more, and yet it loses nothing, but rather gains by the enlargement; and this reminds me to say, in deference to an objection that has been taken that the enlargements here shown have not, in every case, been made by the photographer on exactly the same scale, that such exception is without force, the enlargement being simply made that the technique of the work may be seen at a distance; unless, indeed, which is true, that the more you see of an unintelligent line the less intelligible it becomes, and the more you see of an intelligent line the more intelligible—in other words, that if the engraver's line, in proportion as it is exaggerated, becomes less and less like the thing it is intended to represent, the etcher's line becomes more so.

Now, I would respectfully submit that this strange departure from all forms of natural representation on the part of the engraver, and his adoption of a set of symbols which he learnt in his apprenticeship, and which he will transmit to his successors, and which in no respect differ from the symbols employed by the heraldic engraver—in which certain lines stand for gules, certain others for argent, and others for sable—can only be explained by the fact that his task is a mechanical one, and that the brain impulse necessary to the exercise of the creative faculty, and therefore of the art faculty, is in abeyance. True, it must not be forgotten, and may in fairness be here objected, that all lines employed in art are but conventional expressions, and, since there is no such thing as a line in nature, that the line of the etcher is as conventional an expression as that of the engraver. Yes, but there is this difference between the two, viz., that the line of one is an intelligent line, an intellectual means to an intellectual end, and that the line of the other is not. And another fact which plainly grows out of this difference in the intellectuality, if I may use such a word, of the two things, and which seriously affects, of course, their relative art value, is that, while the work of the etcher has an identity of its own, so that we recognise at once an etching by Rembrandt, or an etching by Vandyck, one engraving, as a rule, is really very like another. This statement has been vehemently contested, yet it is a statement the accuracy of which anyone who possesses half a dozen engravings and half a dozen original etchings may test for himself; and the exception, moreover, when it is met with, proves the rule, for there are, or rather there have been, engravers who have not at all times, and as a matter of course, condescended to this sort of mechanism. Pontius, Bolswert, Vostermans, and the earlier reproductive engravers who followed Vandyck, were of this category, and so in fact were Nauteuil, the Drevets, Masson, and the great portrait engravers of the French school. But these men following, as they did, closely on the heels of the painter, and being not unfrequently called upon to interpret his indications, rather than copy his work, were themselves, to some extent, original artists, and as such had no need to employ, and in fact instinctively avoided, a technique which was not their own. Yet even of these, it must be said, that when not so engaged, and when engaged in copying—so soon, that is to say, as the act of interpretation ended with them, and that of translation began—they fell into exactly the same mechanism.

The differences which exist between etching and engraving may, therefore, be properly described as of two kinds—differences of principle, and differences of technique—and these again may, not inaptly, be described by some such formula as the following: "Etching, depending on brain impulse, is personal, and, the creative faculty being chiefly engaged in it, invention, sensibility, and the various attributes which make up the sum of genius, belong to it and constitute it an art." Engraving being without personality—except such as may be supposed to be evolved in the act of copying or translating the work of another—originality, and all the attributes which attend the exercise of the creative faculty, are absent from it, and constitute it a *metier*. There is, I submit, no escape from this position.

All forms of engraving, in short, whatever the processes employed in their production, divide themselves, necessarily and naturally, into two kinds—those which are original and those which are not. Those which, under the name of painter-engraving, or etching, were practised by the great masters of painting, who were their own engravers, and by means of which we are able to obtain, even in this remote day, work as original as their painting, and at a comparatively moderate cost; and those by which, under the common term of engraving, the design of the painter is reproduced upon the plate by other minds and other hands.

The workers employed in each of these two kinds of engraving are subdivisible, again, into two distinct groups: the group of painter-engravers, or etchers, who flourished with Durer and with Rembrandt, and a class of workers in the same direction and having the same art aims, which has sprung up in this country within the last thirty years; and the group of mechanical engravers which divides itself into the class of interpreters, and the class of copyists, or, as they prefer to be called, translators.

A short notice of each of these is necessary. The importance of the first of these groups, that of the painter-engravers or etchers of the older school, and which immeasurably transcends

that of the other groups, may be measured by their numerical strength and the number of their engraved works; by the great public collections of those works which have been made and are treasured in every museum in Europe; by the extent of the literature which has been devoted to their history and description; and by the keen competition which is excited for their possession when these—as we have seen recently—come into the market. It is an object of the present paper to suggest the claims which, under one or other of these heads, the group has upon the attention of the student.

Some, though, but a faint, idea of the *personnel* of this, the first of the two groups—that of the painter-engraver group—of the kind of art they practised, of the schools they formed, the countries they inhabited, and of the nature, though not of the number of the works devoted to their description (since the list here given represents but a tithe of them) may be gathered from the diagrams on the walls, the very length of which furnishes a measurable proof of their importance. Strange as it may appear—and still stranger when it is considered that, taken collectively, the etchings and engravings the *ensemble* of which here indicated represent the whole history of art at the best period of its existence—the study and enjoyment and collection of them belong almost exclusively to the amateur, a person that a distinguished academical friend of mine thinks ought to be put down. The professional artist of the day (although it was not always so, as the marks of Reynolds and Lawrence on their acquisitions indicate), as a rule, knows little about them, and cares less. For all that, a treasury of knowledge is hidden away in them, a treasury so vast and deep that if, instead of the disjointed collections which with so much labour and so little consecutive arrangement they now get together from year to year, the Academy would only open its doors to them, and make a winter exhibition of them, they might show us and themselves at a glance the whole story of art. Moreover, seeing what has been done in this direction by the fathers of engraved art, and comparing what they see with what is being done now by the favoured academical-engraver elect of the Academy, who knows but their hearts as well as their eyes might be opened, and their hands even go out to those more original engravers who, for the best part of a generation, have been doing their best to emulate the practice of their great prototypes, and who, during the whole of that time, they have been keeping at arm's length? Quite seriously, I would suggest to the Academy that it could not do better than systematise its exhibitions of the old masters by a comprehensive exhibition of their etched works, because such an exhibition, over and above the inherent interest which it would possess, would furnish an intelligent key to all future exhibitions, just as drawings and models furnish a key to the pictures of which they are the first thought. Nor would they meet with any trouble in making a catalogue of its contents, seeing that such catalogues are ready made to their hands, and without a single mistake of any consequence to disfigure them, while the diagrams on the walls would furnish them with a hint of the order which might usefully be given to such an exhibition.

Turning now to the second class of this group, the class of modern original engravers, the etchers—the pariahs of the Academy—they consist of a number of persons, some of them painters, and some of them artists seeking to make a profession out of original engraving, who, in the belief that a return to that art in its pure forms is still possible, have formed themselves into a society for its promotion. This association, under the name of the Society of Painter-Etchers, and which succeeded the old Etching Club, consists, at present, of about a hundred original engravers, who meet once a year to exhibit their works, observe progress, and comment on the ostracism to which they are being subjected by the Royal Academy. Their idea being that a return to the original form of engraving, as it was practised by the great masters of painting, would be an advantage to art, their wonder is that such an idea should meet with no encouragement in an Academy of Arts. They go even further, and think that they have a right to be represented in such an Academy, and that the present Academy, in excluding them, is not true to its mission. Another peculiarity of the Society is that, unlike the academical-engraver, who employs an assistant to carry his plates up to what is called "a first proof," its members do the whole of their plates themselves—that is to say, prepare them, think them out, execute them, and, not unfrequently even print them, to which end many of them, like the engravers of old, have printing-presses in their houses. Finally, they have no connection with any trades union such as the "Printers' Association," do not make or sell under deceitful stamps and delusive differences of lettering, false proofs, and, on the whole, go to bed at night and get up in the morning with a clear conscience.

The second group—the group of engravers who are not original artists, and whose occupation is to reproduce on their plates the designs of others—divides itself, in like manner, into two classes—the class of the extinct "interpretive" engraver, of whom I shall make special mention presently, and the class of "translator" engraver, of which the academical-engraver of the day is the type.

I am not aware that the marked deference in the art *status*

of these two classes, and the comparative rank that ought in reason to be assigned to them, has ever—except by the amateur—been observed. That difference, however, is very great. When, by the preaching of Savonarola against luxuries, and by the death of Lorenzo di Medici, painter-engraving, with other of the higher arts, came to an end in Florence, and Mantegna and his school had one by one died out, the class of engraver of which I am now speaking first arose. Of that class, Marc Antonio was the acknowledged head. Practising in Rome, his office was not, like that of the modern engraver, to copy the finished picture of the painter; but, on receiving from him a mere sketch or suggestion of the design he contemplated, to carry out that design, and finish and perfect it on his plate. Imagine the effect of such an order upon an engraver of the present day! Of Raphael, say, who was one of the few painters who did not engrave his own works, coming to him with a pen-and-ink sketch of the *Massacre of the Innocents*, some of the figures mere nude studies, and others of them only more or less clothed, with the request that the finished plate, as we now know it, should be completed to satisfaction, and delivered to him within a given time. Yet, as may be seen by a reference to the diagram, Marc Antonio was by no means the only artist of this class capable of such a *tour de force*, Marc da Ravenna, Agostino Veneziano, and others being quite as capable. Here then was an engraver if you please, fit to rank with the painter, and who, though not painter, might yet quite reasonably have aspired to academic distinction, had there been such a thing, and to share with the painter any honours and advantages which the profession of their day had to offer.

There remains to be noticed the engraver of the present day. I have nothing to say to his disparagement. I have had many pleasant relations with him. He has done good work in his time by reproducing for us, albeit in a terribly mechanical fashion, memoranda of great models which would not otherwise have come down to us. He is a Royal Academician, a dignitary of art, of whom—lest I should be accused of making “an attack on the Royal Academy,” which, by-the-by, is the stereotyped phrase for the expression of any difference of opinion which a thinking man may honestly have with that high-handed body—I prefer to maintain an absolute silence. Besides, *de mortuis nil nisi bonum*. A mechanical engraver, greater than he, a better “translator,” and even a better “interpreter,” has arisen, with whom he will find it in vain to compete. The *inertia* of his academic preponderance, hold on to it as he may, will avail him nothing. His great automatic rival, the sun, will outshine him at last; and the plaintive offer of a prize for his recovery—for the restoration of “The Great English School of Line Engraving”—which I gather from the speech of the president at a recent dinner of the Academy, is to be its magniloquent title, will do nothing to revive him. The only fault I have to find with him, therefore, and with the body of which he is a part, is that, being moribund and contributing little or nothing to art, or at best nothing better or so good as we saw on the screen, he should be holding his position to the damage and exclusion of his more original and intelligent rival, and, by means of the opportunities afforded him by the position he holds, be depriving him of his due share of academic representation. His right to this exclusive occupation, and the power of obstruction which it gives him, as well as the right of the Academy to invest him with that power and uphold him in it, I respectfully challenge. Year after year, for now upwards of twenty-five years, original etchings and engravings, many of them destined to live when much of the *ad captandum* and mechanical steel-plate engraving of the day shall have been forgotten, have been sent into the Academy to be, if not turned out again, thrust into corners, and hung without order or distinction among engraved *réchauffés*, and what may not improperly be called the odds and ends of the exhibition. In no single instance, during the whole of that time, has the slightest notice or encouragement been given to any one of them, while in opposition to the best traditions of the Academy, which repudiates the copyist in any other shape, the mechanical engraver, the adapter of other men's work to purely commercial purposes, has been accorded its fullest honours, and even put upon the council, whence, if so minded, he may effectually stamp out the efforts and mar the fortunes of his more legitimate rivals. That the ostracism here complained of has the approval of the more enlightened members of the Academy—some of whom are etchers, and more promising to become so—is not suggested for a moment. Still the fact remains, and it is no explanation of that fact to say—as has been somewhat unhandsomely said—that the complaints justly and necessarily made of it imply an attack on the Royal Academy. Meanwhile, and notwithstanding the discouragement and rebuffs he has met with, it is the humble belief of the writer of this paper that the efforts which he and others have now been making for so many years have been in the true interests of art, the artist, and the public, and he will even add of the Royal Academy itself. Of art, since, if his views were accepted, it would restore to every branch of it that inestimable quality of originality which, as has been shown, is its first principle; of the artist, since it suggests to him a ready and legitimate means of extending his reputation, increasing his income, and insuring for his work a more painter-like representation than it gets at present; and of the

public, by giving them, instead of art furniture, something to hang on their walls capable of exciting their interest, elevating their taste, and speaking to their intelligence. Nor to the Royal Academy itself, as representing the profession of art, is the service rendered by the much-abused amateur less obvious, since, by spreading a love of art, and some understanding of it among classes hitherto unpenetrated by it (as is being done systematically, and at their own expense, by the Burlington Fine Art Club), for instance, he enlarges the painter's market, and becomes the remote, if not the proximate, cause of that increase in his fortunes which is a phenomenon of the age. To deride and discredit him, therefore, is, to say the least of it, an unintelligent mistake. Nor, considering that before the great tempter in the shape of the dealer came to him it was to the amateur, the lover of art for art's sake, that he looked for the sale of his work, is the present attitude of the painter towards him either generous or becoming.

There is yet another thing that members of the Royal Academy, anxious for its honour, should not forget, while considering the question suggested by this paper, and that is that, by persistently refusing, till too late, to recognise the claims of the great school of English water-colour painting, it is indirectly responsible for its decline, directly responsible for the painful fact that such men as David Cox, Peter de Wint, W. Hunt, and Samuel Palmer lived and died outside its walls. It is no excuse for this painful instance of neglect and injustice to say that, the charter of the Royal Academy being founded in oil, no room can be found in it for the painter in water-colour. All that can be said to that is, that it ought not to be founded in oil, but on art; and, again, not on one, but on every form of art which may properly be considered a “fine art.” Suppose, as a *reductio ad absurdum*, it had been founded on water—then the fresco painters would be at the top, and the oil men nowhere. How would they like that? That time would surely seem to have come when, on the simple ground that the material employed in art production has nothing to do with art, the etchers and the water-colour painters now refused representation in the Royal Academy may reasonably demand it; and if by the charter of the Academy as it now stands such reasonable representation cannot be accorded them, then that a charter so little in accord with the intelligence and wants of the age should be altered, and the injurious monopolies which it sanctions and protects done away with. Or, as a *pis aller*, why not, as is actually done in the French Salon, divide the art of engraving into the two classes which I have here suggested for it; that is to say, into *L'eau forte* and *La Gravure*, and give to each a distinct representation? To refuse to do so, as the Academy is doing, is simply to remain behind the age, and to justify to the fullest extent every word here written. The question, however, remains, not what the Royal Academy may or may not choose to accept as forms of art worthy of its encouragement, but which of the two forms of engraved art—that which is original, or that which is not—has most claim—*extra muros academia*—to be considered “fine art.” That question, I venture to think, has been fairly put and fairly answered in the present paper.

ANCIENT GREEK SCULPTURE.

THE third lecture of Professor Mahaffy's course on Greek Art was delivered in Dublin on Saturday. The lecturer began by alluding to the almost uniformly religious character of all the remains of Greek art. Hardly a remnant of ancient art relating to private life was older than what had been found in Pompeii, and which was as much Roman as Greek. The cause of that was obvious. The life of the Greek was an open air life, carried on, not in houses, but in public places, porticoes, temples, and theatres, and the only secular remains were the porticoes, temples, and theatres. The religion of the day transfused the whole of antique life. They remembered what struck St. Paul when he visited Athens—that the whole city was, as he said, given to idolatry. At every turn and corner there were temples and shrines and votive offerings to the gods. These beautiful art works, devoted to a false religion, were hateful to the little ugly man, as he himself told them he was, who hated art as every Semite did. By a strange irony of fate, the religion that Paul preached had preserved for us some of the greatest of those remains. Had not the Parthenon and the temple of Theseus been made Christian churches not a stone of them would now exist. In fact, all the remains had gone but the edifices of religion. He would on that occasion discuss the sculpture of the best Greek periods, and would divide it into that connected with architecture and what he would call free sculpture, or separate statues having no relation to any building. The architectural sculpture had fared best, because it was most out of the range of mischief. They had the pediment of the temple of Ægina, which was preserved in Munich, and a copy of which was in the British Museum. The other day the temple of Olympia was discovered, and they had also the Parthenon, and the temples of Theseus and Erechtheus at Athens, and a temple at Bassæ, in the middle of the Peloponnesus, in which there were very fine sculptures. The dates of these remains were close to each other. It was known that Phidias worked on

the Parthenon, and that the architect Ictinus was employed upon it too, and also built the temple at Bassæ. Nevertheless, there were considerable differences of style between them. There were three parts of the temple in which sculptured ornament was employed—namely, the metopes, which were originally openings to let in light, the friezes which ran like a belt round the top of the main structure, and the triangular gables or pediments. Only in the Parthenon could examples of all the forms employed in these respective places be seen. But recently German investigators had discovered the temple of Olympia and a number of splendid figures. An earthquake had destroyed the temple by throwing the walls outwards in all four directions, so that the figures were flung from a height a considerable distance upon the level soil. And in these figures they had what existed nowhere else in Greek remains—complete noses. In other cases noses had been supplied to defective figures by the artists of the Italian Renaissance period, and these exhibited a considerable want of fineness compared with the Greek noses. Nothing was more offensive in the restored figures met with in the galleries of the Vatican than the fifteenth-century noses on faces that belonged to four centuries before Christ. On account of the triangular shape of the gable the central figures of the groups introduced were colossal in size and erect in posture, while at the angles the figures were lying down. In the temple of Olympia the groups on the western pediment represented the battle between the Lapithæ and the Centaurs, the central figure being one of Apollo. The Greeks did not make external nature the subject of their art at all; they only represented scenes or places by the local deities that belonged to them. He next came to the Parthenon, which was a much superior structure to the Temple of Olympia, being in all respects and details most finished. Only those who had gone minutely through it could form an adequate idea of its extraordinary perfections, and of the frieze of this temple, which was three and a half feet broad, and the relief very shallow. They knew from Xenophon that no procession in which horses were included was thought anything of unless the horses were made to go as much on their hind legs as possible. Some first-rate judges of horses had pronounced the legs of the horses in this frieze too small in proportion to their bodies, and the men mounted on them too big; but it should be remembered that the thing was intended to be seen from a height of thirty-five feet, and that it was necessary to bring out the figures of the men as much as possible. The Temple of Erechtheus, in Athens, was of the Ionic order, and richly ornamented. Its front portico faced the Acropolis and the pediment rested not on pillars, but on four beautiful female figures of Kanephoroi, or maidens who bore on their heads baskets containing the sacred things in processions. Only girls of the highest families were selected for that office, and when they appeared they were very much thought of. Nothing was more remarkable in this portico than the way in which the attitudes of the figures were managed, so as to have them accord with a practice of making the tops of the pillars in such buildings lean slightly inwards. This temple was knocked to pieces by the Turks, who, as well as the Venetians and other barbarians, did a great deal of mischief. The artist who constructed this temple was not known, but he must have belonged to the same period as Phidias, having regard to certain conventionalities in the hair and head-dresses of the figures. In the older works there was a certain archaic treatment of hair which proved their date. Proceeding to free sculpture, Professor Mahaffy said he would show specimens from the three most perfect epochs. These were close together in point of time, but exhibited wide differences in development. Critics had pronounced these sculptures to indicate successively an age of realism, an age of naturalism, and an age of idealism. In the first of these periods the artist copied the model before him with all its faults. Examples were seen in the sculptures belonging to the temple of Ægina; and the same thing was represented in modern times by the practice of the early German and Dutch painters, who reproduced extremely ugly models. The period of naturalism was one of artists who saw that their models of men or beasts had defects and endeavoured to correct them. In the stage of idealism the artist strove to give in marble or bronze not merely beautiful figures, but also the emotions of the human mind. One of the greatest naturalist sculptors was Myron, a contemporary of Phidias. While the latter ornamented temples with great images of gods in ivory or gold, the former wrought in marble or bronze, and endeavoured to attain the highest naturalistic effects. A bronze cow that he made was deemed for ages a wonder on account of its life-like vigour. But he stopped short of idealism. Petronius wrote of him that he had no successor in his skill in representing the *anima* or animal life; and Pliny said that, while he had rare power of representing the body, he could not express the *animus* or soul. A discus-thrower by this sculptor was shown. The attitude had extraordinary vigour, but there was little expression in the face, and the treatment of the hair was conventional. The lecturer next spoke of Praxiteles, who was remarkable for his power of expressing the emotions of the mind, and called attention to the perfections of his statue of *Hermes*. His greatest work was his *Venus of Cnidos*. He introduced many innovations. He first represented Venus undraped—a style which was to be seen in the many Roman copies that

infested the galleries of Italy. A generation later, being the time of Alexander, they had Lycippus, who wrought chiefly in bronze. He made a statue of *Alexander* of that material, and was the friend of the painter Apelles. It used to be thought that the age of sculpture ended with Lycippus, but it was known now that beautiful works of that class were produced centuries later—the group of the *Laocoon*, the *Apollo Belvidere*, and the *Venus of Melos*. Portrait busts of poets, orators, and other distinguished men proved that sculpture did not degenerate for centuries after the time of Phidias; in fact, the art lasted for two centuries after Christ. Busts of *Sophocles*, *Euripides*, *Menander*, and the orator *Lycias* were shown, and also a full-length portrait-statue of the orator *Demosthenes*. They could see how faithfully the poor weak body of the ill-tempered water-drinker was represented, for his appearance was ugly, his legs bad, and he had no biceps. One of the last and most interesting examples shown was that of a design on a tomb in Athens, on which the deceased was represented as taking leave of friends before death. In nothing did the Greeks preserve more exquisitely the measure according to which feeling was to be expressed in permanent art than in those funeral monuments, of which a great many remained, and which used to form regular streets of tombs in the most fashionable suburbs of Athens. In these memorials they sought to make death not disgusting and horrible, and the remembrance of the deceased, if not pleasant, at least beautiful to the survivors.

HYDE PARK CORNER.

THE following suggestion has been furnished to the *Times* by a correspondent:—

The success of the improvements at Hyde Park Corner, from an artistic point of view, is I believe, generally admitted, and I venture to think that the new place may be made one of the finest architectural features in London, and, indeed, noteworthy among the beautiful places of Europe.

In order that this may be effected it is essential that the colossal statue of the Duke of Wellington should be removed. Thoroughly bad as a work of art, it would, when placed upon a pedestal of suitable height, overpower its surroundings and mar any attempt to treat the rest of the place in a worthy manner. It is a disgrace and not an honour to the great man whom it was intended to commemorate, and an eyesore of which London would be well rid.

At the same time it is fitting that in the immediate neighbourhood of Apsley House there should be a lasting and grand effigy of the Duke of Wellington, and that his name should be inseparably associated with the spot. The term "Hyde Park Corner," which is now meaningless, should be abandoned, and the place should be called "Wellington Place." As Parliament Square is the home for the statues of our great statesmen, so Wellington Place should be adorned with the effigies of our illustrious warriors. Equestrian statues of Wellington, who should occupy the centre of the place, of John, Duke of Marlborough, of Edward the Black Prince, and of Henry V., should be erected at the junctions of the roads. The arch when rebuilt should be surmounted by a quadriga as was originally intended by the architect. Suitable lamp-posts decorated with trophies of arms ought to replace the very poor lamp-posts which have, temporarily it may be hoped, been erected.

The triangular space at the top of the place, where the statue now stands, is a suitable site for a fountain of similar shape, with a round basin in its centre. The angles of this and the remaining two triangles would remain for the statues of future conquerors, and these spaces should further be adorned with standard bay trees in tubs.

The effect of such a scheme would be to create an imposing and beautiful architectural place in what is now the very eye of London. Any attempt to treat the opening from a gardener's point of view, with dusty shrubs and parched geraniums, would be a dismal failure. The Place de la Concorde at Paris is a type of such an open space treated in a somewhat similar manner. It may possibly be difficult in these days for Government to do much towards such a metropolitan improvement out of Imperial funds. Private munificence, however, is hampered by no such considerations as those which fetter a Chancellor of the Exchequer, and it is difficult to believe that there are not rich citizens who would take a pride in being connected with such a work as I have sketched.

As for the colossus and its ultimate destination, it must be remembered that an ugly thing is ugly anywhere. Its proper destination is the melting-pot. There are not wanting artists who, out of the same metal, would produce a monument worthy of the great duke and of the nation which he served.

A new Publication, *L'Art Ornamental*, has been issued in Paris by M. Jules Rouam, whose skilful organisation has had much to do with the success of *L'Art* and the *Librairie de l'Art*. The price of the publication is merely nominal, in order to make it available to the humblest class of workmen.

NOTES AND COMMENTS.

THE decision in the House of Lords in the case of *YOUNG & Co. v. The Leamington Corporation*, ought to be enough to convince contractors of the necessity of having contract deeds sealed with the official seal. It has been often said that people in their corporate capacity will approve of acts which they would condemn as individuals, and Leamington may be cited as an example. Messrs. *YOUNG & Co.* saved the Corporation from much inconvenience by undertaking work after the failure of the original contractor, and they have been rewarded in an odd way. Some of the learned lords, in giving judgment, acknowledged that it was one of those cases in which the law was not altogether equitable, but there were others who said that the contractors must be made to understand the law, as if the carrying out of works was penal. Leamington has succeeded, but the inhabitants of that fashionable resort have no reason to be proud of the victory.

THE authorities of Oxford University intend to grant the sum of 1,000*l.* a year for three years towards the works which are required for improving the arterial drainage of the Thames Valley. At present the Drainage Commissioners are, with the Conservators of the Thames, carrying out works which are estimated to cost 34,000*l.* But in addition it was proposed to remove the weirs and lock at Iffley and Medley, to dredge the river between Godston and Stanford, and to form a new cut between the Cherwell and the Thames near Christ Church Meadow. The additional works will cost at least 17,000*l.*, and the Commissioners and Conservators did not feel justified in undertaking them without aid from the University chest. The money has not only been granted, but the University authorities waive all claims for compensation in respect of loss of water power at the Weirs Mill, which may be caused by the new drainage work.

THE Earl of MOUNT-EDGUMBE, well known for his interest in archæology and the preservation of ancient buildings, has undertaken, at his own cost, the restoration of the very interesting early church at Raine. It consists of nave, chancel (with sacristy on the north side), north transept, south aisle, and west tower and spire, and was dedicated to St. GERMAN, October 15, 1259. The additions were made in 1321. To the former period belong the transept and sacristy, with its fireplace and lancet light overlooking the altar. To the latter period belong the tower and spire, north porch, and a window in the north wall of nave. The rest of the structure is chiefly fifteenth century. In the chancel is a cinquefoiled piscina, and between the transept and chancel there is a hagioscope. In the chapel at the end of the aisle is a trefoiled piscina. The carved wagon roof of the aisle will be restored: the other roofs are in a decayed and dangerous state. A few original seats with carved ends remain, and will be preserved, and other ancient features of the church will be reset. The moulded altar-slab of the first church is at present one of the paving-stones of the chancel. The restoration will be of a conservative character, and is in the hands of Messrs. HINE & ODGERS, architects, Plymouth, under whose direction the beacon chapel of St. Michael, in the same parish (and of which a description appeared in *The Architect* some time ago), will be renovated. Tradition says that a heathen temple stood on the site of the parish church, and Dr. BENSON, the late Bishop of Truro, suggested that a curious bowl with lips (preserved in the chalice) was used for sacrificial rites.

THE directors of the Glasgow City and District Railway have been again frustrated in their attempts to construct a railway under houses without paying compensation. Two cases were brought last week before the Court of Session, and it was again affirmed that the ancient principle is still applicable, and that the owner of the surface of a piece of ground has rights to all the strata beneath it. What is of more importance, it was laid down by the Lord President that the rights were stronger when a house stood on the surface. According to his lordship, as long as land is unbuilt upon, "land" is the proper description of the property; but when ground is built upon the *solum* on which the house rests is never described as land. The owner, therefore, becomes the owner of house property instead of landed property; and if he conveys his estate, the manner in which he conveys it is by disposing the house with-

out the slightest reference to the soil on which it stands. There can be no doubt of the application of the general rule that the owner of the surface is owner *ad centrum*; or, in other words, the vertical measurement of his property is indefinite—it has no limit. Therefore it seemed to the Lord President to be abundantly clear that where the property belonging to the owner was a house, the ground on which that house stood was just as much a part of that house as the walls or roof of it, and the ground on which it stood was not a few inches, or a few feet, or a few yards in depth from the surface, but it was the entire underlying strata as far as the imagination could carry one. In this opinion the other judges concurred, and unless there is some new discovery by their lawyer the railway company in Glasgow will have to pay for the site of their line.

THE second annual Building Trades and General Manufacturing Exhibition, held in Bingley Hall, Birmingham, which closed last week, was a great success. During the last two weeks the attendance was very large, and included an unusual number of just the class of people for whom such exhibitions are intended—viz. noblemen, landed gentry, well-known architects, contractors, &c., the amount of business resulting being exceedingly satisfactory to the exhibitors. The public and the local press were unanimous in their praise of the variety and attractive nature of the exhibits and of the general arrangements. The whole of the arrangements were under the sole management of Mr. PHILIP SHRAPNEL, well known as secretary to the building exhibitions at the Agricultural Hall. He must be congratulated upon the satisfactory result of his exertions. We learn that already a considerable amount of space has been taken for a similar exhibition next year.

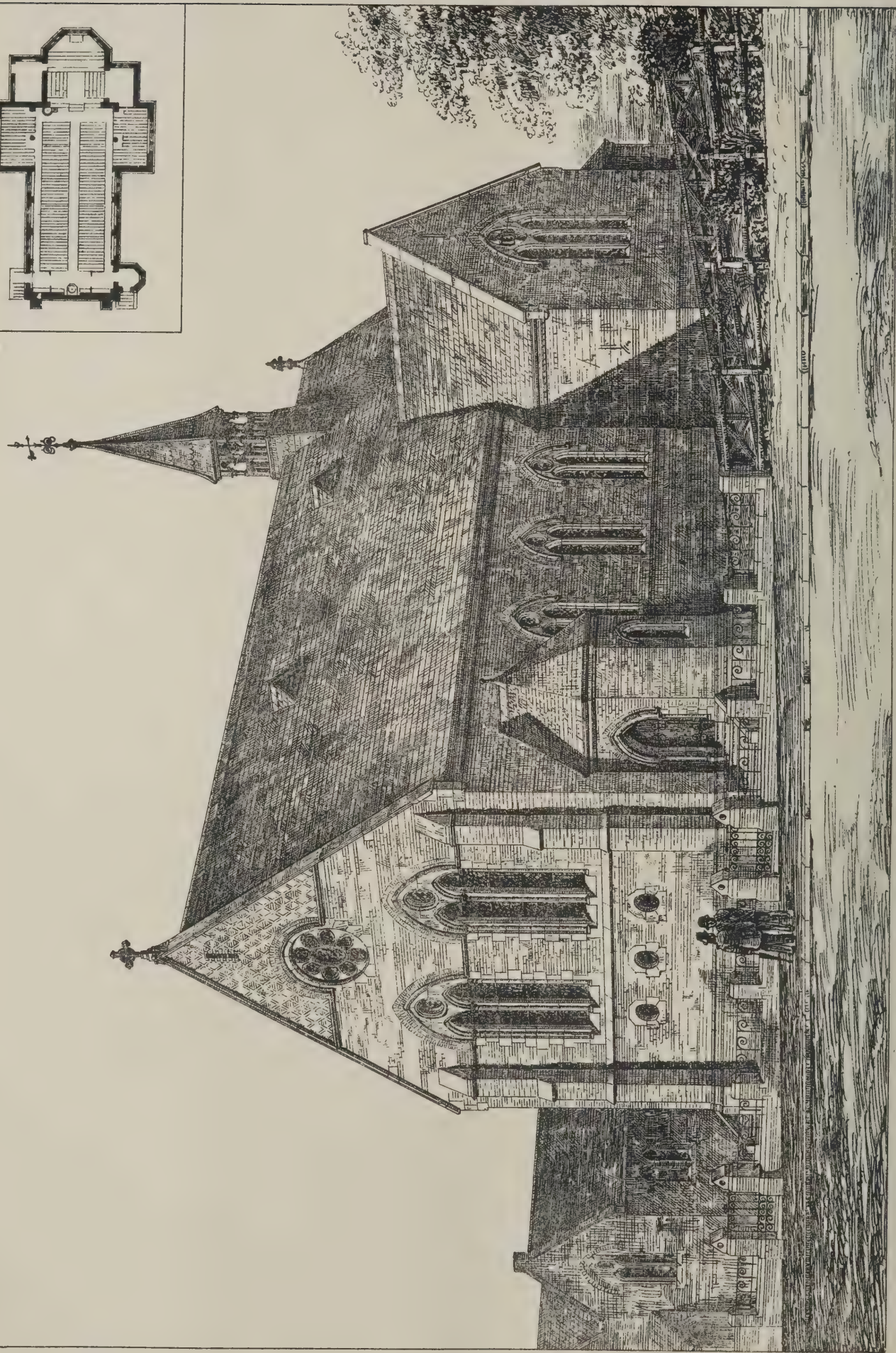
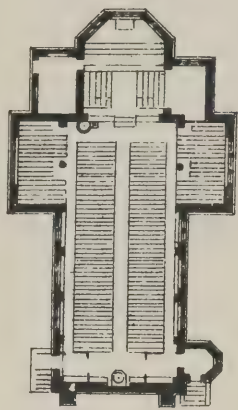
A FEW weeks back there was a "scene" in the Birkenhead Town Council when the tenders for the new town hall were brought up for consideration. It was alleged that duplicate tenders had been received by the architect, and that was enough to cause some of the members to imagine that there had been collusion. But, as is usual in such cases, there have been no piquant discoveries, and the excitement at the time simply delayed the commencement of the works for so many weeks. The tender of Mr. JAMES LESLIE, amounting to 40,497*l.*, has been at length accepted, and it has been acknowledged that the architect consulted the committee in respect to everything which was done by him.

THE earth which had accumulated about the base of the western façade of Lincoln Cathedral, and was 3 to 4 feet deep, has been removed. The advantage is manifest. Previously the shafts and mouldings and arches sprang at once from the ground, without any apparent structural connection. Now the disclosure of the original Norman plinth, hidden for centuries, gives unity to the whole structure, and adds immensely to its dignity. A plan is under contemplation for continuing the work along the southern flank of the cathedral, now buried many feet by the accumulated soil, and lowering the public road which runs round the sacred building. The scheme has been warmly taken up both in the city and in the county. The Corporation of Lincoln are zealously aiding the Dean and Chapter in carrying out this great and long-needed improvement, and effectual pecuniary help is promised by the leading nobility and gentry of the diocese.

THE Prefect of the Seine lately recommended that private consumers should follow the example of the authorities of Paris, and, relying upon the validity of the late prefectorial decree, whereby the price was reduced from 30 cents to 25 cents per cubic mètre, should decline to pay more than the latter. Many large subscribers have in consequence tendered payment at the lower rate. The company naturally resists this pretension, and maintains that, pending the decision of the Conseil de Prefecture as to the validity of the decree, which is now being attacked by the company, every consumer must pay at the old rate, subject to a liability on the part of the company to refund the amount paid in excess, provided the Prefect is pronounced not to have exceeded his powers, and his decree binding, therefore, from the beginning. The recusants have been summoned in the ordinary way in the civil courts, it being arranged to make the first case that comes on a test one. This cause will be heard next week.



"MANNAMEAD," HONOR OAK, KENT.
FOR COURTENAY HALLETT ESQ^{RE}
HERBERT D APPLETON / A.C.I.B.A. ARCHITECT.



CHURCH OF ST. JOHN THE BAPTIST, PLUMSTEAD.
C. H. COOKE, F.S.A. ARCHITECT.



22, Martine Lane, Canton St. E.C.

DESIGN FOR
By E. A. H.

June 9th 1883.



COUNTRY MANSION.

ARCHITECT.

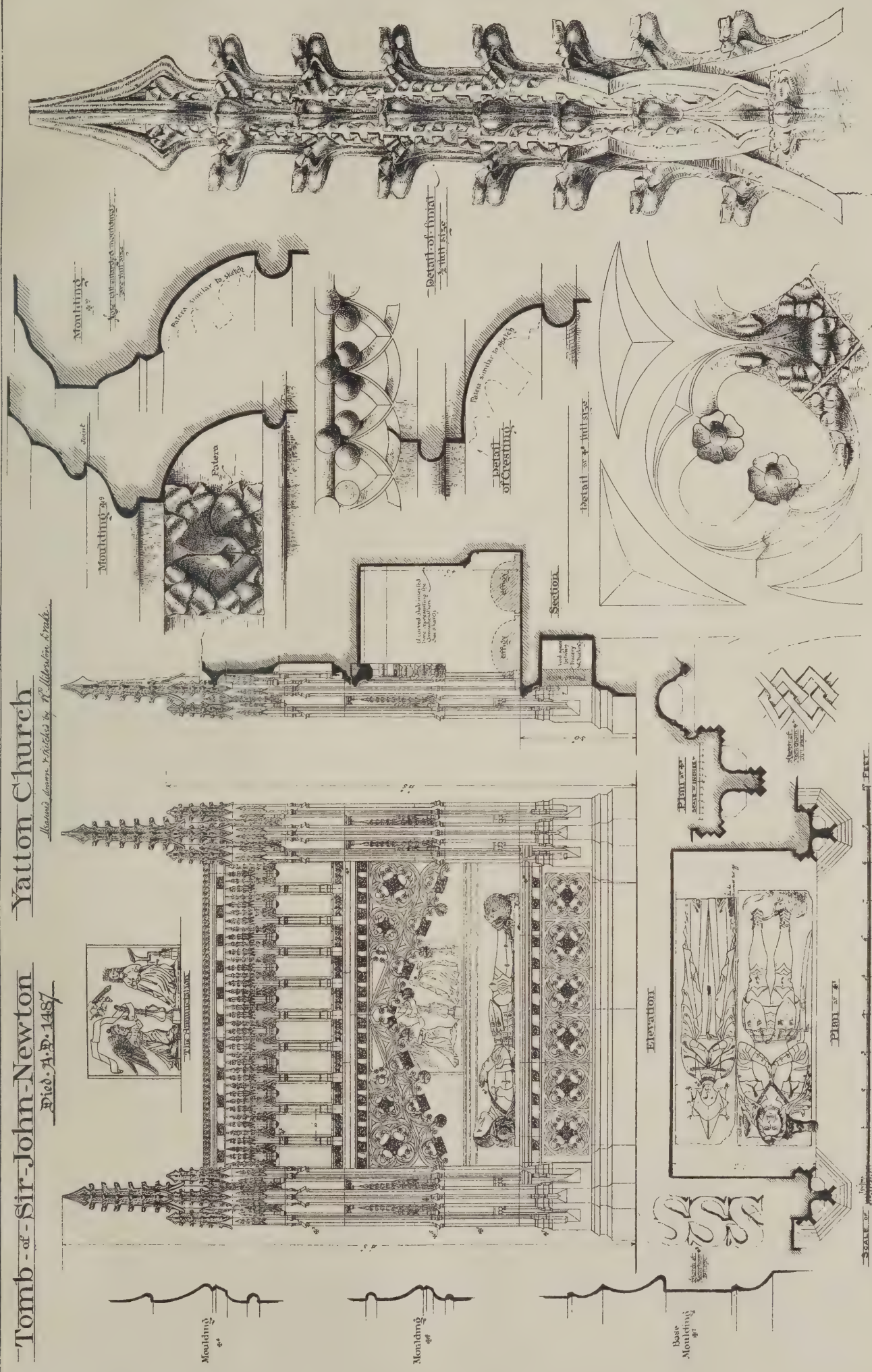


CROWN STREET ENTRANCE TO TIN FACTORY READING. MORRIS & STALLWOOD ARCHT.

Scanned by C. 22 Morris Lane, Cobham St. EC

Tomb of Sir John Newton
Died. A.D. 1487

Yatton Church
Measured from sketches by R. Westcott, Esq.



Spencer & Co. 22, Mark Lane, London, E.C.

ILLUSTRATIONS.

DESIGN FOR COUNTRY MANSION.

THIS design is a production of a large water-colour drawing by Mr. EDWARD A. HEFFER, architect, and gives the south-east aspect of a private mansion of considerable dimensions. The style of architecture is based upon the Elizabethan and what may be termed Anglo-Italian, the coarser features of the former being avoided. The treatment of the roof is somewhat French in character. The walls are proposed to be constructed of deep red bricks, with dressings of white freestone. The detached columns to be grey polished granite. The dimensions of the various apartments have been harmoniously proportioned, the morning-room being 30 feet by 20 feet, drawing-room 50 feet by 25 feet, dining-room 40 feet by 30 feet, and library 40 feet by 25 feet. A lofty picture-gallery in the front forms a conspicuous and original feature of the building. The design includes extensive offices, kitchen-court, conservatory, orangery, fountains, statuary, &c.

TIN FACTORY, READING.

THE illustration which we publish this week represents the recently-erected gateway in Crown Street, Reading, forming one of the entrances to Messrs. HUNTLEY, BOORNE & STEVENS's extensive tin factory. The three large piers are of finely-axed Peterhead granite, and the work above is of red brick. The gates are very massive and richly moulded, and the top panels are filled with wrought-iron scroll work, which has been extremely well executed from the architects' designs by Mr. BARFORD, of Maidenhead. The contractor was Mr. W. H. SIMMONDS, of Reading, and the architects are Messrs. MORRIS & STALLWOOD, of Reading, who are also superintending the erection of an extensive fireproof factory now in progress for the same firm.

MANNAMEAD, HONOR OAK, KENT.

THIS house, now being built for Mr. COURTNEY HALLET, is situated in the Honor Oak Road, and commands an extensive view of the country. The house is built of red bricks up to the first floor, and rough cast on brickwork for the remainder. The roof is covered with Broseley tiles with Kentish hanging-tiles. The contractor is Mr. W. ROBINSON, of Burntwood Lane, Lower Tooting. The contract price is 1,200*l*. The architect is Mr. HERBERT D. APPLETON, A.R.I.B.A.

ST. JOHN'S CHURCH, PLUMSTEAD.

THIS church is now being built in a populous neighbourhood close to the Arsenal at Woolwich, and is one of the ten churches intended to be founded by the Bishop of ROCHESTER's Fund. It was necessary to exercise the strictest economy in designing this church; consequently the work is simple but substantial in character, and is faced externally with picked stocks and Douling stone dressings, and internally with red bricks relieved with bands of bricks from Luton. The church is capable of seating 600 persons, and the contract for the work has been taken by Mr. WALKER, builder, of Limehouse, for 3,596*l*., and about 300*l*. more will be required for pulpit, font, &c., to complete. The foundation-stone was laid by Mr. S. CAWSTON on March 17 last, and the architect is Mr. CHARLES H. COOKE, F.S.A., of Burlington Chambers, 180 New Bond Street, W.

TOMB OF SIR JOHN NEWTON.

RICHARD NEWTON, the original name of whose family was CRADOC, is stated to have been the first to assume the name of NEWTON. His father was JOHN CRADOC, and his mother MARGARET MOYTHE, or, according to another pedigree, CHRISTIANA LEY. He was summoned, by the name of NEWTON, to take the degree of Serjeant-at-Law, 3rd HENRY VI., 1424. In 1426 he acted as a Justice Errant, in Pembroke-shire; on October 5, 1429, he was appointed King's Serjeant; in 1430 he was chosen Recorder of Bristol; on November 8, 1438, was appointed Judge of Common Pleas; and on October 14, 1439, he was raised to the Chief-Justiceship, and presided for nearly nine years. His death occurred between November 1448—when a fine was acknowledged before him—and June 16, 1449, the date of his successor's appointment. He was buried in the Wyke Chapel, in Yatton Church, Somerset. His monument, in alabaster, is rich and finely carved, and was once coloured in red and gold, of which

plentiful traces remain. He is attired in his official robes, a coif, a girdle round his neck, a purse at his right side, and a collar of S.S. round his neck. His hands, on which he wears massive rings, are raised together in an attitude of prayer. His head rests on a garb, or wheat-sheaf, which was his crest, and at his feet are two dogs. By his side is his wife, attired in a close surcoat and a mantle, a head-dress somewhat resembling that of the women of Normandy, and wearing a solid necklace and heavy chain of gold. One account gives him two wives—first, EMMA, daughter of THOMAS PERKOT, of Hurleston; second, EMMOTA, daughter of JOHN HARVEY, of London. Perhaps the latter is the more correct. The HARVEY arms are billets and lion rampant, one of the quarterings on the NEWTON coat. There is no inquest post-mortem on the death of the Judge, but there is one on the death of EMMOTA NEWTON, widow, 16th EDWARD IV. She died 1475, holding manors in and about Yatton. Their son and heir was Sir JOHN NEWTON, of Wyke, or Court de Wick, Yatton, who married ISABEL DE CHEDDAR. She is elsewhere described as daughter and co-heiress of THOMAS TALBOT, Viscount LISLE, by ELIZABETH, daughter of Sir RICHARD CHEDDAR. In St. John's Chapel, Yatton Church, is an altar tomb, near that of Sir RICHARD NEWTON, presumed to represent his son, Sir JOHN NEWTON, and his lady. Her head-dress so closely coincides with that of the Judge's wife, that we may well attribute all the effigies to nearly the same period, if not the same sculptor. Sir JOHN and his wife are both of juvenile aspect. Perhaps the effigies were made by his own order, during his lifetime, and not long after his father's death. Sir JOHN NEWTON is in plate armour, with a large collar of S.S., his hands raised in prayer, with a garb for his crest, and his feet on a lion. Sir JOHN NEWTON died 1487. At the back of the tomb there is a fine carving of the Annunciation.

THE ARCHITECTURAL ASSOCIATION.

THE last ordinary meeting of the session was held on Friday evening, the 1st inst., Mr. E. G. Hayes, president, in the chair. A vote of thanks was passed to Mr. Cuthbert for his kindness in allowing the members to visit the Royal Courts of Justice Chambers.

The Travelling Studentship.

Mr. W. R. ATKIN BERRY, hon. secretary, read the report of the judges, Messrs. R. Phené Spiers, Aston Webb, and R. C. Page, for the award of the Travelling Studentship. The report stated that five sets of drawings had been submitted, the whole of the work being highly satisfactory, while the care and skill displayed by the competitors amply testified to the value of the studentship. The judges had no hesitation in saying that any one set of the five was worthy of the prize, so that the selection was not an easy task; they were, however, unanimously of opinion that the studentship should be awarded to Mr. J. Gibbon Sankey; second prize of 5*l*. 5*s*. to Mr. G. G. Wallace; and honourable mention to Mr. G. G. Woodward.

The PRESIDENT said that the other gentlemen who had competed, though unsuccessful, must certainly receive great consolation from the report which had just been read.

The Annual Excursion.

It was then announced that the fourteenth annual excursion would take place from August 13 to 18 to South Somersetshire, with Yeovil as headquarters; and, as only a limited number of members—about thirty or forty—could go, early application should be made to Mr. Pink, who was acting as secretary to the Excursion Committee.

The annual dinner will take place on Friday, June 22, at the Holborn Restaurant.

Mr. H. D. APPLETON then read a paper on

Rural Sanitary Authorities and their By-laws.

The board of guardians, who are appointed to act as the rural sanitary authority for the parishes contained in their union, are empowered by the Public Health Act of 1875, section 157, to make by-laws relating to new streets and buildings.

(a) With respect to the level, width, and construction of new streets.

(b) With respect to the structure of walls, foundations, roofs, and chimneys of new buildings, for securing stability and the prevention of fires, and for purposes of health.

(c) With respect to the sufficiency of the space about buildings to secure a free circulation of air, and with respect to the ventilation of buildings.

(d) With respect to the drainage of buildings, to water-closets, earth-closets, privies, ashpits, and cesspools in connection with buildings, and to the closing of buildings, or parts of buildings,

unfit for human habitation, and to prohibition of their use for such habitation.

(e) As to the giving of notices as to the deposit of plans and sections by persons intending to lay out streets or to construct buildings, as to the inspection by the sanitary authority, and as to the power of such authority to remove, alter, or pull down any work begun or done in contravention of such by-laws. In order to assist the sanitary authorities in framing these regulations, the Local Government Board drew up a series of regulations, which are known as the Model By-laws—not, I take it, on account of their absolute perfection, or that their authors thought them impossible of improvement, but they were intended as a building code, from which certain sections could be taken and adopted to suit the requirements of particular localities.

In a circular letter addressed to sanitary authorities by the Local Government Board, dated July 25, 1877, which was sent, with a copy of the Model By-laws, several interesting explanations were given as follows:—

It will be seen that the model series contain no by-laws specifying provisions for the sewerage of new streets, and the reason for this is that the conditions which such by-laws must satisfy, are to so great an extent dependent upon the varying circumstances of different localities. The Board do not anticipate that inconvenience will result from the absence of satisfactory by-laws with respect to sewerage, for it may be doubted whether any powers which, under such by-laws, may be lawfully assumed by sanitary authorities will, as regards extent and efficacy, compare with powers which they derive from the express provisions of the Public Health Act.

Frequent applications have been made to the Board for confirmation of a by-law prescribing a minimum height for habitable rooms, and it has been sought to justify such a provision as being a by-law with respect to ventilation, and being authorised by section 157 (3) of the Public Health Act, 1875. The form of by-law generally proposed has been regarded as open to objection upon several grounds, and the important question as to whether the requirement of a minimum height for habitable rooms can be enforced by means of a by-law with respect to ventilation under the enactment above mentioned, suggests so many serious considerations that the Board have decided to submit a case for the opinion of the law officers of the Crown upon the numerous points which have been raised in connection with the suggested by-law. The opinion of Sir Henry James and Sir Farrer Herschell, given in the tenth annual report of the Local Government Board, was that an urban sanitary authority has no general power under the 157th section of the Public Health Act, 1875, to make by-laws regulating the height of rooms for the purpose of thereby securing improved ventilation. There may, however, be cases where reasonable regulations made with reference to the mode of ventilation would necessitate the rooms being of a certain height.

Taking the by-laws in the order in which they are given above, I propose to briefly glance at the heads of the various sections, and, as I presume most of the gentlemen present are well acquainted with the by-laws, you will be able to follow me in reference to the interpretation of terms. The definition of party wall as a wall forming part of a building, and being used or constructed to be used in any part of the height or length of such wall for separation of adjoining buildings belonging to different owners, or occupied, or constructed, or adapted to be occupied by different persons, has given rise to several discussions, as probably in its strict application it would require several of the internal walls of a house to be treated as party walls. It would be interesting to know what regulations would govern the alteration of party walls as of course the rules used in the metropolis have no force in sanitary authority districts. The clear definition of a topmost storey makes the thickness of walls greater than under the Metropolitan Act. The list of exempt buildings includes Government buildings. Railway buildings and canal buildings, when built for the purposes of the business of the companies are exempt, but their dwelling-houses are of course subject to the operations of the by-laws. With respect to the construction of new streets, it will be seen that the by-laws do not interfere with the construction of *cul-de-sacs*, but in other respects the regulations are very carefully drawn to prevent the formation of narrow alleys.

The section 53, which requires a sufficiency of space in front of a building of not less than 24 feet, also assists in keeping the villages from becoming overcrowded. With respect to the structure of walls, &c., it is required, under section 9, that all filth shall be removed from foundations; and, under section 10, that the site shall be covered with concrete at least six inches thick. There have been a great many objections raised to this section as unnecessary on some soils, but I think that it is now generally agreed that as all soils are more or less pervious, it is a good section to insist on in all cases. A very useful section has been added to the above, requiring the site of a building which has been previously excavated as a clay pit, or for other materials, to be raised with suitable material to form a stable and healthy substratum.

The regulation with regard to the construction of walls would perhaps be better if the proportion of lime to sand were given for the mortar. Two sections have been added for hollow walls, which require the upper side of all woodwork which may project into the cavity, to be protected with lead or other suitable material; and a

section for half-timber walls, which requires the space between the timber to be filled in with brickwork, and a thickness of at least 4½ inches of brickwork shall be placed at the back of every section of timber. The party walls of half timber houses must be constructed in accordance with the requirements of the by-laws, and project at least one inch in front of any timber framing in any adjoining external wall. I do not recollect ever having seen this carried out in the charming designs that are exhibited at the *conversazione*, and in several other points I have noticed a lofty disregard for building acts and by-laws. As the by-laws are being rapidly adopted all over England—in a short time I have little doubt that they will be almost universal—it would evidently be as well, I think, if the various requirements were borne in mind when the designs are being worked out. I may be met by the objection that there were no restrictions with regard to building in the best periods of architecture, and that they hamper design and limit experiments. It is a great drawback, doubtless, that our canon of taste is a reference to work carried out under such different conditions. The 13th section, requiring walls to be true and plumb, does not, as some have supposed, prevent the construction of projections, it is simply intended to apply to careless workmanship. With regard to section 17, regulating the position of the damp course, viz., 6 inches above the surface of the ground adjoining such wall and beneath the level of the lowest timbers, a proviso has been added requiring the walls of basements to be built hollow, with 2½-inch cavity, and carried up 6 inches above the surface of the ground, and two damp courses, one at the base and one at the top of the hollow wall. In the case of shops, where the floors require to be nearly on a level with the ground, a small dry area 6 inches below the level of the damp course can be formed to meet this section.

Section 18. The height of a storey is measured from the upper surface of the floor of the storey to the upper surface of the floor above; this is a point that is often overlooked, as most people think the height of a storey is the height of the room. It will be seen that a room enclosed with 9 inch walls cannot be 10 feet high; it also affects the construction of the walls, as the set-offs have to be made at the top of the joists, not under the plate, as is usually done.

Sections 19 and 20 regulate the thicknesses of walls, and they all run a little thicker than the Metropolis Building Act, owing to the definition of a topmost storey, and a regulation that a brick wall does not comprise more than two storeys.

Section 22 applies to other building material than brick.

Section 23 regulates openings in external walls in the case of corner shops, without a pin at the angle, the distance of the pins must be within 3 feet of the corner or angle of the street.

Section 24 requires all woodwork to be set in reveals 4½ inches from the face of the wall, except shop-fronts, loophole framing, or, of course, houses built of half timber in accordance with the by-laws.

Section 25 requires parapets to external walls when the walls are within 15 feet. This is sometimes modified by allowing buildings under 30 feet to be exempt from this by-law.

Section 26, requiring parapets to all party-walls, is sometimes modified in the case of small dwelling-houses under 30 feet in height by allowing the party-wall to finish under the tiles or slates of the roof, the tiles or slates being bedded on the wall in mortar or cement, and no lath, timber, or woodwork extending across any part of such wall. This proviso, no doubt, is a source of great comfort to our artistic friends who lament most bitterly when they are obliged to cut up their effective roofs with parapet walls, sometimes intersecting gables in a most interesting manner.

Sections 27 to 34 relate to the construction of walls, parapets, recesses, and bond timber in walls, templates, and bearing of girders.

Section 35 requires the open spaces inside partitions or between the joists to be filled up with brickwork. This is to prevent the rapid spread of fire.

Sections 36 to 51 relate to chimneys. Amongst other regulations they require every copper flue to be 4½ inches thick. This is a deadly blow at one of the favourite pieces of construction of our friend the speculating builder.

Section 52 requires all roofs, &c., to be covered with incombustible materials. This prohibits the use of thatch.

Section 52A provides that all eaves shall have gutters and stack pipes.

The regulations with respect to the sufficiency of the space about buildings to secure a free circulation of air, and with respect to the ventilation of buildings I have already alluded to, the section requiring a space of not less than 24 feet in width throughout the whole line of frontage. This space must never be affected by subsequent alterations; the only buildings allowed are porticoes or fence walls not exceeding 7 feet in height.

Section 54 regulates the space in the rear of the house, which is governed by the height of the building not the number of storeys, and this space must extend laterally throughout the entire width of the building. The minimum distance of 10 feet for this space affects the regulation for the construction of a privy, which, through the section, cannot be more than 6 feet from the house.

Section 55 provides that a sufficient number of windows shall

be made opening on to these air spaces; and section 57 requires all windows to be at least one-tenth of the floor area of the room, and so made that one half may be opened, and such opening must extend in every case to the top of the window.

Section 58 requires an air-shaft of an area of 100 square inches in all rooms without chimneys.

These regulations are well worth the careful consideration of the members of the classes of design, as it is on these points that I have often noticed their designs could not be carried out under the by-law.

Section 59 is as follows: Every person who shall erect a new public building shall cause such building to be provided with adequate means of ventilation. This throws a dreadful responsibility on the sanitary authority. Fancy a body of gentlemen not specially trained being suddenly called on to decide the nice question of what constituted adequate means of ventilation for a public building.

With respect to the drainage of buildings section 60 requires a subsoil drain to be laid in when necessary, such drain to be provided with a properly-ventilated trap before being connected with the soil drain.

Section 61 regulates the level of basements, requiring them to be at a level above the sewer, so as to allow of their being properly drained. This section is rather difficult to carry out when there is no sewer, as it entails the construction of the cesspool at such a depth that it is very expensive and difficult to empty.

Section 62, regulating the construction of drains, is very important, and it may be noticed that the diameter of the soil drain is to be not less than 4 inches, small drains being just now in fashion. The bed of concrete required for the drains is to prevent their sinking when the ground above is rammed in.

The section 63, requiring a trap in the drain within the curtilage of the building and as close to the sewer as possible, has to be slightly modified when the house is built on the edge of the path, as, in order to ventilate the drain on the house side of the trap, the trap must be laid under the path.

Section 64 requires all junctions to be Y junctions.

Section 65 contains an elaborate description of two methods of ventilating the drains, to which some objections have been taken. The difference between the two methods being whether the inlet shaft is placed near the sewer or at the other extremity of the drain. The principle of the section is that all drains must have two untrapped openings at least, one to act as an inlet and the other as an outlet shaft. The outlet shaft is to be not less than 4 inches in diameter, and a continuation of the soil-pipe is allowed. It is very undesirable to allow rain-water pipes to be used as outlet shafts, as the gas is blown under the slates and into the houses.

In section 66, the construction of the soil-pipe is carefully laid down, also waste-pipes and slop-sinks.

Section 67 regulates the position of water-closets. It is required that one of its sides shall be an external wall. This is necessary in order to comply with the following section, which requires all water-closets to have a window opening in an external wall not less than 2 feet by 1 foot, and, in addition, an air brick, to insure movement in the air.

Section 69 regulates the water supply to closets, and the form of the apparatus. Sections 70 to 79 deal with the construction of earth-closets and privies in a most exhaustive way. Sections 80 to 85 deal with the construction of ash-pits. Sections 86 to 89 deal with the construction and position of cesspools. In sanitary authorities' districts these clauses are always very much discussed, as the minimum distance of 50 feet from a dwelling-house or place in which any person may be employed is very often very difficult to get. It is curious that though the section prohibits the construction of a cesspool within 50 feet of a dwelling-house it does not prevent a dwelling-house being built within 50 feet of a cesspool. The construction of water-tight cesspools is insisted on in section 89. In respect to the closing of buildings unfit for habitation, which have been erected after a certain date, section 90 gives the sanitary authority power to close them. With regard to the vexed question of giving notices and depositing plans of proposed new roads and houses, this, I believe, is looked upon by many as a very annoying requirement; at the same time, there are so many points which are regulated by these by-laws, and which, without the plans it would be so difficult to trace, that the trifling expense of providing an extra set of tracings is very little to complain of. The sanitary authority are, by section 158, obliged to signify their approval or otherwise of the intended work within one month after the notice, but they cannot compel the builder to wait until they approve the plans before commencing building, but of course in the event of the building not being in accordance with the requirements of the by-laws they must alter them. In conclusion, gentlemen, while thanking you for the attention with which you have followed this very dull discourse, I would add that all I have endeavoured to do is simply to touch on those points which I thought would be of interest. I have not attempted to make any suggestions as to alterations in these regulations.

The PRESIDENT said that Mr. Appleton's paper, though short, had raised many points for discussion. They all looked on these regulations as an unmitigated nuisance, and did not trouble their heads with them more than they could help; some discussion of

the subject might help them to take a more favourable view of the laws. Some regulations were certainly open to objection; he could never see the object, for instance, of requiring a complete set of designs to be sent in. If an architect were employed, the local authorities might take it for granted that the building would be fairly well arranged and designed. Regulations also varied, he presumed, in different districts, for instance, as to parapets, carrying up of party walls above roofs, &c. Mr. Appleton's remarks probably referred to some one particular district which he had selected to speak of.

Mr. J. A. GOTCH, who proposed a vote of thanks to Mr. Appleton, said he heartily agreed with the President that model by-laws were a nuisance. It would simplify matters if, instead of having an elaborate set of rules, everyone about to build would employ an architect; it would do the profession a vast amount of good, and the country would derive an equal amount of benefit. Rules cut both ways, and while they stopped bad work they also hindered good work, and very much hampered anything like freedom of fancy. He was quite sure the laws, and the putting them in practice, varied in different parts of the country. In some districts the rules were nothing like so strict as shadowed forth by Mr. Appleton; architects were not near so hampered. Where they might be hampered was in connection with the surveyor. Mr. Gotch said he had not thoroughly thought the matter over, but his opinion was that the surveyor should not be a practising architect. He had heard of clients telling architects that they would employ them, but if they gave the work to the surveyor, they knew the plans would be passed by the authorities, and that the plans of the architect would not. Much, however, lay in the sort of person they had to deal with in the surveyor. The surveyor was supposed to see that the plans were properly carried out, and the by-laws adhered to. But if the laws were strictly interpreted, he was sure that they were not properly carried out in many districts. The surveyor was nearly always underpaid for one thing, and for another, it was impossible for any one man to keep his eyes on the building that was going on. Trust to a certain extent must be placed in the builders, and very rotten reeds they were to trust to. A ground plan, section of floors, and a general idea of the drains was all that was given to the authorities; in fact, the very least the surveyor would be content with was all he got. As little as possible should be shown on the plans, far less should any pet schemes be shown to the rival practitioner.

Mr. F. R. FARROW said that having got used to the metropolitan building by-laws, it was a troublesome thing to have to learn a different set of by-laws each time they had any work to do in the country. From this point of view it would be an advantage if there were one universal code of by-laws not only in London, but throughout the country. There would be then no excuse for not being well up in the rules, and as a result building operations would be carried out in proper conformity to the rules. Mr. Appleton had missed, he thought, the great objection they all felt in giving copies of their drawings to the local authorities; it was not so much expense or trouble they objected to, as the furnishing another man with the product of their brains.

Mr. C. H. BRODIE mentioned that he had found a builder constructing a dry-built cesspool in the neighbourhood of London, though it should have been lined with cement. When he asked if the district surveyor had seen it, the builder answered that the surveyor had not, and added that he did not mean him to see it. It was of course a general complaint that district surveyors made use of architects' drawings. It certainly was a hardship that directly the surveyor knew that an architect was to be employed he was down on the architect for a most complete set of plans, whereas it did not matter what sort of plans they were if it was a speculating builder.

Mr. W. H. ATKIN BERRY, hon. secretary, said that Mr. Appleton needed to make no apology for what formed the subject of his paper. They were apt to think these things offensive, and to hold their noses when the word "water-closet" was mentioned. They would have to encounter the matter some time or another, and it was not the time to learn when the work was waiting to be done. Their gratitude would be due to Mr. Appleton if his paper was the means of directing their attention to these practical subjects. The use of cesspools, especially dry-built cesspools, ought, Mr. Berry said, to be made penal; they poisoned the water supply, and it only required time to bring about an outbreak of epidemic in the village. They might urge their clients to use earth-closets. He knew persons looked askance at the idea first of all, or if they tried them, took a prejudice against them. But this was only because they were not attended to. If properly used and properly attended to, the earth-closet, and he spoke from personal experience, was a most useful thing, and far better than cesspools, &c.

After some observations from other gentlemen the vote of thanks was passed unanimously.

Mr. APPLETON, in replying, said that of course these laws might be abused, but the answer to that was not that one should evade the law oneself. The by-laws did not state in so many words that elevations were to be supplied along with plans and sections, but he thought it was implied. His paper was based on the most recent issue of the model by-laws of the Metropolitan Board. All the points he had referred to would be found fully treated of in an

annotated work on the by-laws published by Knight & Co., which contained also numerous diagrams illustrating the subject, drawn by Mr. Roger Field. Mr. Appleton said he agreed with Mr. Gotch that the by-laws acted as a sieve, which sifted but indifferently, letting through a few architects and a great many builders. But then of course it was possible to drive a coach-and-four through any Act of Parliament. The complaint against surveyors acting as architects was perhaps right, but still it was rather a low view to take of the profession generally. Mr. J. D. Mathews had read a paper at the Institute, suggesting that the metropolitan model by-laws should form the basis of a universal code for the country. In the discussion which took place then, and again later after Mr. Boulton's paper, the suggestion was opposed, for the requirements of different localities were so varied that a system of laws drawn up with such minutiae would, it was thought, make the confusion worse confounded. For one thing, the by-laws were an excellent school for builders. There was no saying what horrible things builders were capable of, but by the time they had got their plans passed by the authorities the builders had gone quite through a process of liberal education. Speaking of cesspools, Mr. Appleton said it was not perhaps generally known that it was in the power of the inhabitants of any particular locality to bring considerable power to bear on the authorities to have drainage works carried out. Boards of Guardians, &c., required pressure to be put on them before they would move in these matters. One difficulty with earth closets was that only one-fifth of the slop water was got rid of. Getting rid of this slop water was the great difficulty in low-lying districts. The point about concrete was that the site of the house should be concreted. This was very necessary, however good the nature of the subsoil. Chalk, for instance, absorbed nearly 16 per-cent. of water, which would be drawn off somewhere, and naturally would be drawn up into the building. The question of filling up spaces between partitions had always been a mystery to him, and he had never been able to see the good of it. Water-waste preventers, which had been objected to as not permitting of a sufficient flush of water in certain cases, was hardly a by-law consideration. It was rather a requirement of the water companies. It was better not to have them if one could have a large and independent cistern.

Mr. H. H. STANNUS said that as it was the last meeting of the session, except a certain convivial reunion which would shortly take place, they could not separate that evening without tendering hearty thanks to their worthy president for the admirable way in which he had presided over the Association, and conducted the business of the session. Among the qualifications of a president he should, for one thing, be a person without extreme or pronounced opinions on æsthetic questions, or questions of high art, ever ready to throw a lance at opponents. There were many forms in architecture but only one spirit; so also there were differences of opinion, the absence of which would not be a healthy sign, and it was the duty of the president to prevent these differences of opinion being carried too far or ruffling the feelings of any, to see that everyone was treated with fairness and equality, to preside, in fact, rather than to be great in arms, or art, or song. Testing their president by these canons, they must all agree that he had done them honour, and had held the balance evenly between all. Mr. Stannus then made some observations on the amount of actual work involved in the presidency along with other duties of the office, all which had been ably carried out by the president. He then formally put a vote of thanks to the meeting, and this was carried by acclamation.

The PRESIDENT thanked the members for the cordial expression of their approval, and remarked that Mr. Stannus had spoken of him in a manner quite undeserved. He could not help feeling regret that this was almost his last appearance among them; somehow or other it was the fact that the occupants of the chair on finishing the term of office invariably dropped out of sight. At the last few meetings of the Association—and these were always the least well attended of the session—had been an extremely good attendance, and during the whole of his long experience of the Association he could not recollect a better attendance at a concluding meeting than they had had that night, and this notwithstanding the subject of the lecture, as admitted by Mr. Appleton, was not one of the most interesting that could have been selected.

Votes of thanks were then passed to the other officers, and among them to the hon. secretaries, Mr. Eales and Mr. Berry; hon. librarian, Mr. Pratt, &c.; sympathy being expressed for Mr. Pratt, who had been prevented attending several meetings by a painful illness.

The Election of Officers.

The PRESIDENT announced the result of the elections for the session of 1883-84 as follows:—

President.—Mr. Cole A. Adams.

Vice-Presidents.—Messrs. H. H. Stannus and F. E. Eales.

Committee.—Messrs. F. T. Baggallay, A. J. Gale, T. Garratt, J. A. Gotch, F. Hemings, H. G. Turner, E. B. P'Anson, C. R. Pink, H. W. Pratt, and V. Trubshawe.

Treasurer.—Mr. J. Douglass Mathews.

Assistant Treasurer.—Mr. A. Conder.

Librarian.—Mr. R. L. Cox.

Secretaries.—Messrs. W. H. Atkin Berry and H. D. Appleton.

Solicitor.—Mr. Francis Truefitt.

Assistant Librarians.—Messrs. W. Burrell and J. C. Carter.

Auditors.—Messrs. W. F. Huxley and G. A. Pryce Cuxson.

Registrar.—Mr. Thomas H. Watson.

Collector.—Mr. Alfred Hill.

A vote of thanks was then passed to Messrs. Jones and Whichcord for acting as scrutineers, and the proceedings terminated.

MANCHESTER CATHEDRAL.

ON the 1st inst., there was a sitting of the Manchester Consistory Court, before Mr. Chancellor Christie. Mr. H. C. Burder applied on behalf of the churchwardens of the cathedral and parish church of Manchester for a faculty to remove the north gallery of the cathedral, in accordance with the report of the architect (Mr. Crowther). He referred the court to a resolution passed at a meeting of inhabitant ratepayers on Monday, authorising the churchwardens to apply to the ordinary for a faculty to enable them to take down the north gallery, and to carry into effect the alterations and additions suggested in Mr. Crowther's report. The Chancellor asked whether it was not intended to remove the south gallery also. Mr. Lings (the comptroller) said they proposed to take down the south gallery also, but not at present, and the cost of that work was included in the estimate of the total cost (25,000*l.* or 30,000*l.*). The Chancellor said he received a letter that morning from Mr. Alderman Lamb objecting to the faculty being granted except upon the churchwardens undertaking to rebuild the gallery. Mr. Lamb said there were many occasions when the galleries were filled to overflowing, and he should greatly regret the permanent removal of even one gallery, which would destroy 500 or 600 sittings. Mr. Lings said the actual loss of sittings would not amount to twenty. The Chancellor: In a case of this kind I ought to require the consent of the Bishop to the proposed alterations. Mr. Burder said the Bishop had given his consent in writing. The Chancellor asked whether any steps had been taken with regard to the graves which might be interfered with. Mr. Lings said there were no actual graves in that part of the cathedral, though there were gravestones there, and they would of course be preserved. The Chancellor decreed the citation, making it returnable on June 22, and directing that all persons claiming rights under the faculty granted when the north gallery was originally erected should be duly cited to attend.

NEWCASTLE SOCIETY OF ANTIQUARIES.

AT the last monthly meeting of the Newcastle Society of Antiquaries, on May 31, the Rev. Canon Greenwell in the chair, Mr. Hodges laid upon the table the first part of his "Remnants of old Newcastle-upon-Tyne," containing ten views, and hoped the following parts would find favour with the society. Mr. Septimus Oswald read a paper describing the ruins of the church of the Holy Cross at Wallsend. He stated that the entrance doorway on the south side was undoubtedly original; the style was between the early and late Norman, which prevailed from about 1066 until a change set in towards Early English about 1190. It might safely be inferred that the church was built between the middle and close of the twelfth century, and was contemporary with the Keep at Newcastle. The ruins at present consist of a portion of the south wall, including the entrance doorway, and also the south porch, which was comparatively modern, not tied in with the original wall; the west wall, five or six feet in height, and traces of the foundations. He suggested that leave to excavate the foundations might be got.—On the motion of Mr. Longstaffe, seconded by Mr. Hodges, a vote of thanks was passed to Mr. Oswald for his paper.—Mr. Longstaffe referred to old bridges in the county of Durham, and said the Framwellgate Bridge across the Wear at Durham was a very beautiful elliptical structure, the date of which was fairly well known. The old Framwellgate Bridge was washed away by the great flood in 1400, and the new bridge would be built four or five years after that. At Gateshead there was a very small bridge, almost identical with Framwellgate Bridge; it was called the High Team Bridge, and it was on the road between Gateshead and Ravensworth. The bridge had been widened, the same as the Framwellgate Bridge, at each side; it was a ribbed bridge with a very delicate elliptical arch. He believed the county authorities had come to the conclusion that a new bridge should be erected. There was a natural ravine at Gateshead Park, and he had suggested to the Gateshead authorities that the bridge should be taken down and re-erected across the ravine in the park. The stones could be numbered when taken down, and he thought the cost of the work would be less than 100*l.* He did not know whether the Gateshead authorities would agree to carry out the suggestion. The bridge was built by Bishop Skirlaw, who seemed to have built many bridges. An ordinary observer would not see the antiquity of the bridge, as, owing to being widened at each side, the ribs were not seen.—Mr. Thos. Hodgkin reported that the Black Gate Committee

had drawn up an appeal for funds to meet the cost of restoring the Black Gate, and Mr. John Clayton, Mr. R. Carr-Ellison, Sir W. G. Armstrong, had each promised 50*l.*, and Sir Charles Trevelyan 25*l.* There had been promised 307*l.*, and he thought 400*l.* or 450*l.* might be reckoned upon before appealing to the general public to make up the amount to 800*l.* He explained that one of the terms of the lease of the Black Gate by the Corporation to the society is that at least 1,200*l.* be expended upon it, and that amount is in hand or promised.—The Rev. Dr. Bruce said Mr. B. Hodgkin and Mr. Robert Spence had each promised 50*l.*—It was resolved that the council of the society be authorised to sign the lease, and also that the tender for the work be prepared for signature.—The Rev. Dr. Bruce laid before the society a number of articles, chiefly of the pre-historic period, from Denmark, sent by a gentleman for presentation to the society.—The Chairman said that when the Black Gate was altered and made into a museum, the society should try and get a representative collection of objects of antiquity in the locality. He had certain Roman remains, chiefly altars and sculptured stones, which he would present to the society when the new rooms were finished, and he urged other members to present articles.

TEWKESBURY ABBEY.

THE council of the Society of Antiquaries have adopted the following resolution, in reply to a memorial of the Tewkesbury Abbey Restoration Committee:—The president and council of the Society of Antiquaries of London rejoice to learn that an opportunity, which may not occur again for many years, now presents itself for securing to the abbey church of Tewkesbury the residence known as the "Abbey House," standing in its own grounds on land which embraces the site of the whole of the old monastic buildings, the house itself being a portion of those buildings. This property is about to be sold under the will of the late proprietor, and the council earnestly hope that funds may be forthcoming to purchase at least the portions immediately adjacent to the church, so as to place these valuable architectural and archaeological features of the abbey in a state of security, and remove what has often been felt to be a great ecclesiastical incongruity. The publication by the society, in 1821, of a series of large drawings and plans of Tewkesbury in the *Vetusta Monumenta*, is sufficient indication of the interest which the society has long taken in that venerable building, and which now induces them to make this appeal on behalf of these adjacent remains, which have unhappily been so long alienated from the edifice of which they at one time formed an integral part, and to which they may now be restored.

THE PROTECTION OF ANCIENT BUILDINGS.

THE sixth annual meeting of the Society for the Protection of Ancient Buildings was held on Wednesday in the hall of the Society of Arts, John Street, Adelphi. The chair was taken by Sir John Lubbock, M.P. The report gave a list of about 120 ancient buildings in this country, besides nine abroad, in reference to which the society had taken steps during the past year, either to induce those in charge of them to perform some necessary repairs, or to protest against such falsifications of old work as were often called "restorations." Among the instances treated more at large in the report some stood out very prominently. Such were the continued "restorations" at the Tower of London; that going on in deprivation of the largest parish church in England—St. Nicholas's, Great Yarmouth; at Peterborough Cathedral; at Croydon Palace; at St. George's Chapel, Windsor; and at Hampton Court Palace. In foreign countries a considerable portion of the society's work in the past year had been devoted to the monuments of Arabart, in Egypt, and to various Italian buildings, such as the Monastery of Ara Coeli at Rome, the Mercato Vecchio and the Ponte Vecchio in Florence, with other buildings.

Mr. Vernon Lushington, in moving the adoption of the report, owned that the fruitlessness of their protests in so many instances made it sad reading, but there were some rays of hope. Their movement was telling on cultivated public opinion, though the struggle in which they were engaged was very arduous. The elements were conspiring with the restorers to spoil the noble buildings left us as a national heritage by our fathers. Too often did they find arrayed against them the influence of rank and fashion, of powerful Church rulers, and of men belonging to the architectural profession, and they must always count on the hostility of the commercial and industrial demon. Against these the speaker invoked the help of all persons of true taste, appealing especially to the conservative instincts of the fair sex, who ought to plead with the youthful Primate to make a stand against the ruin of our churches by "restoration."

Lord Houghton, in seconding the motion, remarked on the two things wanted—the prevention of our old buildings from perishing by decay, and their repair without defacement. To solve the problem artistic taste and historical knowledge were alike indispensable. Instances of complete success were rare. He was

reminded by the presence of his noble relative that Crewe Hall was one of them. His lordship further illustrated the subject by what he had lately seen in Egypt and Rome.

The report having been adopted, Sir John Lubbock made some prefatory remarks on the history of his own Act for the Preservation of Ancient Monuments, before calling upon Mr. R. S. Poole to move a resolution in favour of the measure now before the House of Commons for extending its principle so as to embrace monuments of a later date. Mr. Poole then brought forward his resolution, which was passed.

EDINBURGH ARCHITECTURAL ASSOCIATION.

A PAPER was read at last week's meeting of the Edinburgh Association by the president, Mr. MacGibbon, on "Scottish Castles and Houses." He described the styles of domestic architecture which prevailed in France and England up to the seventeenth century, and pointed out that in Scotland there were no Norman castles or domestic buildings, although churches in the Norman style were pretty numerous. The oldest existing Scottish castles were those of the thirteenth century, consisting of a great wall of enceinte, strengthened with towers at intervals, one of which, larger than the others, was called the donjon. Mr. MacGibbon then referred to examples of these at Bothwell, Dirlerton, Yester, Hailes, &c., of which plans, sketches, and photographs were shown. The War of Independence, he stated, produced a great change in Scottish architecture, and, owing to the poverty of the land, large and imposing castles ceased to be built, the nobles contenting themselves with small towers similar to the twelfth-century Norman towers of England. The finest of these keep-towers were stated to be in Lochleven, Alloa, Clackmannan, Preston, and Borthwick. These keeps were often enlarged subsequently, so as to make them into castles surrounding a court-yard, some fine instances brought forward being Craigmillar, Castle Campbell, Crichton, and Kilchurn. About the same period—namely, the beginning of the fifteenth century—some castles were also designed and built on the plan of ranges of buildings surrounding a court-yard. Of these Caerlaverock and Dirlton were rebuilt on the foundations of the old thirteenth-century castles, and Doune seemed to have been an entirely new design. Tantallon was referred to as a fine specimen of this class, and as further interesting from the traces it exhibits of early attempts to construct castles and raise outer earthworks so as to resist artillery. At the close Mr. MacGibbon was thanked for his paper and for the excellent illustrations displayed on the walls.

LANGLEY CASTLE.

THE members of the Archæological and Architectural Association of Durham and Northumberland a few days ago visited Langley Castle and other buildings in its neighbourhood.

The party first visited the old church at Haydon, which stands upon the hillside about half a mile north from the railway station. Mr. C. C. Hodges read an extract relating to Haydon Bridge and the church from Hodgson's "History of Northumberland," and stated that the old chapel at Haydon, dedicated to St. Cuthbert, is a small Early English church of the Norman type, suited for the exposed position it occupies; the architectural details point to the church having been erected about 1190. A Roman altar is used as a font. The church has recently been restored; and the thanks of the society were due, Mr. Hodges said, to the Rev. J. H. Mandell, vicar of Haydon Bridge, for the care he had taken in watching the restoration and preserving the more interesting details.

The Rev. Canon Greenwell, president of the society, said the restoration of the church might be said to have been really carried out after a proper fashion.

At Langley Castle the members were received by Mr. Cadwalader J. Bates, of Heddon Banks, who has recently purchased Langley Castle and land from the Greenwich Hospital Commissioners.

Mr. Bates read a paper giving a history of the Barony and Castle of Langley. He stated that the ancient barony was about thirteen thousand acres in extent; and he traced the various holders of the barony from 1158, when it was held by Adam, the son of Sweyn. The barony passed from the De Tindals by marriage to the De Boltebys of Bolteby, Yorkshire, and then to the De Lucys. Sir Thomas de Lucy, one of the most valiant knights in the reign of Edward III., held the barony at the time of the battle of Neville's Cross. Sir Thomas petitioned the king, denouncing the devastation the Scotch army had committed on his property, and, to prevent a repetition of this rapine, Langley Castle was, in all probability, begun about 1350, with funds drawn from the spoils of France, and augmented by compensation for losses sustained during the Scotch incursion. A few years later the barony and castle came by marriage into the possession of Henry Percy, first Earl of Northumberland, and after Henry Percy had joined in Archbishop Scrope's rebellion, Henry IV. took possession of the

castles belonging to the earl. Assuming that Langley Castle was reduced to its present roofless and floorless state by fire, Mr. Bates thought its destruction might be attributed to Henry IV., as he first advanced into Northumberland in 1405. After tracing the barony down through the Radcliffe family (who obtained it by purchase) into the possession of the Greenwich Hospital Commissioners, Mr. Bates said the castle of Sir Thomas de Lucy, thanks to its destruction by fire some fifty years after its erection, preserves to us a singularly perfect example of a smaller castle of the fourteenth century. Had it continued to be inhabited all sorts of additions would probably have been made to suit the tastes of succeeding generations, at the cost of architectural purity; whereas, with the exception of some rough-and-ready vaulting in the lower stories of some of the towers, there seems to be hardly a stone that did not form part of the original design. Mr. Bates concluded by stating that, under the direction of Mr. Hodgson Fowler, of Durham, the castle will gradually be restored.

The Rev. Canon Greenwell said his own views were very strong against restoration, which, generally speaking, was another word for destruction. He was sure, however, that nothing of the kind was intended at Langley Castle, which Mr. Bates intended to make into a house where he intended to live. It was a difficult thing to turn a building intended for defence into a building for residential purposes; but they all had had sufficient experience of Mr. Fowler's work in several churches which he had restored, to know that he would not destroy anything he could help, and would not put into the castle any work of an ambitious or pretentious character.

On the motion of Canon Greenwell, seconded by Mr. Thos. Hodgkin, a vote of thanks was passed to Mr. Bates for his paper.

A drive of a few miles further west brought the company to Bellingham church, and Mr. C. C. Hodges stated that he believed the church was the only example in Northumberland of an entire church in the Perpendicular style. The church is in a very dilapidated condition, and the Rev. G. Reed, vicar, stated that the work of restoration will soon be commenced, and he showed plans of restoration prepared some years ago by Mr. R. J. Johnson, of Newcastle.

Mr. W. H. D. Longstaffe spoke in strong condemnation of modern restorers getting illegal faculties for the removal of monuments and hatchments in churches; the destruction in connection with restorations in this country in the last few years had been immoral and disgraceful.

Later on in the day the Rev. Canon Greenwell said it was impossible not to regret the plans prepared for the restoration of Bellingham church; they would be destructive in the highest degree. The only thing the building required was to have the roof put into good repair, or perhaps have a new roof.

DIOCESAN SURVEYORS.

THE following letter from the Rev. J. T. Jeffcock, of Wolverhampton, is taken from the *Guardian* :—

The Incorporated Society has done so much good in time past in compelling substantial walls and general good work, and inculcating a certain amount of architectural taste in church building in England, that its claims ought to be freely acknowledged. A little consideration also will show that it is capable of much good in the same direction for the future; if only by being sufficiently supported it can give grants of value enough to make its assistance sought and, consequently, its architectural criticisms respected and attended to. Its committee of architects, to whom building plans are submitted, contains the names of some of the foremost men of the day in their particular lines. Their opinion, therefore, upon the new churches to be built throughout England would have a felt effect upon the national taste, both in town and country. For what is our present danger as regards the future of English church architecture?

The Dilapidations Act, by calling into existence at least 100 diocesan and archidiaconal surveyors, has changed the position of church architecture in England altogether. Forty years ago two courses were open to a clergyman who desired to build a new or restore an old church: he might call in the local man who knew nothing about "Gothic," but was accustomed to dabble in all styles, and would turn out a *bathos* in any for you; or he might get from London the best man and produce a good church, the best at all events that was realisable in those days of advancing architectural science. Now the case is different; the *bathos* architect has given place to the *mediocre*, who knows or can spell out and compose grammatically a normal Gothic design; while the men of architectural *genius* remain as few as they were in the days of Pugin. But whom does the clergyman nowadays usually employ? The local man; in all probability the official surveyor of dilapidations. And who also is the great man with diocesan church building societies? Very often the same man. Now, I do not wish to disparage this class of useful, nay, often meritorious architects, several of whom I have the pleasure of numbering among my acquaintance. But I do contend that church work is drifting more or less into their hands; and that out of the 100 or so

who form their body, not all have a genius for architecture; some rather had better be described as honest "clerks of the works." What shall we see them by-and-by? Our old churches, instead of being as of yore churchwardenised, will be "diocesan surveyorised"—a much more serious affair, as it will not be confined to whitewash and an odd window or two, or a set of galleries, but will transmute the tone of the church from end to end, and be so radical a reform that we shall not recognise the mediæval builder amidst it, while our new churches will lack "go" and *verve*, and fail entirely to raise any feelings such as true art can inspire.

The only hope I see of staving off this misfortune to the art and taste of England lies in plans being submitted before execution to the Incorporated Society's Committee of Architects. What is positively bad they can reject; what is feeble they can criticise; and when the local man, who occasionally is not free from conceit owing to a moneyed, as distinct from an architectural, success, knows that he has to face this ordeal, he will probably avoid some of his worst individualisms and try at least to do his best.

This will only be done so long as the Incorporated Society can give substantial grants. Grants can only be given so long as money flows in. I trust, therefore, that clergy who combine a love of art and architecture (both God-given) with a love of souls, will help on this society as its past work deserves.

P.S.—In mediæval times different localities had their local types and peculiarities in architecture; but what will future art historians say about the local peculiarities which one average local man in average practice has it in his power to inflict on a single county?

FIRES IN THEATRES.

A MEETING to consider the question of the prevention of fires in theatres was held last week in the rooms of the Society of Arts, Adelphi. Sir Wm. Siemens, presided.

The Secretary (Mr. H. T. Wood) read the report of the committee of the Society appointed to consider and inquire into the subject. After alluding to previous inquiries, the report gave various suggestions as to structural arrangements, with special reference to exits; as to the treatment of scenery and accessories in a way to render them less inflammable; as to illuminating appliances, and as to the organisation of fire brigades. The committee expressed their obligations to the Secretary of State for Foreign Affairs, who had been good enough to procure for their use copies of the regulations in force in Belgium, in Berlin, and in Vienna.

Captain Shaen, vice-president of the Fire Brigade Association of the United Kingdom, characterised the annual inspection of theatres caused to be made by the Lord Chamberlain as quite inadequate—indeed, simply farcical. Whether the appliances were in working order or not, the inspector was not in a position to say, and therefore the inspection was of no use whatever. The water-pressure in the Strand was insufficient to reach the roof of five or six of the theatres. He held that the Society of Arts had not solved the question; and he suggested that the firemen at all theatres should be enrolled in one body. There should be an established fire drill at every theatre, and the employes at each theatre should be drilled at uncertain periods. The lights on the stage should be subject to strict regulations. Every seat in a theatre should be licensed, and until that was effected they would not be able to prevent overcrowding. A concentration of authority over all such buildings was required, as well as the enforcement of regulations adapted to each place of public entertainment. No set of rules would comprise every theatre in London; the regulations must be adapted to the particular place.

Mr. Hine suggested that there should be doors on springs along the whole length of the side walls, and on a level with the floors. They had to provide against panic, and with the construction of such doorways the panic would cure itself, for the people would naturally rush to the first doorway, and so would relieve the pressure.

Mr. Cornelius Walford said he had visited nearly every theatre in Europe. The only theatres he had seen which were likely to be safe to the public were those of Russia. At St. Petersburg and, in a certain degree, at Moscow, the theatres were built on large open spaces, and the arrangements were exceedingly roomy. The Russian theatre, in point of fact, very largely resembled the Albert Hall, having an inner and an outer shell. Should a fire occur, the people had only to escape to the space between the inner and outer shells and they were safe. So long as theatres were put in holes and corners, and had innumerable passage-ways, so long would they have extreme peril. It was useless to talk about appliances until something was done structurally in the majority of cases. He saw no solution of the question save the gradual burning down and pulling down of theatres, and their reconstruction in a way which would insure the safety of the public.

Mr. John Hebb said no structural exigencies could compensate for want of presence of mind, and he thought it was to the preservation of presence of mind that they should direct their efforts. It amazed him that the society should take the trouble to draw up a report of such a character, for it was not at all calculated to allay

the fears of an audience. He thought that the society was not doing any good work; on the contrary, it was doing a very mischievous thing in calling attention to defects in theatres which were at present incapable of being remedied. The report did not contain one suggestion which was novel or of a practical character; it consisted merely of platitudes. It was an inconclusive report, and, so far as he could see, would serve no practical purpose. The committee, indeed, purposely evaded all the most important questions on which the public desired to be informed. They either said "that it did not come within their purview," or that "they would keep to one part of the subject." The committee would have to devote themselves very much more seriously to the work, their report would have to be of a more exhaustive character, and the suggestions they made would have to be of a practical nature.

Mr. Dixon-Hartland, M.P., considered that the report did a valuable work in calling attention to the subject. He agreed with Mr. Walford that it was impossible to prevent fires in theatres—the average life of a theatre was under twenty-three years; still it was desirable that the public should know they had the means of escape. Panic was the question to be dealt with, and when the public knew that they had the means of escape panic would be diminished. He moved, "That the present system of official inspection of theatres is unsatisfactory, and does not adequately provide for the protection of the public from the risk of fire."

Mr. Liggins seconded the proposition.

Mr. Herman, of the Princess's Theatre, protested against all managers being subjected to sweeping assertions, and called attention to the fact that every one of the suggestions of the committee had been adopted in the case of the establishment which he represented.

Sir Frederick Abel moved—"That it is important that attention should be given by managers of theatres to the known methods of reducing the inflammability of structural and decorative materials, and that it is desirable that more use should be made of such materials." In reference to the use of silicates or other preparations for the protection of wood and canvas from fire, it would be conveying a wrong impression to say that these materials could be rendered non-inflammable; all that could be done was to retard the progress of the fire. Still, that was a great deal to achieve; and it would inspire the public with additional confidence if they could know that the woodwork, scenery, and accessories were so protected.

On the motion of Lord Alfred Churchill, seconded by Mr. Walford, it was also resolved—"That in all cases where serious loss of property has occurred through fire, provision ought to be made for holding an official inquiry by some competent authority."

A vote of thanks to the chairman brought the meeting to a close.

LEGAL.

House of Lords.—June 4.

HUGHES v. PERCIVAL.—THE HAYMARKET ACCIDENT.

This was an appeal from an order of the Court of Appeal affirming a decision of the Queen's Bench Division, whereby it was ordered that a rule for a new trial obtained by the appellant should be discharged, and that the verdict and judgment entered for the respondent at the trial should stand.

The respondent, the plaintiff below, was the occupier of a dwelling-house, No. 3 Panton Street, Haymarket, and the appellant, the defendant below, was the owner of a piece of land at the corner of Panton Street and the Haymarket, upon which stood two old houses, No. 24 Haymarket and No. 2 Panton Street, which immediately adjoined the plaintiff's house on the west side thereof, and were separated therefrom by a party wall. In 1878 the old houses belonging to the defendant were pulled down, and on the site they had occupied a large new building was erected, which fell down just before it was completed, occasioning some damage to the plaintiff's house. It was in respect of such damage that the present action was brought. In answer to the action the defendant pleaded that he had employed a competent architect and proper builders and contractors to do the necessary work, and that, therefore, he was not responsible for the alleged negligence of the contractors, nor for the unauthorised acts of their servants, which had caused the accident. At the trial the plaintiff relied upon the admission of the defendant that the accident was caused by the act of the contractor's men in improperly cutting into the party wall. The learned judge (Mr. Justice Manisty) ruled that the defence set up, even if proved, would not relieve the defendant from liability, as he was responsible for the act of the contractor's men, even although it was unauthorised by him, and he directed the jury to find a verdict for the plaintiff for an amount of damages to be agreed upon. In December 1881 the Queen's Bench Division affirmed the ruling of the learned judge, and an appeal to the Court of Appeal was dismissed with costs.

The case was argued some time ago before their lordships, when judgment was reserved.

Their lordships (Lord Blackburn, Lord Watson, and Lord Fitzgerald) in giving judgment, affirmed the decision of the Court

below. The defendant had a right to utilise the party wall, for it was his property as well as the plaintiff's; but the law cast upon the defendant when exercising that right a duty towards the plaintiff. That duty did not go as far as to require him absolutely to provide that no damage should come to the plaintiff's wall from the use he made of it, but it did go as far as to require him to see that reasonable skill and care were exercised in those operations which involved a use of the party wall exposing it to risk. Such a duty being cast upon the defendant, he could not get rid of his responsibility by delegating the performance of it to a third person. That was the law clearly laid down in "*Picard v. Smith*," and in "*Angus v. Dalton*." But in all cases there was a duty cast by law on the party who was held liable. The order appealed against must be affirmed and the appeal dismissed with costs.

Judgment affirmed and appeal dismissed with costs.

June 5.

YOUNG AND COMPANY v. THE MAYOR AND CORPORATION OF ROYAL LEAMINGTON SPA.

CONTRACTS WITH CORPORATIONS.

This was an appeal against an order of the Court of Appeal dismissing, with costs, an appeal against the judgment of the Queen's Bench Division in favour of the respondents on a special case.

The Municipal Corporation of the Royal Leamington Spa are, under the 6th Section of the Public Health Act, 1875, acting by their council, the urban authority for the district, consisting of the borough. The respondents, as such urban authority, had made a contract under their seal with one Powis for the execution of works for supplying the district with water; but Powis having failed to complete his contract it was put an end to. The council, in their capacity of urban authority, as far as they could do so by resolutions not under seal, authorised their engineer and surveyor, Mr. Jerram, to enter into a contract for completing the works left not completed by Powis. Mr. Jerram thereupon employed the appellants, Messrs. Young & Co., to complete the works, and also to execute additional works. The appellants, having executed the works, received certificates from Mr. Jerram for the payment of the money due to them under the contract. The corporation paid the appellants for the work they had done in completing the works commenced by Powis, but refused to pay them some 6,000*l.* or 7,000*l.* claimed by them in respect of the additional works, on the technical ground that the employment of the appellants was an employment of them not under the common seal of the corporation, and the special case was stated to raise that point alone. The question for the opinion of the Court was whether the absence of the common seal of the corporation in the employment of the appellants, under the circumstances above stated, was fatal to the appellants' right to recover from the corporation. The Queen's Bench Division answered the question in the affirmative, and gave judgment for the corporation, and their decision was affirmed by the Court of Appeal. The case was argued a short time ago before their lordships by the counsel for the appellants, when their lordships took time to consider whether they should call upon the learned counsel for the respondents to argue in support of the decisions of the Courts below.

Their lordships this morning gave judgment in favour of the corporation, dismissing the appeal, with costs. By the Act of 1875, all contracts above 50*l.* in value with an urban authority must be under the common seal of such urban authority. The case was undoubtedly worked great hardship upon the appellants; but it was for the Legislature to determine whether the benefits derived by enforcing a general rule were or were not too dearly purchased by occasional hardships, and a court of law had only to inquire what the Legislature had thought fit to enact.

Judgment affirmed and appeal dismissed with costs.

SCHOOL BUILDINGS.

Carlisle.—The foundation-stone of a block of new Sunday schools, in West Tower Street, has been laid. The schools will be built of brick with red Newbiggin stone dressings, and walls hollow to insure dryness. The buildings will comprise a large hall—67 feet by 28, and 23 high, with a gallery, and capable of accommodating about 400 persons. There will be a platform at the west end, and round the hall will be built a series of class-rooms, sixteen in all. The infants' class-rooms will be partitioned off from the hall itself. There will be four class-rooms at the back of the platform, and folding screens so arranged that they can be divided into two. A library, lavatories, and other conveniences will also be provided. The style may be described as a domestic type of Gothic. Mr. Geo. Black, Carlisle, is the contractor, Mr. Thomas Allen, clerk of works, and Mr. Geo. Dale Oliver, the architect.

Leeds.—New Wesleyan Sunday schools have been opened. The lecture hall or assembly room is 60 feet by 33 feet, with open

timbered roof rising to a height of 30 feet. It is lighted by a five-light traceried window at the front, and on the sides by three-light windows, with traceried rose window, filled in with stained glass at the back, over the superintendent's desk. On either side are eight class-rooms, with entrances direct from this room, four for boys and four for girls, each of which is communicated with by means of electric bells from the superintendent's desk. Separate entrances are provided for the boys and girls, with inner lobbies, laid with ornamental tiling. There is a side entrance with access to the schoolroom, and also to a ladies' sewing-room, 22 feet by 18 feet. A library behind the lecture-hall and kitchen, with lavatories, &c., on the ground floor, and below are the apparatus-room, room for the storage of tables, forms, &c. The work has been carried out by Messrs. Franks & Evans, contractors, Leeds, from the plans of Mr. G. F. Danby, architect, Leeds.

Peterborough.—New buildings in Crown Street, Peterborough, erected under Deacon's School scheme, have been inaugurated. The architect is Mr. J. R. Naylor, formerly of Peterborough and now of Derby, whose designs were selected in competition out of twelve sets of plans. Messrs. Rands & Son, Wisbech, are the contractors; Mr. Walter Hill acted as clerk of works. The style adopted is plain owing to limited funds, so that the architect has depended for effect chiefly on the use of good materials. The buildings comprise a master's house and school for 100 boys, with the necessary playgrounds and offices. The accommodation in the house includes dining-room, drawing-room, study, kitchen, scullery, larder, lavatory, and seven bedrooms. The study can either be used from the school porch or the master's house. It also admits of perfect supervision of the playground. The school premises are entered by a spacious lobby, with corridor for hats and coats. The large schoolroom is capable of seating 110 boys, and has two class-rooms adjoining, each seated for 40 boys. Messrs. Rands & Son supplied most of the school furniture, and the ordinary desks for the boys were obtained from Messrs. Redmayne & May, Sheffield.

CHURCH BUILDING AND RESTORATION.

Alfreton.—On Sunday a new Roman Catholic chapel, dedicated to St. Mary, was opened for public worship in Park Street, Alfreton. The building, which is capable of holding about 100 persons, has been erected for the district of Alfreton, including Ripley and the villages around. The cost is estimated at 250*l*. The architect is Mr. Hall, of Clay Cross, and the builders Messrs. Roe & Gregory.

Ashwood Bank.—The foundation-stone of a new church, to be erected at Ashwood Bank, has been laid. The building is designed in the Early Decorated style, by Mr. W. J. Hopkins, diocesan architect, and is estimated to cost about 6,000*l*. At present it is only proposed to build the chancel, vestries, base of the tower, and accommodation to seat 200 persons, the cost of which is estimated at about 2,000*l*.

Clopton.—The parish church at Clopton has been reopened after restoration. Among the works carried out the modern chancel has been pulled down and entirely rebuilt on the foundation of that of the middle ages. It is about 8 feet longer than the chancel which it replaces. The old flints have been used, with new Ancaster stone for the freestone work. Mr. Herbert J. Green, of Norwich, is the architect, and Mr. Tooley, of Ipswich, the contractor.

Forest Hill.—Six designs having been submitted in competition for St. John's Presbyterian Church of England, Forest Hill, that by Mr. J. Theodore Parker, F.R.I.B.A., of 8 Furnival's Inn, was selected by the committee, and the work is now being carried out by Messrs. Nall Bros., contractors, of Kentish Town.

GENERAL.

The Marquis of Salisbury has contributed 1,000*l*. to the fund for the restoration of Essendon parish church, Hertfordshire. The Hon. Baron Dimsdale has given 500*l*., and the Rev. F. T. Hetling (rector), 250*l*. The full sum required for the purpose is 4,000*l*.

Mr. R. F. Chisholm, consulting architect to the Madras Government, has obtained the prize of 1,000 rs. offered for a design for a town hall for Madras.

Mr. P. Gordon Smith, architect to the Local Government Board, has been deputed to report upon the construction and arrangement of the Berlin hospitals.

Mr. L. Smellie read a paper on "The Timbers used in Buildings," at the meeting of the Glasgow Architectural Association, which was held on Tuesday.

A Memorial of the late Henry Reber, the composer, has been erected in the cemetery of Père La Chaise. The design for it was presented by M. Jal, architect.

Sir John Coode has prepared a report on the proposed road around the Scarborough Castle Cliff. The cost of the wall and promenade is estimated at 124,689*l*.

Messrs. McKissack & Rowen, of Glasgow, have prepared plans for a new United Presbyterian Church, in Bo'ness, which is to cost over 3,000*l*.

A Brewery is to be erected in Quay Street, Gloucester. The plans have been prepared by Mr. W. Bradford.

Mr. Charles Barry is to report to the Birkenhead Town Council on the designs for the Sessions Courts. The fee to be paid is 100 guineas, and an extra sum of 30 guineas if Mr. Barry visits Birkenhead. Nine sets of designs have been submitted for report.

Messrs. Pemberton & Sons, of Birmingham, are the manufacturers of "Sprague's Automatic Window Fastener," which was described last week.

The Organ at Salisbury Cathedral has been encased at a cost of about 1,000*l*., by Mr. A. Robinson, London, from designs by the late Mr. G. E. Street, R.A.

The Manchester Cathedral Restoration Fund has reached the sum of 20,000*l*.

Mr. E. Melville Richards, late borough surveyor of Leamington, has been unanimously approved of by the General Purposes Committee of the Warwick Town Council for the post of borough surveyor.

Designs of Mr. H. C. Charlewood, of Manchester, have been accepted for the proposed new church of St. Michael, Bamford, near Rochdale.

The Mines Drainage Commissioners, at a monthly meeting held in Wolverhampton on Wednesday, empowered the Triumvirate to proceed at once with works in the deep drainage of the Tipton district, at an aggregate cost of some 25,000*l*.

The Leeds Town Council on Wednesday authorised the acceptance of tenders for joiner's work in the library and office divisions of the new municipal offices, at a cost of 6,100*l*.

The Duke of Westminster has intimated to the Council of the National Smoke Abatement Institution his intention to contribute 500*l*. to the Smoke Abatement Fund opened a few days since.

A Cathedral is to be erected at Albany, in the State of New York. The length will be 250 feet, the width with transepts 120 feet, and the height of west front 100 feet. The cost is estimated at 500,000 dol.

Mr. John Hutchison, R.S.A., has completed a mural monument, to be placed in the new Greyfriars Church, Edinburgh, as a memorial of Dr. W. Robertson, late minister of the parish. The memorial consists of a life-size marble bust set in a niche of Belgian marble.

A Loan Exhibition, representative of art and industry, has this week been opened at Wilton in connection with the Literary Institute. A representation in tapestry of the old abbey at Wilton, descriptive of the visit of Thomas, Cardinal Wolsey, dates back as early as 1527.

The Trustees and Director of the National Gallery are prepared to receive and consider any applications which may be sent to them during the present month from provincial institutions (under municipal or other approved local authority) for the loan of such pictures as are available for that purpose under the terms of the National Gallery (Loan) Act of 1883.

The Somersetshire Archaeological Society's annual meeting will be held at Wiveliscombe, beginning on August 21. After the business meeting of the first day the society will explore the archaeological treasures of Wiveliscombe, and in the afternoon a stroll will be taken by Clayhanger and Huish Champflower. On the second day Castle Rock, Gauden, Lydeard St. Lawrence, Raleigh's Cross on the Brendon Hills, &c., will be visited. The members on Thursday will proceed by train to Dulverton, and drive to Brushford, Starnlee House, Tarr Steps, Barlyrich, Burston, &c. In the evenings reading and discussion of papers will take place.

Several Artistic Books have been destroyed in a fire at Mr. Griggs' photolithographic works in Peckham. The entire edition of a volume by Sir George Birdwood on "the Taj at Agra," which was on the eve of publication by Mr. Quaritch, has been consumed. The book was printed in the same style as Mr. Vincent Robinson's work on "Eastern Carpets," from drawings lent for the purpose by Lord Northbrook. These original drawings, by a native artist, are safe, but the expense of reproducing them is too great to hope for another edition being undertaken to make good the one that has now disappeared. The whole stock of the "Portfolios of Industrial Art" has also perished.

The Plans of Messrs. Bottle & Olley have been accepted in a competition of local architects for new Board-schools, Gorleston, under the Great Yarmouth School Board, for 275 boys, 275 girls, and 250 infants. A caretaker's house has been added to the scheme since the acceptance of the design.

SUPPLEMENT

TO THE

ARCHITECT.

CONTRACTS, COMPETITIONS, AND TENDERS.

LONDON, JUNE 9, 1883.

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No communication can be inserted unless authenticated by the name and address of the writer—not in every case for publication, but as a guarantee of good faith.

Correspondents are requested as much as possible to make their communications brief. The space we can devote to Correspondence will not usually permit our inserting lengthy communications.

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**** As great disappointment is frequently expressed at the non-appearance of Contracts Open, Tenders, &c., it is particularly requested that information of this description be forwarded to the Office, 175 Strand, London, W.C., not later than 3 p.m. on Thursdays.**

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COMPETITIONS OPEN.

MAIDSTONE.—June 15.—Designs are invited for a Chapel to be Erected on a Site near the Workhouse at Coxheath to accommodate 350 persons. Mr. R. Hoar, Solicitor, 9 King Street, Maidstone.

NEWCASTLE-ON-TYNE.—July 4.—Designs are invited for a Police Station and Fire Brigade Station to be Erected on the site of Westgate Police Station. Mr. Hill Motum, Town Clerk, Town Hall, Newcastle-on-Tyne.

NEWCASTLE-ON-TYNE.—July 30.—Designs are invited for a Hospital for Infectious Diseases to be built on a Site near Heaton Junction. Subject to certain conditions, the successful Architect will have the carrying out of the work, and a premium of 50l. will be divided between the second and third competitors. Mr. Hill Motum, Town Clerk, Town Hall, Newcastle-on-Tyne.

YEovil.—July 1.—Designs are invited for Swimming Baths, &c. The Borough Surveyor, Yeovil.

CONTRACTS OPEN.

ABERTILLERY.—For Building Schoolrooms, and Seating and Alterations to Wesleyan Chapel. Mr. J. McBean, Surveyor, Abertillery.

ASHBURTON.—June 15.—For Erection of Wesleyan School Buildings. Messrs. J. W. Rowell & Son, Architects, Newton Abbot.

BARROW-IN-FURNESS.—June 18.—For Building Schools for 500 Scholars, Caretaker's House, Boundary Walls, &c. Mr. Henry Holton, Architect, Broad Street, Dewsbury.

BEDMINSTER.—June 11.—For Additions and Alterations to Road School. Mr. Alfred Harford, Architect, 30 Broad Street, Bristol.

BETH.—June 11.—For Building Constabulary Station. Messrs. McDermott & Murdoch, 61 Sandgate Street, Ayr.

BETHERSDEN.—June 18.—For Alterations and Enlargement of Bull Green Bridge. Mr. Frederick W. Ruck, County Surveyor, Maidstone.

BRADFORD.—June 18.—For Extension of Bolton Woods School. Mr. E. Simpson, Architect, Tyrril Chambers Tyrril Street, Bradford.

BURNLEY.—June 11.—For Building Co-operative Premises. Mr. T. Dean, Architect, 21 Nicholas Street, Burnley.

DARLINGTON.—June 13.—For Extension of Locomotive Workshops. Mr. William Bell, Architect, Railway Offices, Northgate, Darlington.

DARLINGTON.—June 18.—For Building Hospital and Dispensary. Mr. G. G. Hoskins, Architect, Northgate, Darlington.

DERBY.—June 14.—For Additions and Alterations to Property of Liversage Charity. Messrs. Lingard & Buchanan, Surveyors, Rodney Chambers, Derby.

EAST CROYDON.—June 9.—For Offices, Dwellings, Stores, and Stabling. Mr. M. Lawrence Caley, Architect, Broadway Chambers, Tunbridge Wells.

EBBW VALE.—June 9.—For Building Dwelling-house and Shop Premises. Mr. E. A. Johnson, Architect, Abergavenny.

EDMONTON.—June 11.—For New Local Board Offices. Mr. G. E. Eachus, C.E., 3 Great Queen Street, Westminster.

FAVERSHAM.—June 19.—For Alterations to Present Bakery, New Oven, Cooking-room, Coach-house, &c., for the Faversham Co-operative Industrial and Provident Society (Limited). Plans and Specification may be seen at the office of the Society from June 4. Mr. Edwin Pover, Surveyor, Faversham.

FRANKFORD.—June 15.—For Building Convent, Frankford, King's County. Mr. William H. Byrne, Architect, 52 Dame Street, Dublin.

GLASGOW.—July 1.—For (Contract No. 2) Executing, under One Contract, the Works in connection with the Erection of the Proposed New Municipal Buildings, including Mason, Bricklayer, Carpenter, Slater, Plumber, Smith, and Founder Works, and Fireproof Construction. The Plans and Specifications may be seen, on and after June 1, at the Office of Messrs. Douglas, Hunter & Whitson, 197 St. Vincent Street, Glasgow.

GREAT PLUMSTEAD.—June 19.—For Additions to School. Mr. J. B. Pearce, Architect, Surrey Street, Norwich.

GUILDFORD.—For Erection of School Buildings, for Congregational Church. Messrs. Peak, Lunn and Peak, Architects, 3 Market Street, Guildford.

GUISELEY.—June 13.—For Building Baptist School Chapel. Mr. George Foggitt, Architect, Yeadon.

HEADINGLEY.—June 18.—For Building Villa Residence and Stabling. Mr. G. F. Danby, Architect, 46 Great George Street, Leeds.

HEYBRIDGE.—June 11.—For Building Four Dwelling-houses, Hall Road. Mr. H. F. C. B. Christie, Surveyor, London Road, Maldon.

HINDRINGHAM.—June 9.—For Restoration of North Aisle and Chapel of Church. Mr. Herbert J. Green, Architect, 53 Prince of Wales Road, Norwich.

HORLEY.—June 9.—For new School and Alterations to present School. Mr. Walter Kelsey, Architect, Bonehurst, Horley.

HOVE.—June 18.—For Building Schools, Connaught Road. Mr. Thomas Simpson, Architect, 16 Ship Street, Brighton.

KEMPELY.—June 15.—For Building Farmhouse and Alterations and Additions to Storehouse on Estate of Earl Beauchamp. Messrs. Farebrother & Robertson, Architects, Victoria Chambers, Great Grimsby.

KETTERING.—June 20.—For Building Schools for Toller Chapel. Mr. R. W. Johnson, Architect, 1 George Street, Kettering.

KING'S HEATH.—June 19.—For Sewer and Drainage Works. Mr. Robert Godfrey, Surveyor, Valentine Road, King's Heath.

LLANDRINDOD WELLS.—June 13.—For Building Rectory House, Stables, and Outbuildings. Mr. S. W. Williams, County Surveyor, Rhayader.

LONGPORT.—June 18.—For Building Dwelling-house. Mr. A. R. Wood, Architect, Tunstall.

MIDLAND RAILWAY.—June 14.—For Building Wagon Repairing Shop at Brent. Drawings, &c., at the Clerk of Works' Offices, 109 St. Pancras Old Road, N.W.

MIDLAND RAILWAY.—June 14.—For Additional Platform Roofing, and Building Smithy and Mess Room, Wellingborough. Drawings, &c., at the Engineer's Offices, Derby Station.

MIDLAND RAILWAY.—June 14.—For Erection of Waiting Shed and Roofing over Platform, Clerk of Works' Office, Camp Hill Station, Birmingham.

MONAGHAN.—June 16.—For Building Convent Chapel of St. Louis. Mr. William Hague, Architect, 62 Dawson Street, Dublin.

MORLEY.—June 28.—For Building Large Wesleyan Sunday Schools. Mr. Walter Hanstock, Architect, Branch Road, Batley.

NOTTINGHAM.—June 11.—For Building Fifty-six Houses and Two Sale Shops. Mr. Ernest R. Ridgway, Architect, Long Eaton.

OLD RADFORD.—For Building Mission Hall. Messrs. W. G. Habershon & Pawckner, Architects, 38 Bloomsbury Square.

PLYMOUTH.—June 14.—For Building Five Houses, Woolster Street. Mr. W. M. Tollit, Architect, Totnes.

PORT CLARENCE.—June 13.—For Building Twelve Cottages at Haverton Hill. Mr. William Bell, Architect, Railway Offices, York.

REDDISH.—June 18.—For Erection of Police Station and Strong Rooms. Mr. W. T. Gunson, Architect, 10 Marsden Street, Manchester.

ST. HELENS.—June 14.—For Building Church, Cowley Hill. Mr. J. Candy, Architect, St. Helens.

TRIPON.—June 11.—For Building Parsonage. Mr. J. R. Naylor, Architect, 16 Tenant Street, Derby.

WALKER-ON-TYNE.—June 9.—For Building Sunday Schools. Mr. Joseph Shields, Architect, Blackett's Buildings, Sunderland.

WHORLTON.—June 14.—For Building Vicarage. Mr. W. J. Watson, Solicitor, Barnard Castle.

YORK.—June 21.—For Building the "Watt Ward" Wing at the County Hospital. Mr. Henry Currey, Architect, 37 Norfolk Street, Strand, W.C.

YORK.—June 9.—For Building House and Additions to Inn, Bishophill. Messrs. Benson & Minks, Architects, 13 Spurrier Gate, York.

TENDERS.

ABERDEEN.

For House in Queen's Gardens, Aberdeen. Messrs. ELLIS & WILSON, Architects. Quantities by the Architects. Gould, mason.
Johnston & Fullerton, carpenter.
Davidson, slater.
Kirk & Pigott, plasterer.
Blackie & Sons, plumber and gasfitter.
Donald, painter and glazier.

BANGOR.

For Villas, Upper Bangor, for Mr. J. Williams, merchant. Mr. RICHARD DAVIES, Architect, Bangor.
W. Williams, Holyhead. £2,930 0 0
Morris, Carnarvon 2,637 0 0
Jones, Groeslon 2,308 0 0
E. Williams, Bangor (accepted) 1,880 0 0
R. & J. Williams, Bangor 1,851 0 0
J. Williams, Goetre, Bangor 1,620 0 0
Alterations to Menai Bridge Inn, Bangor, for Messrs. Brown & Pugh. Mr. RICHARD DAVIES, Architect, Bangor.
E. Williams £331 0 0
Humphreys 295 0 0
R. & J. WILLIAMS (accepted) 275 0 0
For Building C. M. Chapel, Park Hill, Bangor. Mr. RICHARD DAVIES, Architect, Bangor.
Griffiths & Thomas, Bethesda £1,753 10 0
Morris, Carnarvon 1,529 0 0
Humphreys, Bangor 1,454 0 0
Jones, Groeslon 1,222 8 0
E. Williams, Bangor 1,198 0 0
R. & J. WILLIAMS, Bangor (accepted) 1,192 0 0
J. Williams, Goetre 1,185 0 0
Hughes, Carnarvon 931 0 0
For Coetmor Hall, Bangor, for Mr. W. J. Parry, Maesygroes. Mr. RICHARD DAVIES, Architect, Bangor.
Humphreys, Bangor £1,769 0 0
Morris, Carnarvon 1,749 0 0
E. Williams, Bangor 1,733 0 0
R. & J. Williams, Bangor 1,480 0 0
J. Williams, Goetre 1,369 0 0
ROBERTS, Bethesda (accepted) 1,340 0 0
For Cottages at Rachub, Bangor. Mr. RICHARD DAVIES, Architect, Bangor.
R. & J. Williams, Bangor £608 0 0
Evans, Port Dinorwic 540 10 0
J. Williams, Goetre 495 0 0
O. & D. WILLIAMS, Bethesda (accepted) 460 0 0

CARNARVON.

For Alterations of Premises for a Café at Carnarvon. Mr. RICHARD DAVIES, Architect, Bangor.
Williams, Carnarvon £439 0 0
D. Jones, Llanwnda 429 0 0
E. Jones, Groeslon 420 0 0
Williams, Goetre 38 0 0
MORRIS, Carnarvon (accepted) 389 0 0
For Additions to Board School, Carnarvon. Messrs. THOMAS & INGLETON, Architects.
HUGHES, Carnarvon (accepted) £555 0 0
Highest tender 850 0 0
Architect's estimate 690 0 0

BIRKENHEAD.

For Erection of Proposed Town Hall, Birkenhead. Messrs. C. O. ELLISON & SON, Architects.
LESLIE, Bootle (accepted) £40,497 0 0

CHESTER.

For Welsh Wesleyan Methodist Chapel, Chester. Mr. RICHARD DAVIES, Architect, Bangor.
Price £2,237 0 0
Lewis 2,130 0 0
Andrews 2,100 0 0
Vernon 1,980 0 0
MORRIS (accepted) 1,958 0 0

DENBIGH.

For Wesleyan Chapel, Bodfari, near Denbigh. Mr. RICHARD DAVIES, Architect, Bangor.
J. Jones, St. Asaph £720 0 0
Wynne, Llandyrnog 719 0 0
Evans, Denbigh 670 0 0
Roberts, Conway 670 0 0
J. W. Jones, Rhyl 668 0 0
Lloyd, Corwen 668 0 0
WILLIAMS, St. Asaph (accepted) 544 0 0
Hughes, Denbigh 525 0 0
Edwards & Williams, Caerwys 523 0 0

DORKING.

For Enlargement of Dorking Wesleyan Chapel. Mr. F. BOREHAM, Architect, 52 Finsbury Pavement.
Richards & Son £949 0 0
Holloway 925 0 0
Edsar 850 0 0
Pledge 843 5 0
Hamblin Bros. 779 0 0
HESELRIDGE (accepted) 749 0 0

DARTMOUTH.

For Building Residence and Offices, Higher Greenway, for Mr. F. C. Simpson, Dartmouth. Mr. R. MEDLEY FULFORD, A.R.I.B.A., Architect, Exeter. Quantities by Mr. J. M. Pinn, Exeter.
Gibbard, Exeter £5,843 0 0
Lamacraft, Dawlish 5,400 0 0
Luscombe & Son, Exeter 5,200 0 0
Stile, Exeter 4,956 0 0
Goss, Torquay 4,950 0 0
Blowey, Plymouth 4,820 0 0
Tapper, Bovey 4,730 0 0
Gibson, Exeter 4,670 0 0
C. & R. E. Drew, Paignton 4,650 0 0
Vanstone, Paignton 4,480 0 0
Spark & Hayman, Brixham 4,240 4 0
TREVENA, Plymouth (accepted) 4,075 0 0
Palmer, Paignton 3,976 19 3

EASINGWOLD.

For Building Vicarage at Easingwold. Mr. EWAN CHRISTIAN, Architect.
WOOD, Stillington (accepted).
Ten Tenders were received for the work.

FLIMWELL.

For the Erection of Farm Buildings, Stables, Bailiff's Cottage, Lodges, and Alterations and Additions to House on the Flimwell Estate, Flimwell, near Hawkhurst, Kent, for Mr. Thomas Double, St. Peter's, Isle of Thanet. Mr. E. L. ELGAR, Architect, Ramsgate, Kent. Quantities by Mr. J. Rookwood.
Elwig, Tunbridge Wells £8,210 0 0
Austen, Tunbridge 7,597 0 0
Punnet & Son, Tunbridge 7,443 0 0
Balcombe, Ticehurst 6,820 0 0
Martin, Ramsgate 6,806 0 0
Port, Ramsgate 5,989 0 0

FOLKESTONE.

For Enlargement of Parish Church, Folkestone. Aisle and Vestries.
Holdom £6,000 0 0
Webster 4,966 0 0
Higgs & Hill 4,340 0 0
Clemmans 4,806 0 0
Baker 4,753 0 0
Brooks 4,562 0 0
Newman 4,522 0 0
Petts 4,346 0 0
PREBBLE (accepted) 4,220 0 0
Tower.
Higgs & Hill 2,400 0 0
Baker 2,142 0 0
Webster 2,076 0 0
Newman 2,033 0 0
Prebble 1,861 0 0
Petts 1,811 0 0
Clemmans 1,807 0 0
Brooks 1,728 10 0
Holdom 1,450 0 0
The carrying out of the Tower is postponed.

HANWELL.

For Boys' Day Rooms and Schoolmistress's Cottage and other works, for the Managers of the Central London District Schools at Hanwell. Mr. GEORGE JUDGE, Architect. Quantities supplied by Mr. W. H. Brayshaw.
Grover, Ealing £9,080 0 0
Miller, London Fields 8,800 0 0
Niblett, Highbury 7,730 0 0
Eyears & Sampson, Westminster 7,600 0 0
Sawyer, Clapham 7,553 0 0
McCormick & Son, Canonbury 7,389 0 0
Parker, Peckham 7,334 0 0
Swain, Barnsbury 7,279 0 0
Gibson, Southall 7,255 0 0
Oldrey, Westbourne Park 7,000 0 0
Boyce, Hackney 6,843 0 0
Brown, Southall 6,758 0 0
Lucas & Son, Kensington 6,405 0 0
Haynes, Harrow 6,100 0 0
PRIESTLEY & GUANEY, Camden Town (accepted) 5,840 0 0

HASLEMERE.

For the Erection of new Mansion for Mr. Fox White, Haslemere. Mr. PENFOLD, Architect. Mr. Charles Bridger, Surveyor.
Laphorne & Co., London £4,797 0 0
Harding, Haslemere 4,700 0 0
Wardle, Haslemere 4,086 0 0
Ayling, Chiddingfold 4,457 0 0
Milton, Witley 3,985 0 0
PINK, Miford 3,741 0 0
* Accepted with slight modification.

HEREFORD.

For Chimney Shaft, and Repairs to School, for the Hereford Board of Guardians. Mr. W. W. ROBINSON, Architect.
Lewis £102 0 0
Rowberry 97 10 0
Beavan & Hodges 95 0 0
Ford 85 0 0
WELSH (accepted) 77 0 0

KIRKSTALL.

For Erection of Willey House to St. Ann's Mills, Kirkstall, for Colonel Sir Lumley Graham, Bart. Mr. HARRY MAY, A.R.I.B.A., Architect.
BANKS, Mawson, Leeds (accepted) £440 0 0

LEIGHTON BUZZARD.

For Building Schools for 300 Children, for the Trustees of Pulford's Endowed Schools, Leighton Buzzard. Mr. FREDERICK GOTTO, Architect.
Garside, Leighton £1,982 10 0
Cook & Sons, Leighton 1,798 0 0
Webb, Leighton 1,781 10 0
EDWARDS, Eggington (accepted) 1,740 0 0

LINGFIELD.

For Alteration to Stabling and Decoration to Residence of Mr. F. H. Birley, Lingfield, East Grinstead. Mr. C. J. C. PAWLEY, Architect, 26 Moorgate Street, E.C.
Smith & Sons, South Norwood £405 0 0
Hollidge & Stuart, South Norwood 357 0 0
Turtle & Appleton, Wandsworth 323 0 0
RIDLEY, Lingfield (accepted) 283 0 0

LLANDRINDOD WELLS.

For Additions to Cottage Hospital and Convalescent Home, Llandrindod Wells. Mr. STEPHEN W. WILLIAMS, Architect. Quantities by the Architect.
Pritchard, Llandrindod £1,520 0 0
Price & Deakins, Kincklas 1,345 0 0
Morgan, Kingston 1,330 0 0
Welsh, Hereford 1,300 0 0
Bowers & Co., Hereford 1,190 0 0
WILLIAMS, Kingston (accepted) 1,170 0 0

LLANFAIR.

Alterations C. M. Chapel, Llanfair, P.G. Mr. RICHARD DAVIES, Architect, Bangor.
Williams, Goetre £563 0 0
Jones, Llanwnda 552 0 0
R. & I. Williams, Bangor 543 0 0
W. & O. PRITCHARD, Llanfair, P.G. (accepted) 540 0 0
Evans, Port Dinorwic 399 10 0

LLANRWST.

For Wesleyan Chapel, Llanrwst. Mr. RICHARD DAVIES, Architect, Bangor.
Evans, Dolyddalen £2,230 0 0
Owen, Festiniog 2,131 0 0
JONES, Llanrwst (accepted) 2,045 0 0

LONDON.

Foundation to New Buildings on Site of the Woolpack Tavern in Corbett Court and St. Peter's Alley, and Nos. 3, 4 and 5 Gracechurch Street. Mr. T. DUDLEY, Architect. Mr. M. King, Surveyor.
Perry & Co. £6,428 0 0
Longmire & Burge 6,350 0 0
Greenwood 5,861 0 0
Hall Beddall 5,785 0 0
Conder 5,767 0 0
Brass 5,681 0 0
Sheppard 5,525 0 0
Lawrance 5,514 0 0
Mortar 5,150 0 0
Brass 4,994 0 0
For Erection of Lower Storeys of a Building on Vacant Site in Lawrence Pountney Hill, for the City of London Real Property Company. Mr. R. B. MARSH, Architect.
Outhwaite £3,721 0 0
Bangs & Co. 3,590 0 0
Ashby & Hoimer 3,521 0 0
Conder 3,487 0 0
Greenwood 3,469 0 0
Brass 3,389 0 0
Lawrance 3,385 0 0
Rebuilding No. 22 St. Mary Axe, E.C., for Messrs. Malcolm Bunker & Co. Messrs. W. A. BOULNOIS & WARNER, Architects. Messrs. Williams & Gretton, Surveyors.
Holland & Hannen £9,068 0 0
Trollope 8,854 0 0
Conder 8,795 0 0
Patrick 8,544 0 0
Perry 8,507 0 0
Brass 8,358 0 0
Higgs & Hill 8,234 0 0
Lawrance 8,140 0 0
Mortar 7,890 0 0
Works required in Forming new Corridor, &c., at the Vintner's Hall, Upper Thames Street. Mr. G. B. WILLIAMS, Architect. Messrs. Franklin & Andrews, Surveyors.
Shaw £2,587 0 0
Conder 2,293 0 0
Mowlem & Co. 2,137 0 0
Ashby & Horner 1,990 0 0

LLANFAIRFECHAN.

For School Chapel Congregational, Llanfairfechan. Mr. RICHARD DAVIES, Architect, Bangor.	
Hughes & Owen, Llanfairfechan	£589 0 0
Griffiths, Llanfairfechan	580 0 0
ROBERTS, Bethesda (accepted)	227 0 0

MONMOUTH.

For Alterations in Monnow Street, Monmouth, for the Mayor and Corporation. Messrs. MUGGERIDGE & POWELL, Architects. Quantities supplied.	
Davis, Cardiff	£1,402 0 0
Simmonds, Monmouth	1,243 19 0
Welsh, Hereford	1,194 0 0
CHARLES, Monmouth (accepted)	1,057 0 0
Bamfield, Monmouth	1,000 0 0
Morgan, junr., Monmouth	987 0 0

NEATH.

For Building Baptist Chapel, Melyncrythan. Mr. D. M. DAVIS, Architect, 58 Water Street, Neath. Quantities by the Architect.	
Thomas, Watkins & Jenkins, Swansea	£1,200 0 0
I. George, Briton Ferry	996 0 0
A. George, Briton Ferry	922 10 0
Jones, Neath	895 0 0
JOHN (accepted)	866 15 0
Thomas & Cox, Neath	860 0 0

OAKHAM.

For Building Four Cottages at Manton, Oakham.	
Scholes, Stamford	£550 0 0
Ludlow & Emerson, Stamford	548 0 0
Beale & Langford, Stamford	456 12 8
Dean, jun., Uppingham	480 0 0
Clarke, Melton Mowbray	480 0 0
Rouse & Clarke, Stamford	450 0 0
Whitehead, Oakham	420 0 0

PONTYPOOL.

For Rebuilding New Inn Chapel, near Pontypool.	
Morgan & Evans, Pontnewynydd	£1,270 0 0
Parfitt, Pontnewydd	1,190 0 0
Foster, Abergavenny	1,120 0 0
BURGOYNE, Pontypool (accepted)	1,036 0 0
Wilson, Pontnewydd	941 10 0

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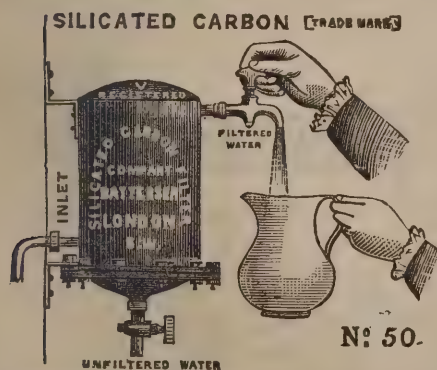
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RHYD.

For Bridge Restoration, Rhyd. Mr. J. THOMAS, County Surveyor.	
JONES, Dolydd (accepted)	£252 0 0
Highest tender	275 0 0
Surveyor's estimate	255 0 0

STRATFORD-ON-AVON.

For Erection of the Hospital at Stratford-on-Avon. Mr. E. W. MOUNTFORD, A.R.I.B.A., Architect, London. Quantities by Mr. Edward Crutchloe, Victoria Street, Westminster.	
Boyce, London	£5,970 0 0
Sharman, London	5,380 0 0
Kibler, Wellesbourne	5,140 0 0
Claridge, Banbury	5,075 0 0
Greenway, Stratford-on-Avon	4,967 0 0
King & Son, London	4,960 0 0
SMALLWOOD, Henley-in-Arden (accepted)	4,900 0 0
Callaway, Stratford-on-Avon	4,810 0 0
Total amount of Estimate priced out by Mr. Crutchloe	4,875 0 0

The Tenders include the Boundary Fences and Entrance Gates, and also the Cooking and Hot-water arrangements by Messrs. Benham & Sons, of Wigmore Street, London, as well as all other necessary internal fittings.

SWINTON.

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Cowdery & Son, Newent	£3,864 4 11
Machin, Bradford	1,668 14 1
Frayne & Co., Birmingham	1,491 13 6
Dawson, Thorncliff	1,443 12 6
Dobb & Gummer, Rotherham	1,437 10 1
Haggard & Son, Rotherham	1,402 1 8
Lindley, Leeds	1,400 0 0
Rodgers & Wingard, Whittington	1,398 0 5
Boal, Rawmarsh	1,393 7 3
ARUNDEL, Swinton (accepted)	1,367 15 2
Hurst, Swinton	1,362 6 4
Young & Co., Southampton	1,285 8 10
Firth, Scarborough	1,283 8 11

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SALE.

For Erection of Board-room for the Sale Local Board. Mr. A. E. M'BEATH, Surveyor.	
Diggle Bros., Heywood	£325 0 0
Smith, Sale	315 0 0
Ray, Sale	310 0 0
HAUGHTON, Godley (accepted)	300 0 0
Surveyor's estimate	320 0 0

WELLINGBOROUGH.

For Enlargement and Alteration of Board Schools. Mr. E. SHARMAN, Architect, Wellingborough.	
<i>Park Street School.</i>	
Brown	£1,645 10 0
Underwood	1,644 0 0
Henson	1,600 0 0
Harrison & Hacksley	1,624 10 0
MARRIOTT (accepted)	1,500 0 0
Green	1,455 0 0
Architect's estimate	1,675 0 0
<i>Broad Green School.</i>	
Green	£355 0 0
Underwood	266 0 0
Brown	250 15 0
Henson	250 0 0
Leete	249 0 0
Harrison & Hacksley	244 10 0
MARRIOTT (accepted)	240 0 0
Architect's estimate	257 0 0

Hot-water Apparatus, &c.

Jackson, Newcastle	£262 0 0
Buck, Liverpool	233 6 0
MATHER, Wellingborough (accepted)	229 15 7
Mariott, Higham Ferrers	200 0 0

WIGSTON.

For Alterations to Independent Chapel, Wigston.	
JOHNSON, Leicester (accepted)	£498 15 0
<i>Painting, &c.</i>	
MATTHEWS, Wigston (accepted)	52 10 0
Gasfitting and heating works not yet let.	

YARMOUTH.

For Turret, New South Transept, Chancel, Aisle, and Octagon Vestry to the Church of St. John, Great Yarmouth. Messrs. BOTTLE & OLLEY, Architects.	
LEGGET (accepted)	£1,365 0 0

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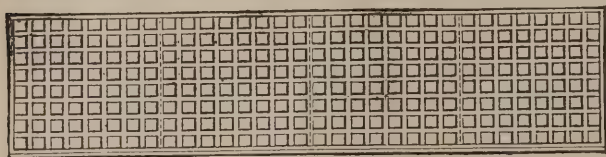
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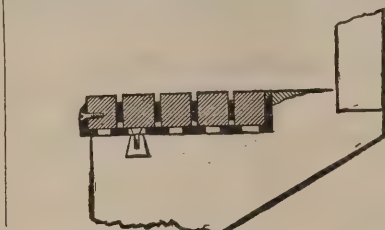
No. 1.—Plan of Tread showing Cube Pattern.

Each Tread is so constructed that the wooden blocks of which it is composed can be removed by taking off the brass or iron nosing of the tray, so that when the outer edge of the wood is worn, the blocks can be taken from the front and those next the riser (which will be quite intact) substituted. The worn blocks, after being reversed, are slid into the position next the riser. This at once gives the tread the appearance of being quite new, and ready for prolonged wear. When in their turn the nosing blocks again become worn, the same operation can be effected by transposing the unused blocks from the sides of the tread to the front, and so on until all are in turn utilised. Finally, when in the course of years the wood is worn out, the trays can be refilled at a very small cost; and if they should not require entire re-filling, can be re-nosed with new blocks for a few pence. Skilled labour is not required in removing or transposing the blocks. These advantages are so obvious that remark is superfluous, and the many years the Wooden-block Treads have proved their efficiency, places the durability of this construction beyond doubt. It has already been adopted by some of the leading Architects and Engineers. The Patentee generally uses Oak, Elm, or Teak, in these Treads, but, if an exceptionally durable Staircase is required, employs "Jarrah" (an Australian mahogany of extreme hardness), samples of which will be sent on application.

No. 3.—Section of Tread showing Iron Risers.



No. 6.—Sect. of Worn Stone Step nosed with Patent Tread.



No. 8.—Section of Tread reversed, the worn portion underneath, and the new face presented for traffic. In this case the original level is maintained by iron grids that fit into the channels on the underside.



These Treads can be fixed to Stringers of Wood or Iron, can be used for Spiral or Winding Staircases, and can be entirely removed without disturbing the Risers. The Trays which contain the wooden blocks can be made of either wood or cast iron, the latter being, of course, superior. In either case they are in themselves complete, and only require wood or iron stringers to make a finished staircase. If necessary they can be constructed with strong lugs to build into wall, and fix like ordinary stone steps, only being less than one quarter the weight. In this case the balusters are fixed in sockets cast on the outer edge of trays. Particulars to be obtained from the Patentee, at the Works.

W. H. L. & Co. also desire to call the attention of Architects, Engineers, and general consumers to their large stock of Rolled Joists and Plates, from which Girders can be made up at the shortest notice. Drawings and Sections, with the strengths calculated, forwarded on application. Cast-iron Columns, Stanchions, and every description of Builders' and Contractors' Iron Work supplied.



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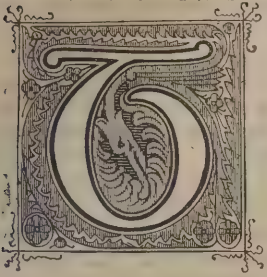
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ESTIMATES ON APPLICATION TO THE OFFICE,

PADDINGTON IRON WORKS, 13, 14 & 15 SOUTH WHARF, W.

The Architect.

ACADEMICAL RECOGNITION FOR MINOR ARTS.



HOSE of our readers who have been led to pass over unread the paper of Mr. SEYMOUR HADEN which we printed last week—the title of which, referring only to “The relative claims of Etching and Engraving to rank as Fine Arts,” may not unlikely have created the impression with many that only etchers and engravers were interested in it—we would strongly

advise to peruse it carefully, as in reality a dissertation on certain first principles of all art, which have seldom been expounded so well, or with such apt illustration. Indeed, looking at the peculiar position which “art,” “the arts,” “*arts et metiers*,” and “arts and manufactures,” just now occupy in English criticism, and (so to speak) in the broad field of English international policy, the discussion thus raised, quite independently of the two rival arts which alone Mr. HADEN desires to consider, deserves to be thoroughly and universally taken up by all who can bring themselves to understand what the actual and vital question is.

This question, in few words, is the difference in essential principle and essential value between the artistic work of the man who is the sole designer or creator of the production as it stands complete, and the artistic work of the man who is no such designer, but the producer in a new form involving special skill. On this ground it is that the author of the paper compares “the practice of the painter-etcher, who is an original artist,” with that of the modern engraver, who is not an original artist,” the conclusion aimed at being that the engraver’s work is a “*metier*,” a “mystery or mastery,” no doubt of great consideration as such, but nothing more; whereas, the etcher’s work is an “art,” and a “fine art,” worthy of official academical recognition, not merely on the same level as the best engraver’s work, but on such a higher level as to disparage the engraver’s work, and even thrust it forth from the exhibition at Burlington House as no true fine art at all.

In order that we may come to a clear understanding of what “art” is, or what is called “fine art,” Mr. HADEN very properly points out to us that we practically must adopt the negative process of disengaging it from the other things commonly called by the same name of “art,” and in almost the same sense, namely, *metier* or mastery, and manufacture or artisanship. Whether after all the ordinary conception of the distinction becomes any more clearly defined may be considered doubtful, but there can be no doubt about this, that the artist who produces, whether by designing only or by designing and executing too, a work of fine art, properly so called, in a field which has a history of its own, can hardly fail to see where his fine art lies, and to see also by contrast where, in certain other and perhaps similar work, the art is not fine art, but a *metier* or even a manufacture.

It seems to us that recent discussions which have taken place about sculpture may supply an illustration of this distinction better than almost anything else. Some one takes plastic clay and therewith models a bust. Some one else in certain cases works over this so as to bestow upon it a peculiar finesse, force, and vitality, “investing it,” as the phrase has been permitted to go, “with artistic merit”—a very awkward phrase, by the way, in view of the question raised by Mr. SEYMOUR HADEN. Then comes some one whose humbler function it is to make a plaster cast from the clay model. Then comes some one else, who places this plaster cast on its back, or otherwise as may be convenient to him, with a block of marble fixed close at hand, and by means of a mechanical contrivance transfers laboriously and quite prosaically to the marble the form of the cast. Lastly there comes some one, perhaps the original modeller, perhaps not, who works on the marble without any machine, and, by touching it up here and there more or less as may be requisite, invests the bust with artistic merit for the second time. Now, amongst all these operators, five in number, who is the “artist”? The first modeller, in those cases in which a second follows him,

may be an artist or not as the reader pleases; for instance, he may be an assistant who will in time be a master, but who now designs the work under a master’s direction and subject to a master’s amendment. The second modeller, if there be a second, is unquestionably an artist. The caster is nobody, and the pointer, although he actually carves the marble, little better; the one is a manufacturer, the other practises a *metier*, a mystery if not a mastery. Then the final work upon the marble is fine art, of course, and if done, as it ought to be done, by the same hand that performed the final work upon the clay, these two operations together constitute the operator the sculptor, especially if he be also, as again he ought to be, the original modeller. But suppose the bust to be in terracotta, the modelling then is the whole performance; and it is to be hoped that anyone professing to be the author of such a work may be taken to have done it all with his own hand. The case is obviously similar in a work in bronze. Suppose again, however, that the bust is to be reproduced on a smaller scale in china-ware. A new modeller now comes in, and Mr. HADEN would contend that he is not doing fine-art work. His *metier* is the copying of the sculpture literally in another form of art—for we presume it cannot but be still called a work of art—and copying it in a particular way which is dictated by the conditions of subsequent manufacture, in fact by the baking. It is needless to observe that this modeller is frequently the same person who “invests with artistic merit” the clay of a sculptor who does not do this for himself as he ought to do; but this is only an example of the way in which “arts” and “*metiers*” must necessarily be allowed to meet on common ground, as indeed “*metiers*” and manufactures must also do.

It is here, however, that Mr. HADEN’S contrast between etching and engraving comes in with peculiar force. The etcher (etching his own composition) is the designer as well; he may have previously prepared for his guidance a drawing on paper, just as a painter will do; but the production of the etched plate is itself the work of fine art, just as the production of a picture is; whereas, as Mr. HADEN clearly demonstrated to his audience by means almost dramatic, the line engraver not only copies the painting before him with the strictest fidelity, in merely another form, but he uses a language of drawing which is so singularly artificial, and indeed conventional, as to be in reality not fine art at all but the *metier* or mystery of an “artist” of inferior degree, if an artist in any sense properly so called.

The application of all this to architecture will be found peculiarly interesting, and is easily followed out.

But the practical outcome of Mr. HADEN’S argument, taken in a broader sense than his, is what seems to us to interest the art world of England chiefly. He calls upon the Royal Academy of Arts, as the great Guild of English Fine Art, to show cause why the engraver, with his *metier*, should be admitted to the guild, and the etcher, with his fine art, excluded. This, in the broader sense we refer to, is to some extent identical with what in this journal we have before now ventured to suggest as a coming condition of things, namely, that the Royal Academy shall recognise, without reservation, the minor arts all round. But it is not that etching alone has to be made academical. It is not even that engraving need be thrust forth. It is that a considerable variety of decorative arts and others of subsidiary motive ought to be distinctly identified on high ground with the interest of England in the arts of design. If “trade” is to be shut out, what is trade but selling, and is not selling the object of the exhibition? Again, if there must be an element of exclusiveness for the sake of painting and sculpture, how comes it that architecture is admitted to such company? We grant the fact that architecture is so admitted with manifest reluctance, and none the less contemplated with a manifest want of both interest and intelligence; but this only enhances the necessity for an understanding of some sort, if it can possibly be had.

The simplest explanation seems to lie in the circumstance that the Royal Academy was founded upon the model of the Renaissance academies of Italy. The “sacred circle of the arts,” as used to be said, consisted then of the three great academical arts of the Renaissance, and no more, namely, painting, sculpture, and architecture; the three arts which in the sixteenth century were supposed to be so united in motive and essence, as derived from the antique, that a complete artist was competent to take all three in hand equally well. At the time when the Royal Academy was thus instituted, the

antique being believed to reign by divine right, no inquiry into first principles could so far be allowed. But surely at this time of day we may be said to have changed all that.

Another question, however, is to be asked. Is it really of much account nowadays whether a rising and popular art is recognised by the Academy or not? Mr. HADEN acknowledges that water-colour painting, snubbed by the Academy, has done very well nevertheless, and is likely to do very much better. We wish we could say, on the other hand, that architecture, with the fullest Academy recognition from the first, has done half as well. Perhaps etching might find room elsewhere to more advantage than in the Academy. Perhaps the time is not far off when "the minor arts" at large will be the subject of a popular exhibition without troubling the Academy; we shall see. Our supreme satisfaction after all is to think that all arts, all *metiers*, and all manufactures, which have for their object the advancement of imaginative grace in England, are steadily progressing day by day, whether with academical recognition or without it, in that intellectual public esteem which is far better.

"THE TALE OF TROY."

DRAMATIC performances on the amateur stage do not often claim permanent chronicle, but exception must be made in case of the representations, the fourth of which was last week given at Cromwell House, in aid of the building fund of the King's College Lectures to Ladies. Professor WARR cast into dramatic form selections from the "Iliad" and the "Odyssey" of HOMER, the first embodying the parting of HECTOR and ANDROMACHE, and the presence of HELEN on the battlements of Troy town, PRIAM in the tent of ACHILLES, and the mourning for HECTOR at the Scaean gate. The scenes from the "Odyssey" included ULYSSES in the palace of CIRCE; ULYSSES and CALYPSO in the Isle of Ogygia; the return of ULYSSES to his hearth; the Retribution, or discomfiture of the suitors; and the reconciliation of PENELOPE and ULYSSES under the benediction of PALLAS appeased. Performances were given in Greek and in English alternately, and certain songs and choruses adapted by Professor WARR, partly from HOMER, partly from the Anthology and from THEOCRITUS, were set to appropriate music, of simple and melodious but in no way archaic measure, by Messrs. OTTO GOLDSCHMIDT, MALCOLM LAWSON, WALTER PARRATT, and Dr. MONK. A worshipful company of artists and scholars gave their help to produce a thoroughly artistic result, namely, Sir F. LEIGHTON, P.R.A., Mr. POYNTER, R.A., Mr. G. F. WATTS, R.A., Mr. GEO. SIMONDS (the sculptor of *Perseus*), Professor NEWTON, and Mr. DELAMOTTE, who designed the scenes, grouping, costumes, and tableaux. The scenery was painted by Mr. O'CONNOR. The frontispiece or opening tableau to "The Tale of Troy," designed by Sir F. LEIGHTON, showed APHRODITE lifting the veil from HELEN, who reclined in a half upright posture on a couch, with head bent forward on pendent hand, after the fashion of certain well-known figures on Greek vases; at her side the graceful PEITHO whispered persuasion, while PARIS, conducted by EROS, gazed at "the wonder of the world." The intention in this tableau seemed to be as far as possible to follow the kind of arrangement by distinct groups which we find in Greek art, preserving marked lines, and keeping the figures as much as possible on one plane. The colour also was bright and simple, but not very satisfactory. Among the scenes which followed perhaps the mourning for HECTOR on the battlements of Troy before the Scaean Gate gave most scope for artistic effect, some situations being singularly striking; as, for instance, when ANDROMACHE flings herself on the body of HECTOR, while the wailing women stand around, and HELEN robed in long white tunic and peplum stands watching against the wall. Throughout the whole of "The Tale of Troy" the scenes arranged by Professor NEWTON and Mr. POYNTER preserved a certain breadth and dignity and careful grace of line. In the tableaux and scenes from the "Odyssey" the treatment was richer, fuller, more picturesque, more reminiscent of the classical pictures of PRELLER at Weimar; more of a revival of Greek life and less of an imitation of Greek art. The architectural backgrounds devised by Mr. POYNTER gave fine setting to two tableaux of ULYSSES in the Palace of CIRCE, in which the grouping of the splendidly-attired goddess and her nymphs was beyond praise for pictorial effect. Again,

ULYSSES in the palace of ALCINOUS gave a succession of charming situations: four maidens of NAUSICAA playing at ball in the foreground, while others grouped about the princess behind; ULYSSES received by ALCINOUS and ARETE, with NAUSICAA beside them and the maidens looking on in graceful attitudes, succeeded by the leave-taking of ULYSSES. For picturesque combination, perhaps, the scenes at the Hearth of ULYSSES were the strongest: girls in creamy-white vesture fingering their distaffs formed lovely groups, balanced by the figure of the melancholy PENELOPE, robed in a pale red tunic and darker peplum drawn hoodwise over the head, seated on a couch, with EURYCLEA, in soft grey raiment, beside her; subsequently the figures of EUMÆUS, in his garment of skins, and ULYSSES, in brown short tunic and hood, added contrast and weight to the gracious beauty of the women. The tableau which followed, from the design of Mr. POYNTER, was the boldest in conception, as on the whole it was the most impressive, of the entire series: this figured the retribution of ULYSSES. On high stood the form of the angry PALLAS, shining in white robes, helmet, and armour, erect and magnificently immobile; to the left, ULYSSES, with raised arm bending the famous bow; behind him, TELEMACHUS; on the right, at the corner of the composition, one of the suitors, fleeing with head turned back over his shoulders. The unity of this design, with its strongly felt dramatic purpose, was finely carried out by the actors, and was singularly complete.

The final scene represented the reconciliation of PENELOPE and ULYSSES beneath the presence of the same vision of PALLAS-ATHENE, now benignly regardant, with hand stretched forth in benediction.

The auditorium was crowded at every performance, and warm praise for the completeness and beauty of the Classic revival came from students of HOMER, from the Premier downwards. It seems a good sign of the times that nine ladies capable of undertaking intelligently the speaking parts in the Greek version were to be found; and, on the decorative side, that the performances were furnished with a sufficient staff of fair Greek women without calling in the assistance of a single "professional beauty." The men's parts were not so satisfactorily filled, favourable exceptions to this being the ACHILLES of Mr. G. P. C. LAWRENCE, who was the CASSANDRA in the "Agamemnon" revival of the Oxford graduates, and the PRIAM of Mr. S. BRANDRAM, whose elocutionary power and easy presence stood him in good stead.

WORKS OF THE STUDENTS OF THE SPANISH ACADEMY IN ROME.

[FROM A CORRESPONDENT.]

POSSIBLY stimulated by the example of their French neighbours, the Spaniards have recently established an academy for their art students in Rome. It was opened in the beginning of the year 1881, and was inaugurated by an exhibition of students' works, not repeated until the present year. They may be congratulated on the delightful situation of their institution. It is nearly opposite to the Villa Medici, on a corresponding rise on the other side of the city. It adjoins the church of S. Pietro in Montorio, and is, indeed, partly formed of the convent formerly belonging to that church. It is entered from the lovely plateau in front of the church, so much frequented by visitors to Rome for the noble view of the city and surrounding country which it commands. Passing through a doorway, one enters a court, in which is the celebrated little round temple constructed by BRAMANTE at the expense of FERDINAND of Spain, to commemorate the site of St. PETER's supposed martyrdom. This elegant structure is surrounded with Doric columns, in grey granite, containing a small chapel with a statue of *St. Peter*. From this court the quarters of the Spanish students are reached, which are commodious and delightful.

Of the works here exhibited, though many of them are very creditable, one cannot speak with unlimited praise. There is, throughout, a straining after largeness of manner and manual dexterity which is not always supported on the necessary foundations of preliminary study, knowledge, and care. The treatment is often slight, superficial, even slovenly, which are fatal defects in the training of art students. The only bases upon which a large and broad art can be constructed are a

very earnest and thorough study of fitness and harmony of colour, and complete command of the black-and-white, or light-and-shade portion of the picture, and a regard to perfect justness of tone; the latter quality being the crowning distinction of every noble school and of every great or important work of art. They do not combine the subtler harmonies and relationships of tone, colour, and light, and shade, with the practice of the most worthy examples. They should go back before they can go forward; learn to walk before they can run. There is no royal road to the high results of art. Each step must be made firm and secure from the beginning. Dash, without purpose or knowledge, avails little. Only by thoughtful and patient industry can eminence be reached.

Turning to the consideration of the special works here exhibited we are met by the life-size figures of two gladiators washing themselves after their combat in the arena, by M. CARBONERO. It is vigorous and strong, though with some defects of drawing. The helmet, laid aside with its wreath of laurels, is well and substantially painted. The smaller picture by the same painter, *The Conversion of the Duke of Gandie before the Body of the Empress Isabelle, Wife of Charles V.*, is little more than a rubbing in, merely suggestive of a picture. H. ESTEVAN has a deserted garden-tank with some broken sculptures, cold and meagre in colour and dry in manner, but with a certain open-air effect. The same painter also gives us two charcoal landscape studies not specially remarkable. By M. RAMIREZ we have *Alms given for the Interment of the Grand Conestable, D. Alvaro de Luna, Favourite of John II., King of Castile, Decapitated by Order of that Monarch.* Three monks are sitting by the bier of the defunct, a candle on a large candelabra burning beside it. His head is suspended on a hook fixed to a pole near. A well-dressed youth is putting alms in a copper trencher placed at the foot of the bier, some compassionate women standing by. In the distance are the castellated towers of the town rising against a gray and clouded sky. In spite of the importance evidently claimed for this picture it fails to impress one with the reality of the circumstance. It is wanting in dramatic force and energy; it is mechanical and academic, although it assumes a painterly treatment. But even here it fails, in the want of a certain harmony and just judgment of the effects of colour. It is, however, in many respects a creditable work. More true in tone and harmonious in colour is *The Last Writing of Cervantes*, by E. OLIVA. CERVANTES, seated, is dedicating one of his books to the Count de LEMOS. An ecclesiastic is holding the book in which CERVANTES writes, others being in attendance. It is, nevertheless, somewhat deficient in spirit and brilliance. T. A. TEJEDOR shows a study of the seated figure of a girl, which is thin and slovenly in treatment, wanting altogether in study and grasp. A. M. DEGRAIN exhibits *An Episode in an Inundation*. A man, a woman, and a child are upon the roof of a house, up to which the waters of a swollen stream have risen, at some distance from which the arms of a sinking mother are raised above the water bearing her child. A Newfoundland dog on the roof of the house is about to dash in to the rescue. The figure of the man is rendered with spirit, but many parts of the picture are weak and reveal deficiency of study.

The examples of sculpture are poor and few. *The Triumph of David*, a relief in plaster by A. MOLTO, is dull and mechanical. *The Model for a Statue of Velasquez for a Monument in Madrid* is more spirited and is suitable for its purpose; it is to be presumed to be worked in bronze.

To this exhibition of students' works has been appended that of the works of the Spanish painters in Rome about to be sent to the forthcoming exhibition of Munich, a short notice of which may not be superfluous.

A large picture, entitled *The Madman's Prayer*, by A. PEREZ, represents the interior of a chapel in a lunatic asylum occupied by a number of male patients clothed in blue blouses. One of them, who is prostrated before a railed screen in front of the altar, writes on the floor with a piece of charcoal, whilst another reads what he has written smiling. Others, seated upon benches, and watched over by an attendant with a stick, exhibit various signs of their demented condition. A draped coffin with candles burning around it occupies the foreground. It is coarsely and realistically painted, lacking any touch of tenderness or sympathy which might redeem it from its harsh attempt after mere sensationalism. Indeed it is deplorable that horror for horror's sake so often forms the main ground of appeal by works of this school. F. PREDILLA has two very

fine studies of heads in water-colour, one of which was reproduced in a large picture which the painter completed a few years ago. F. VILLEGOS has a clever crisp study of two costume figures in water-colour. R. TUSQUETS exhibits a street scene under a strong sunlight, effective, but somewhat forced. V. POVEDA shows a highly-finished picture of two citizens preparing to fence in a court. It is characteristically Spanish in manner, of the FORTUNY and modern RIBERA school. A. TABRÉS gives two oriental street musicians in water-colour, which is clever in textures and crisp in treatment. *A Dead Arab*, by S. S. BARBUDO, is represented stretched upon a carpet, a richly-dressed female watching beside him. It is slightly painted, but clever. One, however, misses in it every trace of human emotion. The same painter shows an effective study of tree-boles in sunshine against a clear, blue sky. A small landscape by J. URÍA is a cleverly-touched palette-knife study, which certainly owes something to chance as well as skill. The last room is occupied by a series of allegorical pictures for the decoration of the staircase of a palace in Madrid, by R. DE VILLODAS. They are painted on an imitation mosaic ground. They represent *Europe and America Crowning the Bust of Columbus, Industry, Mars, Mercury, and Religion*, all with adjuncts and accessories of modern times.

THE HYGIENIC EXHIBITION.—II.

AMONG the filters, manufactured by the Silicated Carbon Filter Company, Church Road, Battersea, shown at the Hygienic Exhibition, Knightsbridge, the Registered Sanitary Ascension Filter only requires to be known to find favour with the public. It is rare enough to be quite exceptional to find a town where the water would not be the better for filtration. However pure the water supply may be, it needs purification after it has run the gauntlet of mains and cisterns; and for one house which possesses a filter ninety-nine others would employ them if, when once purchased, they would do the work required of them for an indefinite time. But, like clocks and watches, they require cleaning, and there is either a difficulty in sending to the maker or it involves more trouble than the greater number of people care to take. Many persons for this reason do not become buyers in the first instance, or if they do, put them permanently aside after a time, and in both cases unfiltered water is used, not that it is preferred by them, but as the less of two troubles. The Registered Sanitary Ascension Filter will meet this difficulty, as the user can by a simple operation take it to pieces and refit it. Besides domestic filters of various kinds to suit any taste or requirement are filters for main supply, constant supply, table and pocket filters, and ship's tank filters. This latter, the Silicated Carbon Tank Filter, is made on such a principle that it will stand the rough usage of a voyage, go through a campaign, &c., is easily cleansed, and, acting as a refrigerator, will keep the water cool in the tropics. Testimony of medical and scientific authorities is not lacking as to the merits of the silicated carbon filters.

Last week Mr. ERNEST HART addressed the visitors to the exhibition on the subject of "Smokeless Fires and Economical Fuel," and in the course of his lecture spoke highly of Messrs. BREYON & COX's (late J. C. STARK & Co., Torquay) gas stove for heating and ventilation, and the "Save All" gas cooking-stove. Both of these stoves were awarded a first prize silver medal at the Smoke Abatement Exhibition. The heating and ventilating stoves are described as being designed with a view to act as a preventive of draughts, and, in addition to warming an apartment effectually, to keep it pure, however crowded. All the heat is imprisoned in the body of the stove, through which tubes run from bottom to top, drawing fresh air, brought by a large tube, direct from out-of-doors, or from some pure source, and discharging it into the room at any temperature desired, up to 300 degrees. Being lighter than the colder air of the room, it at once rises to the ceiling, gradually pressing down and driving out at chimney, windows, and doors the air that has been breathed or otherwise vitiated. Any admixture of the products of combustion with the air so brought in is, from the construction of the stove, impossible. There is an arrangement for carrying off such products; but whether or not this is done, perfect freedom from smell is guaranteed. It is calculated to discharge into an apartment 4,000 cubic feet per hour, at a temperature of 200 degrees Fahrenheit, a result produced by two simple "fish-tail" or "union" burners. The larger the size of the stove the more powerful it is propor-

tionately. The amount of gas consumed is less than in other gas stoves, and a greater effect is produced. It is ornamental in appearance, and is encased in Doulton ware. Similarly for cooking purposes, owing to economy of "fuel" and absence of gas fumes, &c., the "Save All" will prove a desirable acquisition.

A health exhibition is not the place for pigments to put in an appearance, and the presence of the Albissima Paint Company, Lime Street, E.C., at the present exhibition is an exception that aptly proves the rule. The non-poisonous composition of the Albissima paints, of course, is not the sole merit of the Albissima paints, because the tests made as to the covering properties of equal weights of white lead and Albissima have resulted largely in favour of the latter. Paints of assorted colours are kept ready mixed for use, while other tints or shades, as desired, will be made according to order. A monumental erection served to show that the paints were, moreover, applicable for the execution of delicate decorative work.

The evils resulting from the use of poisonous compounds in the pigments or fabrics designed for decorative purposes has given a great impulse to the manufacture of non-poisonous decorations. Messrs. WM. WOOLLAMS & Co., High Street, Manchester Square, whose wall papers for mural decoration and distemper colours attracted attention at this exhibition, deserve credit for the production of materials of much artistic merit, which are free from arsenic. The papers and colours, in fact, were submitted to analysis at the beginning of the exhibition. The wall and ceiling papers comprised patent embossed flocks and raised flocks in various colours, and varnished without painting over, raised flocks for painting over, &c., dado decorations, and the like. From a sanitary point of view it is needless to recommend them, and no one will take exception to them on the score of artistic merit.

The Japanese embossed leather papers of Messrs. C. HINDLEY & SONS, Oxford Street, W., have evidently found favour, and have before this been highly spoken of in these columns. Messrs. HINDLEY fitted up a section of an apartment, and showed what pleasing results can be effected by a modest outlay on inexpensive materials. Therein were to be seen the Japanese and other wall papers—non-arsenical; artistically-designed furniture, old-fashioned chintzes in fast colours and of original design, Crête and Madras muslins, and among other inexpensive decorations, wood mantelpieces, &c.

Mr. ROBERT ADAMS, Great Dover Street, had on view his patent anti-accident reversible and sliding window. The sashes of the window have the usual vertical movement; but, in addition to sliding up and down, they also turn on a pivot, and can instantly be changed from sliding to swinging sashes. This arrangement, among other advantages, affords security for life and limb in window cleaning. The chance of accidents in getting with difficulty at the outer face of the glass is done away with. By a simple revolution the sash reclines within the room, the outer face being thus presented to the hand of the attendant to clean. By the patent sash bolt, the windows after being opened a few inches can be fastened so that they can neither be opened further or shut by any intruder or would-be intruder. The lower sash may be opened a few inches, and the ventilating bar used. The ventilating bar, usually 3 inches wide, and hinged to the sill, is lifted, the bottom sash closed upon it and fastened by the sash bolt; it then leaves an aperture between the upper and lower portions of top and bottom sashes, through which a current of air passes into the room, to produce ventilation without draught. Mr. ADAMS also showed, among other of his patents, the fanlight-opener, compensating spring hinge with adjustable shoe and top centre, door spring, and slam check for public doors, locks, and lock furniture. The new panic door for theatres or public buildings is intended to open a way out at a moment's notice in case of fire or panic. As seen in the model, by turning a handle or bolt the door is carried up out of sight just as quickly as a carriage blind when the spring is touched. A wide doorway opens in an instant, and the question of doors opening outwards or inwards is avoided.

The model of a house was used by Messrs. C. KITE & Co., Euston Road, to illustrate various systems of ventilation. The patent exhaust-roof ventilators comprised plain and ornamental ridge ventilators, dormer and turret-ventilators. They are in use at various business houses, schools, churches, besides being used extensively by the Admiralty, and are also used to meet the minor requirements for ventilation of shop fronts, &c.

The system of thorough ventilation of dwelling-rooms was shown, as being effected by chimney breast-ventilators constructed on the principle of the exhaust-roof ventilator. These are inserted near the ceiling of an apartment, to carry off the vitiated air into the chimney flue. They have no loose parts, are noiseless, and are said to prove the remedy for smoky chimneys. The improved inlet and outlet drain-ventilators received a prize medal at the Sanitary Exhibition at Eastbourne, and have been adopted at Brighton, Torquay, and other towns. Smoke-curing chimney-caps have also been extensively patronised.

Messrs. UNDERHILL & Co., Upper Thames Street, manufacturers of stoves and kitcheners, &c., and chimneypieces of marble, slate, and woods of various kinds had on exhibition the "Eureka" slow combustion tile grate with cast-iron "Adams" chimneypiece and tile hearth.

The Victoria Stone Company's (Kingsland Road, N.) wares were supported by samples of the patent Victoria stone paving, taken from Upper Street, Islington, where it had done duty for eleven years. The material is used for the production of sinks, gutters, gullies, copings, &c., as well as pavements.

Messrs. HOWARD & Co., Berners Street, W., fitted up a compartment with wood tapestry. This can be fixed to any plastered wall in lieu of painting. The parquet flooring is much appreciated for its promotion of cleanliness; it affords no harbour for the lodgment of dust and dirt, and is washable.

PARIS NOTES.

THE great Church of the Sacred Heart, now in course of construction on the lofty heights of Montmartre, is at the present season being visited by thousands of persons daily, numerous expeditions, which the French dignify by the name of pilgrimages, having been organised from nearly every parish in Paris and around, for the purpose of inspecting the progress of this great religious undertaking. After the services that are held every day in the temporary chapel, the congregation forms into procession and visits the work. First making the round of the entire edifice, the *cortège* enters the main body of the church, and truly curious but at the same time imposing is the view of the long procession with crosses and banners at their head, wending in and out of the wilderness of scaffold beams, amid the grinding noise of the material, waggons, and the shrill whistles of the steam-engines. The crypt of the building, which is entirely freed from scaffolding, may now be seen throughout, and its grand proportions serve to give some idea of the scale upon which the future cathedral is designed. A chapel, devoted to the offering of prayers for the dead, has already been opened here in the middle of the great nave, exactly under the spot where it is intended to erect the high altar of the upper church. The outline of the main building, which twelve months ago was scarcely commenced, is now taking form; the side walls are built to about half their height, and before the end of the year it is hoped to bring them up to the spring of the vault. The six first courses of the circumference of the choir are finished, while the second course of the apsidal side chapels is being placed. At the other end of the church the double porch preceding the principal entrance is already covered in, and the latter will be next begun. The financial prospects of the work were never brighter than at the present time, the subscriptions received during April having amounted to 126,964 frs. 48 c., against an average sum of 92,000 frs. received in the corresponding month of the ten previous years. The total amount collected up to the present reaches 12,500,000 frs., of which 11,700,000 frs. have been expended, leaving in hand an available balance of about 800,000 frs.

The front of the central block of the Tuileries Palace, generally known as the Pavillon de l'Horloge, facing the Place du Carrousel, is now almost entirely demolished. The small marble columns which formed the principal decoration of this façade were lowered one by one, after being carefully wrapped in straw, &c., as also were the capitals and cornices that could be detached without breaking, and all of these have been claimed by the representatives of the State. On the Gardens side a scaffolding is now being erected specially for the removing the architectural carvings and designs which in this part of the building have, for the most part, been spared by the flames.

The Louvre has just received the donation of several pic-

tures from the collection of M. Coutan, among them being *La Chapelle Sixtine*, by Ingres; a *Crucifixion* and the *Marriage of Napoleon I. and Marie-Louise* by Prudhon; two works by Géricault, and a number of drawings by Ingres.

At the Hôtel des Ventes last week the chief sale was that of the collection formed by M. Lefranc, a nephew of the celebrated Madame Vigée Le Brun. A *Portrait of Madame Dubarry*, by Madame Le Brun, realised 3,500 frs.; another by the same artist, representing *Lady Hamilton en Bacchante*, fetched 1,150 frs.; an *Allegorical Composition*, by Fragonard, 4,150 frs.; and a *Portrait of Queen Marie Antoinette*, by Madame Le Brun, 3,500 frs.

The prize lately founded by the Duchesse de Cambacérès has this year, the first of its distribution, been awarded as follows: 1,000 frs. to the second Grand Prix de Rome in painting; 1,000 frs. to the second Grand Prix de Rome in sculpture, and 1,000 frs. to the Grand Prix de Rome in medallion and copper-plate engraving.

A number of ceramic painters, including MM. Léon Parvillée, Achille Parvillée, Marthe Lapointe, Anne Tirard, E. Adler, Weissmann, M. Bernau, Delaunay, J. Lapointe, B. Legrand, M. Abbott, C. Galland, J. de Fermon, B. Rollot, A. Riottot, &c., have memorialised the Salon Committee to have three representatives of their special branch of art added to the ordinary jury, for the purpose of judging paintings on porcelain, stained glass, and enamels, and awarding prizes if merited. They contend that their work constitutes a speciality that requires as such a special jury, and, further, that the admission of their productions to the Salon is useless unless it be consecrated by rewards.

The International Exhibition of Paintings by modern artists at Georges Petit's Galleries in the Rue de Sèze closed on Sunday, and has been quickly followed by another, which opened on Tuesday, and is likely to prove highly successful, notwithstanding that it comes rather late in the Paris season. It comprises nearly two hundred and thirty works, the majority *chefs-d'œuvre* culled from the collections of various amateurs in Paris. The old masters are well represented, although three-fourths of the exhibits are by eminent painters of the present century. In the former category appear such names as those of Rembrandt, Rubens, Vandyck, Greuze, Ruysdael, Teniers, and Hobbema. The first-named contributes three—*Le Doreur*, belonging to the Duc de Morny; *A Man-at-Arms* and *A Man's Head*, lent by M. Edouard André; a single picture, *Abigail*, a large composition in which several of the figures, filling nearly the whole of the foreground, are semi-portraits, is the sole representative of Rubens. The Teniers are—*The Ham Lunch*, dated 1648, a group of peasants seated round an appetising ham in a country inn, while others are dancing and smoking near them; and *The Village Kermesse*. Other notable exhibits in this section are the full-length portrait of a lady by Vandyck—described in the catalogue as *La Femme à la Col-Jerette*; a pair by Hobbema—a *Wood* and *The Water Mill*; *A Young Girl* by Greuze, and a landscape by Ruysdael. Among the modern artists represented are such masters as Corot, Courbet, Delacroix, Descamps, Meissonier, Millet, Isabey, Rousseau, Troyon, &c. The collection as a whole will bear comparison with any similar exhibition held in Paris during the past two seasons.

The subject for this year's competition for the Prix Troyon is announced as "A team of oxen yoked to waggon, with driver on foot, descending a hollow road in the forest in early morning." The latest date fixed for the sending in of preliminary sketches is September 15, and the definitive work must be executed on a canvas 60 inches by 36 inches.

The Municipal Committees of Roads and of Fine Arts have both reported in favour of the purchase, at a cost of 12,000,000 frs., of the 7,000 mètres of ground covering the remains of the old Arènes de Lutèce, with the proviso, however, that the State will bear half the expense. These reports are sure to be acted upon by the Council, and there is thus every probability of these interesting ruins being preserved, and the space devoted to a public park.

The Commission of Historic Monuments, at a meeting held a few days ago, under the presidency of M. Antonin Proust, voted a sum of 10,000 frs. towards the work of preserving the remains found by the Père la Croix in the course of his famous excavations at Sanxay, in the department of the Vienne. It also adopted a resolution on the same subject urging the Government to purchase the land forming the scene of the Reverend Father's labours, at an estimated cost of 100,000 frs.

LOCAL EXHIBITIONS.*

BY T. WHITBURN.

THE revival of the art class under my direction suggested to me that a few observations on the educational importance of classified collections of works of art might be opportune; for if we admit that one object of the class is to develop or cultivate the taste of the students, it must be evident that exhibitions of works of art may, if collected with a definite aim, be valuable aids to such development. It is with such a motive that the superb collection at South Kensington has been formed; and it is with the view of assisting the students here in acquiring a knowledge of the methods and principles of design that I have brought together some examples illustrating my own former course of study, a few of which I am about to use in elucidation of my preliminary remarks. The remainder, when arranged, I shall at some future time be happy to submit to your inspection. It often happens that in the endeavour to obtain knowledge both time and energy are wasted ere the right path is discovered. The road to error is notoriously smooth and easy—that to truth appears both narrow and difficult. The system, however, which I adopted when a learner was this: I studied abstract form where alone it is to be found in perfection, namely, in the best works of the best antique sculptors; structural form, as demonstrated in anatomical schools and museums; and vital power and varied action in the living beings themselves. That this course of study can only be perfectly carried out in a metropolis is evident, but the principle actuating it may, to some extent, be pursued everywhere. Now, art in its earliest phases was either symbolical—that is, indicative of abstract ideas, such as majesty, grace, beauty—or illustrative of historical events, and thus a substitute for writing, as in Egypt. This early art, therefore, was not what we term imitative. The intention was not "art for art's sake," but art for the sake of some idea capable of being expressed by art; and, when working under this condition, art is termed conventional. This quality, we find, is eminently characteristic of the art of ancient Egypt. Let me offer, as an example, a sketch from a lion of red granite, now in the British Museum. This, inscribed with the name of Amunoph III., better known as Memnon, and whose so-called vocal statue was considered one of the wonders of the world, was executed at least 3,300 years ago, shortly after the death of Moses, when the memory of the events connected with the Exodus was fresh in men's minds—when Egypt seemed at the summit of power, wisdom, and glory—when our British predecessors, clad in skins and huddled together in caves, contended with wild beasts for existence. Here we see that leonine characteristics are made to subserve an architectural purpose. The lines indicating the form are simple and, as it is termed, "severe." There is no attempt to represent with fidelity hair or claw. Even the mane is indicated merely by a circular line. Yet the effect—of course I refer to the original work, despite its mutilated condition—is eminently grand and impressive. Let us next turn to a sketch of a lion seizing a fawn, from one of a number of bas-reliefs in the British Museum, brought by Sir Charles Fellows, in 1844, from that part of Asia Minor anciently known as Lycia. These works come nearer to our time by about a thousand years, having been executed some 2,300 years ago, soon after the epoch when Homer told "the tale of Troy divine," and it illustrates in a very spirited manner one of the bard's favourite similes when he wished to emphasise his description of a hero's prowess, by a lion springing suddenly on his prey. Here, instead of repose, as in the former example, we have violent and skilfully-expressed muscular action, yet the treatment is still, in a degree, conventional. Thus the mane is not allowed to interfere with the line of the shoulder, but is cut off in a manner which would certainly not be seen in nature. But in this copy of a lion drawn by Rubens, now in the collection at the British Museum, we find not merely magnificent general form, but imitative accuracy of detail. Here, if we see idealism of strength and ferocity, we perceive also a realistic representation of those adjuncts on which leonine strength and ferocity seem to us to depend. In a word, this is not sculptural and conventional, but imitative and pictorial art. The sketch at the side was from a living lion in the Zoological Gardens.

Similar differences may also be remarked between the figures of the eagle as represented in the Roman sculpture at the British Museum, and the living bird in the Zoological Gardens. You will perceive from these sketches that there is a peculiarly symmetrical arrangement of feathers in the former which is of quite another kind from that in the latter. Nor is conventional treatment in art confined to figures. Even in landscape we find among the early masters subordination of character of line to the pervading sentiment of the picture, and this elimination of a supposed incongruous element is, in some cases, termed purism. For example, in this sepia copy of a portion of a landscape background in a picture representing the *Virgin and Child* in the National Gallery, by Pietro Perugino, the master of Raphael, who flourished in the fifteenth century, we see that with much sweetness of feeling is combined an arrangement of lines in the trunks and limbs of the trees which

* A lecture delivered at Guildford on May 22.

could not be found in nature; and this departure from literal imitation, or from realism, proceeded not from ignorance or unskilfulness, but from the determination on the part of the artist that the lines of the landscape should harmonise with those in the other parts of the picture. Raphael, too, in his early works followed the same conventional method; but, when he struck out a bolder style of his own, his landscape became much more realistic in manner. This change is indicated by the sketch I show from a portion of the landscape behind the figure of St. Catherine, in his picture of that saint in the National Gallery, which might almost stand for some part of the river Wey. Realism, as distinguished from idealism in landscape proper, found its first exponents in Holland; and that the founder of the English landscape school—Gainsborough—fully recognised this quality, these copies of sketches of his in the British Museum, which resemble those with which we are familiar among our Surrey lanes, heaths, and commons show.

But perhaps I have now said enough to indicate that even a small collection may be serviceable in illustrating the history of art, and imparting information respecting the manner in which natural forms have been modified in different ages to suit the ideas which it was considered desirable that art should express. Each town then should, I think, for educational purposes, possess a representative or classified collection—not a museum; for the term museum, rightly understood, is one of vast comprehensiveness. Take the British Museum, for example. Here we have, to start with, a library so enormous and expansive that it threatens to eventually swallow up all the space in the building. Next there is a splendid collection of prints and drawings, which, under the able keepership of my friend, Mr. George Reid, is yearly assuming greater completeness and importance. Then comes a gallery of sculpture, which, as regards the finest period of Greek art, that of Phidias, is certainly without an equal in the world. After these we find coins and medals, Greek and Etruscan vases, pre-historic relics, and works of the Renaissance, with fossils and such a wonderful accumulation of objects of natural history, that it has had to seek a dwelling of its own. Collections, then, and galleries form really but portions of a museum. Thus the National Gallery, the National Portrait Gallery, and even the South Kensington collections, must be considered as departments of the national museum. And the contents of all these departments, be it understood, are properly classified for study. They are not mere accumulations of things termed curiosities, but they aim at giving as complete a view as possible of the branch of art or the department of nature to which they pertain. They differ, then, materially in this respect from many very large and valuable collections, which would appear to have been gathered together mainly from the desire for accumulation. Here is a catalogue, for example, of Mr. Beckford's famed collection at Fonthill, which, when sold in 1823, took thirty-seven days to disperse, and consisted of 9,088 lots. Here is another catalogue of the equally famous collection made by Horace Walpole at Strawberry Hill, which, when sold in 1842, occupied twenty-four days, and comprised 3,592 lots. A collection, on the other hand, which did have a definite aim, and which is described in the admirably-arranged and lavishly-illustrated catalogue before you, was the one made by Mr. Roach Smith, of antiquities found in London, and pertaining to Roman, Saxon, Norman, and mediæval life in that city, and it now, I believe, forms part of the Guildhall Museum.

Both museums and collections, again, differ in one respect from exhibitions. Museums, and in a lesser degree collections, convey the idea of permanence; but an exhibition is commonly understood as a temporary display for some special purpose of objects of a special kind, which may have been gathered together merely for the occasion. Such, for example, was the first of the great provincial loan exhibitions held in this country—the one at Manchester in 1857—just twenty-six years ago. That exhibition appropriately termed, according to the catalogue, of “the art treasures of the United Kingdom,” had a convenient building erected purposely to contain it, and was open for several months. I passed a week there in order to examine the contents with care, and I can affirm that for comprehensiveness of aim and skill in arrangement it is never likely to be surpassed. It must be borne in mind, however, that this was essentially a classified art exhibition. It was neither an accumulation of curiosities, nor an exposition of industrial products, but it gave, as might be expected, pre-eminence to painting, and displayed in due relation and subordination the various developments of art akin to her. To convey some idea of the pictorial wealth of this exhibition, I will give just a few statistics. Of rare pre-Raphaelite masters there were 100 specimens, nine being by Giotto, the most famous of the early Italian painters, of whom the National Gallery only contained two. Of Raphael there were no less than 22 examples, whilst the National Gallery had but five. Titian, again, the greatest Italian colourist, was here represented by 28 pictures, the national collection had only nine, and so on in a similar ratio. The total number of pictures by the old masters here shown was 1,123, whilst, according to the National Gallery catalogue of ten years later, there were in that collection but 752. If we add to this number 689 works by modern masters, 386 portraits of various periods of the English school (a most valuable and interesting representative collection), 969 water-colours, and

59 miniatures, we have a total of 3,236 pictures, to say nothing of drawings, engravings, photographs, and works of art of other descriptions. Now I scarcely need say that it would be wildly absurd for any provincial town of merely moderate size to dream of competing with such an exhibition as this. Manchester, with boundless wealth, immense population, and unlimited credit to draw upon the art treasures of the whole kingdom, could compass it; but any average county town, in a merely rural district, should, to use a homely adage, “Cut its coat according to its cloth.” But this at least it might show, if fortunate and wise, that the coat, if not of gigantic proportions, might as regards quality of material equal any that could be exhibited even by wealthy Manchester itself. Permit me to illustrate my meaning. In a building known as 52 Pall Mall, nearly opposite to Marlborough House, there used formerly, every autumn, to be an exhibition by a society of noblemen and gentlemen of works by the old masters, lent for the time from their own collections; and this society was called “The British Institution for Promoting the Fine Arts in the United Kingdom.” It was established in the beginning of the present century, and may claim to have been the earliest art loan exhibition in the country, and the worthy parent of all that have succeeded it, the winter exhibitions of the old masters at the Royal Academy included. One feature of this institution I may mention, as it was unique. The exhibition being over, a certain number of fine works were liberally allowed by the owners to remain for students to copy. Having been a student there myself, and enjoyed the privilege on several occasions, I can speak of it from personal experience. On looking over some old catalogues of this institution (which, after flourishing for seventy years, at length developed, in accordance with some recondite law of evolution, into the Prince of Wales's Racquet Club), I remarked that on one occasion several pictures were contributed by His Grace the Duke of Northumberland; and I can say from my recollection of that exhibition, even after the lapse of more than twenty years, that among those pictures was one of such remarkable artistic value and interest that any exhibition containing it would at once be worthy of European recognition, and the most accomplished connoisseurs would not think it beneath their dignity to visit it.

Thus, to give an instance of the trouble which art judges will sometimes take to examine pictures, and verify statements respecting them, I may mention that in the year 1867 I had occasion to write a series of articles on an important artistic subject in a London paper, and these, being collected in pamphlet shape, were published by a firm with German connections. Some copies being sent to Vienna, one of them fell into the hands of the secretary to the gallery there, who understood English, and, being impressed with it, he communicated the contents to the director. This gentleman also considered the statements deserving attention, so, without loss of time, they both of them came over to London, compared my assertions with the works of which I had written, communicated with me by letter and personally in a complimentary manner, and then returned fully satisfied that the time spent in their examination had not been thrown away. Now, I don't mean to say that the director of the Vienna, or of any other European, gallery would come to this country purposely to see a provincial exhibition if it were to contain the Duke of Northumberland's picture which I spoke of, but I can confidently assert that if such a connoisseur were in London he would consider a visit to such an exhibition indispensable, if such were the only means open to him of examining that particular picture. This, then, it seems to me, is an aspect of the matter worthy of some consideration. Is it, or is it not, desirable to impress visitors to an exhibition in a country town with the idea that, though other places may be larger, wealthier, more commercially important, the one in which the exhibition is held may in taste, knowledge, culture, be equal to the best? Artistic efforts, local and provincial, are apt by those of cosmopolitan views to be regarded with something akin to contempt.

In fact, the English people generally, when they concern themselves about questions of taste, meddle, so some have asserted, with matters which they imperfectly understand. I have here a letter written to me thirty years ago by a very clever man indeed, the late Henry Drummond, then M.P. for West Surrey, and so long the worthy and generous president of the Guildford Institute, in reply to a communication of mine respecting an artistic topic which I was then discussing in the columns of the *Morning Post*, and which became a subject of Parliamentary inquiry and subsequent committee; and as this letter is interesting as bearing upon the matter before us, and is eminently characteristic of the man, I will, with your permission, read it; as follows:—

“Feb. 19, 1853.

“Sir,—I have always thought that there is so much ignorance of pictures in this country as to make it impossible for there ever to be a picture gallery which shall not sooner or later be spoiled. The sooner the English people learn to know themselves the better, for they are supremely conceited, and think they understand everything. You may depend upon my being present when the motion you speak of is made, for I am very seldom absent from the House.—I am, Sir, yours obediently,

“HENRY DRUMMOND.

“Mr. Thos. Whitburn, Guildford.”

Now this opinion of our faculty of artistic appreciation certainly does not err on the side of praise, and I can only hope that as Mr. Darwin's theory of evolution has been elaborated subsequent to Mr. Drummond's epistle, we may either have progressed since then to a higher stage of æsthetic development, or, conscious at last of our ignorance, have become possessed with a desire for improvement. One thing, at least, I feel quite sure of, namely, that from Mr. Drummond, if alive now, we should receive the heartiest and most liberal assistance in any movement calculated to advance the interests or promote the culture of this town and neighbourhood. Upon those great displays of the products of modern art and industry, the first of which astonished the world in Hyde Park in 1851, and which are termed international exhibitions, I must touch with brevity. The one held at South Kensington in 1862, of which I wrote a detailed account of every department in the columns of an important London newspaper, was noteworthy from the complete view it afforded of English pictorial art from its commencement down to the date of the exhibition. The London International exhibitions of 1871 and the two subsequent years, to which I contributed works, were intended as select displays of international art, and also, each year, of some special product of art industry. The Paris Universal Exhibition of 1878, in which I was an exhibitor with honourable mention, surpassed, as is well known, all previous efforts in magnitude and completeness. The large provincial exhibition held at York in 1879, at which I was also an exhibitor, and obtained an honourable certificate, was an attempt, and a very creditable one, to combine a display of art treasures with that of the productions of modern industry. The most recent of these important provincial exhibitions was the one last year at Worcester, which was open for three months, was visited by upwards of 200,000 persons, and produced a clear profit of 1,500*l*. Of the exhibition in our own neighbourhood, at Alton, also held last year, to which I had a courteous invitation, which I accepted, to send some works, I will only say that it was most spiritedly and judiciously carried out, and was both popular and financially successful, results which, from the skill and energy with which its promoters laboured were thoroughly deserved.

In conclusion, while thanking you for your kind attention, permit me to express a hope that although circumstances have not yet favoured our holding an art loan exhibition here, an opportunity nevertheless may be found. For I think we are quite justified in believing that there are art treasures enough in this neighbourhood to form an exhibition of an instructive and most interesting kind; that the knowledge and enterprise requisite to carry such an undertaking through may be found in our ancient and most picturesque town, and that the results of such an exhibition would be satisfactory, not only to the public who patronise such an undertaking, but to those on whom the trouble and risk necessarily fall—the committee and the promoters.

THE TENDERS FOR THE BIRKENHEAD TOWN-HALL.

AT the monthly meeting of the Birkenhead Town Council on the 6th inst., a letter was read from Mr. E. Gabbutt, contractor, again complaining of the rejection of his tender for the erection of the new town-hall, and intimating that proceedings would be taken against persons not named. In connection with this letter a resolution of the General Purposes Committee was considered, to the effect "that having carefully considered the correspondence and all the circumstances of the case, the tender of Mr. James Leslie, of Bootle, to erect the new town-hall in accordance with the drawings, specifications, and quantities prepared by Messrs. C. O. Ellison & Son for 40,497*l*. be accepted," subject to the usual conditions as to the fulfilment of the contract. Several questions were asked as to the duplicate tenders, the telegram from Mr. Leslie reducing his tender, &c., and after explanations, which were accepted as satisfactory, the resolution of the committee was adopted, Mr. Fred. Smith withdrawing a motion to refer the matter back a second time.

Reporting to the General Purposes Committee on Mr. Gabbutt's last letter, Messrs. C. O. Ellison & Son divide the subject into four parts: 1. The custom of accepting the lowest estimate for public work unless there are good reasons to the contrary. 2. The footnote upon Mr. Gabbutt's tender. 3. The works referred to by Mr. Gabbutt; and 4. The supposed difficulty in his getting quantities. They say:—

Nos. 1 and 2 must be taken together. The custom alluded to is that on which we always act, and but for the footnote Mr. Gabbutt admits putting on his tender we should have urged its acceptance, having great faith in the reputation left by his father in the trade, although we have seen Mr. Edmond, or Edward, but on the one occasion of his calling as to this work. The footnote, however, being practically an attempt to secure behind the back of all the other competitors, terms far more advantageous than those on which they had tendered, and the acceptance of which would at once have handed over to Mr. Gabbutt all the advantages we had been at so much trouble to secure for the public benefit, we at

once lost all confidence in him as the contractor for the proposed work, and in common fairness to the others recommended the adoption of the next lowest tender sent in upon the terms of the specification you had already approved. It may be well here to point out that during the many days the estimates were being prepared not one solitary objection was made to the terms proposed by us, all the contractors adhering thereto, with the exception only of Mr. Gabbutt, who, instead of openly raising the question then and to us, or declining to tender, as he ought if the terms were such as he now professes, preferred, whilst apparently acquiescing, to privately add a footnote to his estimate, the acceptance of which would have given him a most unfair advantage over his fellows.

Mr. Gabbutt says in his letter: "A peculiar feature of this contract is that 16,000*l*. is provided in sums to be dealt with by the architects for sundry works," as to which he is further good enough to say that in his opinion "the ratepayers of Birkenhead should have the advantage of public competition as well with regard to the 16,000*l*. as to the remainder of the estimate," the first statement being simply untrue, and the latter misleading. The fact being that the addenda to the quantities to which Mr. Gabbutt alludes only contains 14,357*l*., and that made up as follows: 8,157*l*. total of sub-tenders to which we shall again refer, 2,700*l*. set apart in the specification for the use of the committee for heating and ventilation, &c., and 3,500*l*.—not 16,000*l*., as stated by Mr. Gabbutt—"to be dealt with by the architects for sundry works." And even for these we have already had estimates, but deferred closing in anticipation of being able to make still better terms for our clients. As to the 8,157*l*., this is the total of the lowest estimates received by us from specialists, as many as five estimating for one thing; and that no wrong should be done to the sole contractors by our act, we sent to each a list of the lowest tenders received, giving the sub-contractors' names, and plainly marking the document as follows: "Amount of lowest estimates received by the architects for the several works required to be done in a special way, and by tradesmen, approved by them. Note: These figures being nett, the contractor must add for himself any profit he may require thereon, and include the same with sums herein in the general tender." A course which allowed each to add the same profit he would have done had the estimates been got by himself, placed all on one equal footing, and whilst securing for the building the best possible results, prevented the too common curse of open competition—viz., finding, when too late, that work requiring special means of supply, or the highest skill, is in the hands of men whose only recommendation is the lowness of the price quoted in their eagerness to secure the job.

No. 3.—With reference to the buildings specially referred to by Mr. Gabbutt as samples of his skill as a general contractor, we have since examined the work at the new Court Buildings, Victoria Street, and the Woodside Railway Station, but only to find that, so far as the joiners' work is concerned, it in no degree leads us to regret the decision at which you have arrived, but proves more clearly than ever the necessity of having each branch, even of the ordinary work, done by contractors whose special business it is, for it is plain that even the best of masons cannot be depended upon for joiners' work, the defects of which in many cases—and doubtless in those referred to—do not develop themselves until after the architects have passed the work, but follow too surely on everyday use.

No. 4.—Another statement of Mr. Gabbutt's is that he had some difficulty in obtaining the quantities, and in apparent support thereof he takes the unusual course of sending to the Council a copy of a letter received from us, not asking permission so to use the letter, but forgetting (?) to send also copy of the following, which shows how imaginary was the difficulty of which he complains: "Dale Street, March 28, 1883. Birkenhead quantities are now ready, and can be had and plans seen here at any time."

Having now dealt with Mr. Gabbutt's letter to the Mayor, we would willingly close our remarks, but as from the press reports of the last Council proceedings it is very evident letters were also sent to some members of the Council, containing statements which were made use of, although finding no place in the Mayor's communication, we beg permission to refer to the question of "duplicate tenders." On this, as on all the other points, we are quite sure that, if fairly looked at, our action is not even open to doubt. Had we actually occupied the position of "architects to the municipality," to which, according to the referee's report (August 30, 1882), and adopted by the Council, we should become entitled on the verification of our estimates, even then we should not have violated any professional law or rule by asking to have copies of the tenders sent to us at the same time they were sent to our clients (see editorial remarks on this case in the London *Architect*, May 5, copy sent herewith). It must, however, be remembered, that we are not yet officially appointed to the position we have now fully earned, and that our right thereto depended entirely upon the estimates in question; consequently, whilst carefully guarding our interests, it was only to be expected we should also protect our own by asking for copies of the tenders to be sent to us, so that if the amount was above the 42,000*l*. stipulated, we could at once point out how and where reductions could be legitimately made to bring the cost below this figure, instead of waiting,

and for want of this ordinary precaution finding ourselves perchance voted out as not complying with the terms of the competition.

Further, as to duplicate tenders, objection was raised by one only out of eleven contractors, and with four only we have previously done business, giving additional strength to the following remarks by the editor of *The Architect*, viz.: "The fact that the majority of the intending competitors were willing to furnish copies shows that they believed they were running no risks," and that such was the case will be apparent when we tell you that when the tenders were opened by the committee we had not received more than six or seven copies, some not coming until the following day's post.

THE ARCHITECTURAL COMMISSIONS OF THE BIRMINGHAM SCHOOL BOARD.

A MEETING of the School Board of Birmingham was held on the 7th inst., when the report of the Sites, Buildings, and Repairs Committee was submitted. It stated that the committee had had under consideration the present arrangements under which the services of the architects to the Board are rendered, and seeing that the Board had erected schools more rapidly than was anticipated at the time that this arrangement was made, they recommended "that whenever the value of the buildings paid for by the Board, and entrusted to them, exceeds 5,000*l.* in one year, then the architects shall receive a commission of 2½ per cent. on such excess; this resolution to apply only to such work as may be undertaken subsequent to this date; and that this agreement be subject to three months' notice on either side." They further recommended that that part of the minute directing the architects to report upon the condition of the school buildings twice in the year be rescinded, and the following be substituted in place thereof: "That the clerk of the works be required to report regularly to the architects upon the condition of the existing schools, so that every school is reported upon at least once a year; that the architects be requested to bring before the committee the results of their examination of these reports." The committee reported that the Education Department has approved the purchase of the proposed site in the St. Andrew's Road, and they now recommended that they be authorised to obtain the necessary plans and specification for the erection of a school for 1,000 children on the said site.

Mr. Kenrick explained that the existing agreement with the architects was made in 1880. Under its provisions the architects received no commission, but a salary of 250*l.* per annum. At the time it was made a very moderate and uniform erection of schools was anticipated, but the anticipation had been exceeded by the event, and it was obviously necessary that some fresh arrangement should be come to with the architects. By the proposed changes, if one school were erected every two years, the salary paid to them would be precisely the same as at present. If, however, more than one was erected, they would be in an unduly advantageous position, because they would obtain the services of the architect at 2½ per cent. commission, only half the usual rate, and the services of architects second, he thought, to none in the town.

Mr. Hawkes asked the Board to consider whether they ought not to refuse to make the proposed increase, and put a period to the contract which the late Board entered into with Messrs. Martin & Chamberlain. During the last ten or eleven years thirty schools had been built by the Board, at a cost of something like 14,000*l.* or 15,000*l.* per school, and they might look forward to an immediate further expenditure of about 45,000*l.* Looking at the fact that one firm of architects had for eleven years been employed by the Board, he had an unconquerable objection to the Board's continuing its patronage of that firm. The practice excluded from the service of the town many members of a profession of the highest respectability. Anything like monopoly as opposed to fair trade was utterly odious to him. Every member of a trade or profession ought to be given an equal right to competition as long as he was a citizen. Monopoly was still more shamefully objectionable when it was coloured with a political aspect. That there were other capable architects was manifest on looking at the Council House and Mason College. It was not necessary for the erection of more schools that they should have the magic wand of Mr. J. H. Chamberlain. The existing schools impressed him with a sense of grim monotony, representing a gloomy craze. The Board might build another thirty of the same leaden, or he might say clayey aspect, but he did not hope to live to see it. He urged the Board to inaugurate a reign of justice with respect to the question of architecture. He knew something of the working men of Birmingham, though he was not professionally connected with them; and he knew that they were filled with the spirit of fair play, and that the present monopoly was as odious to them as to himself.

Mr. Greening reminded the Board that when the present arrangement with the architects was made, the proposal to throw open the matter to public competition was before the Board, and the arrangement was made almost by way of a compromise. The Board willingly accepted the arrangement, because they thought that the architects had been very largely paid before. He hoped

the Board would hesitate before it attempted to alter the present arrangement.

Mr. C. Wallis expressed surprise at the statement which had been made, that as soon as they began to build schools the present arrangement was proposed to be altered. Since the present arrangement had been made, three years ago, there had been three new sets of buildings erected which at the time were not contemplated. As a member of the Finance Committee, he was deeply interested in the carrying out of the work of the Board at the lowest possible figure; but, at the same time, he had a strong objection to receive from any architects or other professional men work for which a fair remuneration could not be paid. Messrs. Martin & Chamberlain had received during the last three years 750*l.*, and he thought he was right in saying that there was not an architect in the town who would regard that as paying the actual cost out of pocket with regard to the four buildings which were or would be erected before the three years' salary became due. As soon as it was felt that an injustice was being done, then was the proper time to rectify it. He had felt that such an injustice was being done to the architects, underpaid as they now were, and upon that ground he would second the resolution.

The Rev. R. B. Burges said that at the time the former resolution was passed he felt that the sum proposed would not at all recoup the architects for the expense they would be put to. He was astounded at the resolution being proposed, and was unable to realise how it could be supposed that the architects would be able to do the work required, and at the same time inspect all the other schools for 250*l.* a year. He had his views about the matter at the time, and they had since been confirmed. Mr. W. J. Davis, the representative of the working-classes, felt most strongly the injustice of the work of the School Board being left to one firm of architects, and was anxious that the plans for the buildings should be thrown open to competition, so that every architect in the town might have a chance of earning something out of the rates to which he contributed. He (Mr. Burges) thought that course would have been agreed upon, but the chairman of the Sites and Buildings Committee got up and proposed the astounding amendment that the architects should have 250*l.* a year for the future. When, however, it was considered that some of the schools cost 23,000*l.*, upon which outlay 5 per cent. might be reckoned, and that 1½ per cent. was allowed for getting out quantities, he began to think that, after all, the payment to the architects was not so unjust. The best and fairest way to meet the difficulty which existed was to withdraw the whole thing from one firm, and let it remain open for competition.

Dr. Crosskey said that at the time the arrangement was made he did not think that there would be such a rapid increase in the work of building. With respect to the way the architects had been paid during the last three years, he would call attention to the fact that during that period they had been engaged in business to the extent of upwards of 40,000*l.*, and whilst the ordinary payment for that to an architect would have been 2,000*l.*, the Board had only paid 750*l.* Now that it was proposed to build on a large scale the present proposal was extremely liberal, and he did not believe it could be done as cheaply by putting it out to any other firm. The more general question as to whether or not it should be open to competition, should be looked at entirely with respect to the interests of the public and to the interests of the scholars. In considering that question he could not accept the position of Mr. Burges. He (Dr. Crosskey) did not think it was his duty, as a member of the Board, to consider how to distribute the rates, and give people the opportunity of getting plunder—or, rather, payment—out of the rates; but, rather, that his duty was to endeavour to get the best possible work done in the best possible way at the cheapest rate. The principle suggested was that every competent architect should be allowed to compete; but if such a course was adopted the Board would have to engage experts who were competent to judge, to decide upon the best design, and so forth, so that an increased expenditure would be incurred. It was better, too, for the Board, from an educational point of view, to have one firm of architects.

Rev. T. J. Haworth said he should always vote for the plans being thrown open to competition, as it might introduce modern ideas into their buildings in very many respects.

Canon Longman said that there was a fair agreement made with the architects, and no doubt they had had some disadvantages, but the advantages and disadvantages should be put one against the other, and he should therefore oppose any addition to their present remuneration.

The Rev. E. F. M. MacCarthy pointed out that the first Board were responsible for the course taken in the appointment of the architects.

Mr. G. H. Kenrick proposed the alteration recommended by the committee in the minute relating to the architect's reports on the condition of the school buildings. He explained that this resolution was rather an alteration of words than actual results. The Board had asked for a report every six months, and that was meant to include a personal examination by the architect of every school twice a year. That was done one year if not two, but it had been found that it was not necessary, and that the kind of report indicated in the present resolution would be better suited

to their requirements, while it would also save the time of the committee. Mr. Greening seconded the resolution, and it was carried.

Mr. Kenrick then moved: "That the committee be authorised to obtain plans and specifications for a school to be erected on the site in St. Andrew's Road, to accommodate 1,000 children." The site, he explained, was now ready, and he urged the Board to proceed with the erection of the school without delay, especially as it would be at least a year before it could be opened.

Dr. Langford seconded the resolution.

Mr. Hawkes said he should vote against the resolution, not only on the ground that having erected about thirty schools they might now stop for a time, but because he saw it was intended by the Board to begin the second thirty of those schools by the aid of their present eminent architects, and also because the other architects of Birmingham, eminent in their profession, were absolutely excluded from all opportunities of competing in the preparation of designs for the schools. He had been told that it was the Board's way of showing their gratitude to the architects in not proposing to consider whether they should terminate their engagements. The architects, however, did not come to the Board for gratitude; they came for pounds, shillings, and pence, and the Board paid them; and, having paid them and got a receipt in full, they were no more bound to go to them for designs for their next school than they were to go to the same butcher for the next leg of mutton. If gratitude was to be paid them as well as money, he wondered what percentage was to be taken off the gratitude. If Mr. Kenrick would alter his resolution to the effect that the Sites and Buildings Committee should be authorised to obtain from six architects, to be selected by the committee, such plans to be laid before the committee before the October meeting of the Board, he would support it. If they could limit the competition, and have the plans brought in by October, or Christmas, or Christmas five years hence (for it was time the ratepayers had a little breathing time), he thought they would be then in a better position to judge whether their contract with Messrs. Martin & Chamberlain should be continued or not. One of those architects was supposed to be almost inspired, and if they selected six more they might get some more saints in Birmingham. In conclusion, he said he should not move his amendment, "That designs, plans, and estimates for the proposed schools in St. Andrew's district be invited from six firms of architects, to be selected by the Sites, Buildings, and Repairs Committee," but should vote against the resolution.

The Chairman said he could not attend the last meeting of the Sites and Buildings Committee, and suggested that the matter should be referred back to the committee to consider the desirability of adding to that new school a store room, which might be used as a workshop for giving instruction in technical education. He pointed out that that instruction would be given after school hours, the same as the cookery lessons, and would not interfere with the ordinary preparation for the standard examinations.

Mr. Greening hoped a debate would be raised whenever it was proposed to build schools without throwing the plans open to competition. Several of the present schools were the ugliest architectural excrescences it was possible to erect with bricks and mortar.

After some further conversation, the resolution was carried by 9 votes to 5.

A GERMAN IDEA OF A MONUMENT.

IT is proposed to erect in Frankfort a memorial of Arthur Schopenhauer, the German metaphysician, and the following suggestions have been addressed to the committee by Professor Noiré:—

Every monument has a double purpose—it must represent something, and it must at the same time signify something. An artist has to combine these two objects. What is common and ephemeral must be melted down in the fire of the artist's genius, but he must not, on the other side, allow himself to be carried away by conventional generalities or by academical phrases. Thus only can a monument, as a work of art, avoid becoming insignificant or even ridiculous, as imparting permanency to what is worthless and purposeless. A warning example of the former kind would be a representation of the great mind of Kant as an academic teacher; of the latter, a monument of Goethe in classical attire and holding a lyre.

In order to raise and intensify its significance, plastic art may claim the assistance of ideas—that is, it may to a certain extent become symbolical. The Greeks employed this symbolism with great caution, and generally in cases only where it was sanctioned by religious tradition or poetical myths—namely, in the images of their gods, these being themselves ideal forms, sprung from an idea. The great masters never forgot that their works were to be seen, and not to be meditated on. How much our own reflecting age has sinned on this point is too well known. Luther, who lifts his great book as if it were to be sold by auction, Balde touching the Horatian lyre, can hardly be called embodiments of thoughts; they have simply become a rebus. Most offensive is the amalgamation of modern realism with classical symbolism. An Olympian

athlete, with his wreath of victory, or a Victory throwing her triumphal wreaths, are beautiful and noble. A Schiller and Goethe carrying a load of garlands are intolerable, however large the number of such monuments in Germany. Augustus or Trajan, haranguing their soldiers, are dignified and great. Frederick William IV., as a Roman Emperor, is one of the saddest aberrations of taste.

I have seldom felt this contradiction more keenly than when examining a few days ago the grand monument of Cavour at Turin. The spectator recognises the great statesman, with his clever and thoroughly modern face, boots and all, thoroughly true. But what in all the world has that half-naked and classically-draped poor woman to do there, kneeling before him, clinging to him, and offering him a crown? If we are told that she represents Italy, and that on a piece of paper which Cavour holds in his left hand are written the words, "*Libera Chiesa in libero Stato*," we are hardly wiser. We cannot see how the two can form one whole, so as to appeal or speak to us; and we write in our note-book: "*Desinit in mulierem formosam vir catus et strenuus superne*." Unity—material and spiritual unity—this is the alpha and omega of all plastic art. A collection of historical and allegorical figures on pedestals, as we see them in the Luther monument at Worms, is nothing more than a collection. But a collection never expresses an idea, because its unity is not organic, but accidental only, while a monument must always be the living expression of an idea. A real master-work, uniting all significant elements into one idea, is the monument of Frederick the Great at Berlin. It is built up almost organically, and thus produces the most powerful impression. If I must take exception, it is the subordinate position which the artist has assigned to Kant and Lessing. These heroes of thought stood in the very brunt of battle, and have gained victories, the memory and the continued effects of which will never vanish. Besides, that Kant was allowed to speak and to write with perfect freedom was due entirely to what is one of the rarest events in history—a philosopher occupying a throne. Kant, therefore, is in reality one of the greatest glories of the man on horseback on the top of the monument.

If the monument of Frederick the Great shows us in the most perfect way how a number of significant elements can be united and represented as one great idea, Blücher's monument at Berlin is an excellent specimen of how the person of a hero can be represented as something truly significant.

Let us apply this to Schopenhauer. With a statesman, with a soldier, even with an artist, his figure possesses a certain importance, it may become significant and eloquent. With a philosopher, his head is the only thing that is important—the only home of his genius; and Schopenhauer himself insisted on making the bust only the image of every great thinker. Heads like those of Kant, Schiller, and Schopenhauer, however, cannot be represented except in colossal dimensions. In them, as in the head of Beethoven, there lived and moved a new ideal world, while their bodies, like that of Prometheus, were fettered by the miserable conditions of their earthly existence. Such a head in white marble should rest on a pedestal of hardest stone.

What is to be symbolical in the monument must be arranged round the pedestal; and as the monument is to represent deeds of the spirit, which cannot be represented directly to the eye, it is impossible to do without symbolical ornamentation.

It is well known that Schopenhauer was the connecting link between two worlds—between the philosophies of the East and the West, which, before him, knew nothing of each other, but sought the solution of the highest problems each in its own way. How profoundly the riddles of existence were treated by the ancient philosophy of the Upanishads was never known before Schopenhauer, though since his time other scholars, and particularly Max Müller, have made it known to the whole of Europe. The wisdom of the Upanishads, however, receives a deeper significance and a brighter light through Schopenhauer, a philosopher whose true home may be said to have been on the sacred shores of the Ganges, and who transferred the scientific principles of the West to the philosophic intuitions of the East.

It will be readily admitted, therefore, that on each side of the pedestal there should be the sitting figures of Oriental and Occidental Philosophy. Artists could not wish for a more graceful subject. Each figure must have its own character and individuality. The figure representing Occidental Philosophy should be represented as holding a looking-glass, to indicate its distinguishing character—namely, observation of the outer world. On a scroll in her hand should be inscribed the names of Plato, Descartes, and Kant. Her Oriental sister should stand before us with a meditative, half-dreamy countenance, representing inward contemplation and profound examination of the Self, as the solution of all problems. She ought to hold a scroll showing the names of Veda and Upanishad. Between the two, in the centre of the pedestal, there ought to stand the veiled image of Isis.

Such a monument, covered by a loggia, placed in a grove of trees in some remote and lonely spot of our beautiful Frankfort, would unite a deep significance with wealth of form, and rouse in the minds of passers-by solemn feelings and thoughts not unworthy of one of the most powerful thinkers of our age.

NOTES AND COMMENTS.

MR. R. P. PULLAN has brought out a most interesting collection of "The Architectural Designs of WILLIAM BURGESS, A.R.A." It contains seventy-six plates, of which thirty-eight have not been published hitherto. They include nearly all the works on which Mr. BURGESS had been engaged—such as Cardiff Castle, Cork Cathedral, Studley Church, and the Dover Town Hall, besides memorable designs which were not successful. Among the latter are the New Law Courts, London, Edinburgh Cathedral, and the Memorial Church, Constantinople. The collection, as Mr. PULLAN says, affords evidence of Mr. BURGESS' marvellous powers of adapting Gothic architecture to the requirements of everyday life, without altering or degrading its characteristic features.

THERE was a renewal of the discussion at last week's meeting of the London School Board on the subject of tenders. The resolution debated was as follows: "That the present system of letting contracts be abolished; and that on the conclusion of existing agreements, before any fresh contracts are entered into, at least ten days' public notice shall be given inviting tenders; and the Board shall require sufficient security for the due performance of such contracts." It is well known that it is only selected firms who are allowed to compete for the erection of the schools, and it was said in the course of the debate that 333 schools for the Board had been divided among twenty-one firms. The resolution was negatived, twenty-seven members voting against it and eighteen in favour of it. But one effect of the debate has been that henceforth a larger number of builders will be asked to tender for new buildings.

It is intended that in the tenders for the Glasgow Municipal Buildings alternative prices are to be given for masonry in Polmaise stone and in Dunmore stone. This is the result of the inquiries by a committee who have inspected the quarries where it was considered to be likely that stone suitable for the new buildings was to be obtained.

THE Central Architectural Society of Belgium has, with the support of the Belgian Government and the Brussels municipal authorities, organised a national exhibition of architecture, which will be held in the new Palais de Justice, Brussels, from September 2 to September 30 next. The exhibition comprises two sections, contemporary and retrospective. The former includes drawings which reproduce, wholly or partially, all buildings projected or constructed before 1830 (the year that Belgium became an independent kingdom), either by architects born on Belgian soil, or by foreign architects at that time residing in Belgium. In the absence of such drawings, engravings, so long as they do not form part of published works, may be exhibited. The modern section, subdivided into fourteen classes, includes the drawings of buildings projected or constructed, since 1830, by architects of Belgian nationality, or domiciled in Belgium. Foreign architects, who are members of the Society, are also at liberty to exhibit. Besides architectural drawings, sketches, and water-colours, exhibitors may send models or photographs of edifices, either projected or executed. There is no limit to the number of drawings, &c., that may be sent by an exhibitor; but they must all be mounted, put on stretchers or in frames, and bear the name or signature of the exhibitor. Further particulars may be obtained of the Secretary, M. CHARLES NEUTE, Architect, Rue Royale Sainte Marie, Brussels.

THE secretary of the Incorporated Church Building Society says that a large number of applications come before the Society in which the designs are unworthy of the high purpose for which they are intended. In many instances, the designs are prepared by architects who have had no special training and no experience to qualify them for building a church; and who have only been selected because, perhaps, they live on the spot, or happen to have a relation on the church committee. Their designs are often meretricious and extravagant, though perhaps they proposed (doubtless with an honest intention) to do the work cheaply. A good church, substantial in construction, and of plain but elegant design,

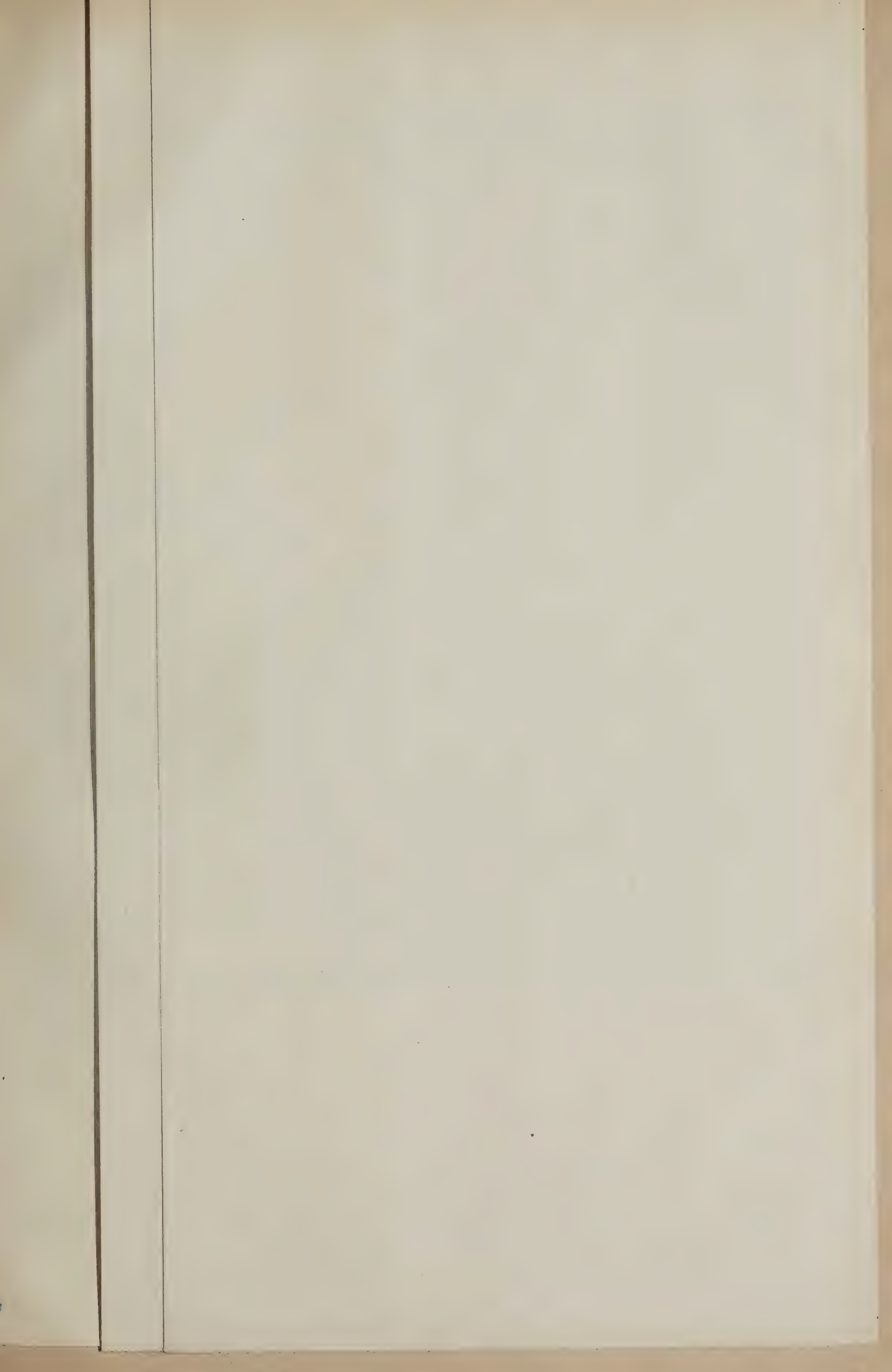
can be built as cheaply as a bad one; but it is unreasonable to expect the work to be done by an unqualified person. Church building is essentially a technical art, requiring much knowledge of the subject in order to produce a building which, in construction and adaptability, shall fulfil the requirements and expectations of the promoters of the work. The secretary states that he hears only too many complaints of churches, built within the last forty years, now requiring repair owing to the yielding of badly-constructed roofs, or to the spread of dry-rot from insufficient ventilation.

THE sum of 30,000*l.* has been offered to the Glasgow Corporation for the site of St. George's Church, which occupies a prominent position in the city. If the offer was accepted, it was proposed to remove the church and erect new buildings for commercial purposes on the site, for which it is well adapted. Some of the Corporation considered that the price, which is at the rate of 42*l.* per square yard, was too low, and that at least 40,000*l.* should be given for the land. One councillor said that the present time was not opportune for selling property, and he opposed the removal of a fine public building for the sake of a block of warehouses, which would mar the appearance of one of the finest streets in Glasgow. The arguments against the proposal prevailed. It may be stated that the local Institute of Architects has been in opposition to the removal.

THE Council of the Parkes Museum ask the aid of architects, medical doctors, and all who are interested in sanitation, in support of the museum, by becoming life members or annual members, and by encouraging others to do the same. By the deed of incorporation, the control of the museum is vested in the members, by whom the council and officers are elected at the annual general meetings. At these, or at special meetings, ample opportunity will be afforded to all for the expression of opinion. In addition to these privileges, members have the right of free admission to the museum, library, and reading-room whenever these are open, and the further right to introduce a friend. The fee for membership is 1*l.* 1*s.* per annum, or 10*l.* 10*s.* for life membership.

THE way in which architects can be victimised finds new illustrations in the projects for a post-office in Truro. Four years ago the promoters requested Mr. SYLVANUS TREVAIL to prepare designs for a building in connection with a proposed corn exchange. But as the authorities in St. Martin's-le-Grand were nearly a year considering the eligibility of the site, the committee of the corn exchange made other arrangements, and project number one fell through. The next project was for a post-office only, on the site of an inn, and afterwards this was modified in order to accommodate the inland revenue officers in the building. But the authorities possibly knew that the officers of two departments could hardly be trusted to live in amity in one building, and the scheme (by which the approach to the new cathedral was to be improved) was rejected. Mr. TREVAIL has consequently prepared three separate sets of designs, fully worked out, for the post-office, in as many different sites in the city, without receiving a farthing in acknowledgment for his services, or for the kindly feeling and trouble he has always taken in furthering any public work for the embellishment or improvement of Truro.

MR. DAVIS, the Surveyor of Works at Bath, must be an enthusiast, or he would not be patient when some of the Town Council are delivering orations. He has undergone enormous labour in revealing the old Roman bath in the city. But there are councillors who evidently are of opinion that it ought to be again buried. There was a proposal before a late meeting to have the rubbish cleared from the bath, and, although it was carried, there was a good deal of opposition, on the ground that the Council had no right to expend money on archaeological research. But it is in a great measure for its historic interest that Bath continues to attract visitors, and the Roman and other remains have been profitably utilised heretofore. The rubbish is to be removed, but the Antiquarian Committee of the Corporation had not the courage to propose the construction of a flight of steps to the bath. It is still to be seen only under difficulties.





CORK EXHIBITION, 1883.

[INTERIOR SECTIONAL PERSPECTIVE.]

DESIGNED BY J. J. DELANEY

[J. J. DELANEY CONTRACTOR.]

ILLUSTRATIONS.

THE CORK EXHIBITION BUILDING, 1883.

WE publish this week a sectional interior perspective view of the building for the Cork Exhibition, which is to be opened on July 3.

The citizens of Cork having been disappointed in an effort to secure the holding of the National Cattle Show in their city this year, a substitute was found, on the suggestion of an alderman of the Corporation, in the project of an exhibition of a more comprehensive kind. A public meeting was called in December 1882, at which a committee was formed representative of the community without distinction of sect or party. The members have worked since then with untiring energy in maturing the scheme. But they would readily acknowledge that their success has been owing to the enthusiasm and untiring energy of Sir GEORGE ST. JOHN COLTHURST, Bart., and Mr. LUDLOW A. BEAMISH, J.P.

The preliminary work having been accomplished, the committee, on January 24, 1883, instructed their architect, Mr. ROBERT WALKER, C.E., of Cork, to prepare a design and working drawings, &c., for the necessary buildings, having due regard to economy. On February 8 the drawings, specifications, and quantities were prepared and tenders invited, and on the 15th of the same month Mr. JOHN DELANEY, builder, of Cork, was selected in open competition as contractor. Possession of the site was obtained on February 26, when the work was commenced. By the aid of the electric light the men were enabled to be employed until a late hour at night, and, although the area of the buildings exceeds three acres, it was covered in ten weeks. The work has not only been expeditiously completed, but it has been also well done, and to the satisfaction of the architect. An interesting circumstance may be mentioned here. The contractor, owing to the rapid progress he made with the work, became entitled to a sum of 20*l.* per day for twenty days; but, feeling that he had a personal interest in the success of the exhibition, he declined to claim the bonus.

The Corn Market is the site of the exhibition buildings. The hall of the Corn Exchange has been utilised as an entrance hall, in which the turnstiles are placed, forming a porch and vestibule. Cloak-rooms, secretary's and clerks' offices, &c., are provided in this building.

An arched opening, 20 feet wide and 35 feet high, leads into the great hall, which measures 188 feet by 75 feet, and consists of a nave 50 feet wide by 56 feet high, with side-aisles and galleries over, as shown in our illustration. The orchestra seen at the end of the hall, with the organ in the centre, has accommodation for 400 performers. Ample retiring-rooms are provided.

From motives of economy, the building throughout is constructed with timber. In order to secure light proportions, the minimum dimensions consistent with strength have been used. The roof trusses are semicircular, and in part consist of laminated ribs and in part lattice-girder work. The pillars which support these trusses have semicircular ribs, springing from the same height on each of the four sides, producing an excellent effect in repetition.

The great hall is completely enclosed with 1½-inch tongued sheeting, extending to the roof lights, and the orchestra is further enclosed in a similar manner, making the acoustic qualities of the building perfect. This is a very important condition, as arrangements have been made for the delivery of lectures, &c., during the period of three months which the exhibition will be open. Concerts and organ recitals will also be given.

The timbers are rough after the saw. The colours used in decoration are three only—viz., a very dark purple, by way of dado, a light French blue on the sides of the curved trusses, and all else a Bath stone colour.

The buildings surrounding the great hall are on the same level, there being no step anywhere over the three and a quarter acres. They consist of thirteen avenues, each 384 feet long, 25 feet wide, and 30 feet high, all opening into each other, and being separated only by pillars. The arches before described are continued throughout these buildings, and they contribute to the ever-varying kaleidoscopic effect produced in the perspective by walking through the avenues.

The art gallery possesses the features necessary to insure a steady light free from shadows and glare.

Dining-rooms, kitchen, refreshment bars, reading-rooms,

smoking-rooms, lavatories, post, telegraph, telephone, and money-order offices are provided.

The space has been allotted by the committee, whose task is rendered difficult by the demand being greater than the supply. At the meeting of the executive committee, which was held last week, arrangements were made for the erection of an additional building, which will be 250 feet long, 50 feet wide, and over 30 feet high. It will afford 12,500 additional square feet in space, and will be devoted chiefly to the agricultural implement department.

The great hall is imposing, and the accommodation for the goods of the 1,000 exhibitors from all parts of the world as to light and spacing is all that could reasonably be desired.

Section A contains mineral, vegetable, and animal raw materials and their immediate products.

Section B.—Machinery, tools, machinery in motion, railway and tramway plant, agricultural and horticultural implements, &c.

Section D.—Vitreous, ceramic, glass, and pottery manufactures.

Section E.—Manufactures from skins and other parts of animals.

Section F.—Manufactures from vegetable and animal fibres, spun, wove, felted, and laid, such as cotton, woollen, and silk goods, carpets, tapestry, lace, paper, stationery, printing, &c.

Sections G and H.—Furniture and educational appliances, loan collection, curios, &c.

Valuable prizes will be given in many of the sections. It would be impossible to overrate the importance to Ireland of this project at the present moment, evidencing, as it does, self-reliance and energy wisely directed in a good cause, which is entitled to sympathy and support from all who have it in their power to advance the interests of the Cork Exhibition of 1883.

FRIEZE FROM THE PANTHEON, PARIS.

WE have already published the series of scenes by M. PUVIS DE CHAVANNES, illustrative of the early life of St. GENEVIÈVE. We now give the frieze which occupies the space above the panels, in which the artist has introduced several of the patron saints of France.

ROYAL INSTITUTE OF BRITISH ARCHITECTS.

THE twelfth and last ordinary meeting of the session was held on Monday evening, Mr. Horace Jones, president, in the chair. A letter from Sir John Monckton was read stating that he had great pleasure in offering the Institute a facsimile of the medal struck by order of the Corporation on occasion of the Queen's visit to Epping Forest. A long list of donations was also read which had been received from home and foreign friends, the donations consisting of drawings, published works, &c. It was determined that the cordial thanks of the Institute should be awarded to the donors.

It was then stated that for financial reasons the Council of the Institute had decided not to hold the annual conversazione, but they had requested the Lords and Council of Education to grant the requisite space at the South Kensington Museum, and the President and Mrs. Jones hoped to have the honour of receiving the members of the Institute there on June 28, invitations for which would be issued in due course.

New Members.

The following gentlemen were balloted for and duly elected:—
Fellows.—Mr. William Edward Jones, Bristol; Mr. Lewis Solomon, Associate, 7 Gray's Inn Square; Mr. John Louth Clement, Lowestoft; Mr. Edward James Martin, Associate, Department of Public Works, Calcutta.

Associates.—Mr. Herbert Frederick Tomalin, Northampton; Mr. Charles Turner, Lincoln's Inn Fields; Mr. Oliver Essex, Moseley, Birmingham; Mr. Francis Templeman Mew, Mitre Court, Temple; Mr. Arthur Basil Cottam, Watford; Mr. Alfred William Cross, Hastings—all these gentlemen having passed the examination in architecture.

Honorary Associate.—Mr. William Henry Corfield, M.A., M.D. (Oxon.), Mayfair.

The Royal Gold Medal.

The PRESIDENT said it was needless to enter into the history of the Royal Gold Medal, which was given by Her Majesty, and which the President of the Institute had the honour of presenting in Her Majesty's name to the nominee of the Institute. Under such circumstances it was always an honour and a pleasure to present the medal, and on the present occasion the pleasure and honour was doubled, from the fact that the recipient was a well-

esteemed and friendly associate of his own, namely, Francis Cranmer Penrose, Master of Arts, professional adviser of the Dean and Chapter of the great metropolitan cathedral of St. Paul's, and an esteemed member of their own profession. The President then proceeded to sketch Mr. Penrose's career and mentioned the principal works carried out, and labours by which that gentleman had distinguished himself, dwelling more particularly on his well-known researches in Greece, his study and exposition of the principles of Athenian architecture. Mr. Penrose had been the first to put before them in a scientific way the principles which had guided the architects in the construction of the Parthenon—studies and researches which had rendered him one of the *illuminati* of the times, and had contributed not a little to his selection for the honour of receiving the Royal Gold Medal that night. The President described Mr. Penrose as having been brought up in the vicinity of the finest of Gothic buildings, the love of which had not hindered him from prosecuting his researches in classic Greece. He pointed out how he had distinguished himself at Cambridge, as also in contests between Oxford and Cambridge on the Thames, on two of which occasions Cambridge had been victorious. After enumerating the chief literary works of Mr. Penrose, he referred to others, and among them to that gentleman's papers on the question of the decoration of St. Paul's Cathedral, and spoke of the improvements effected both inside and outside the cathedral under his superintendence—of the beautiful curved lines of the steps, which were a happy adaptation of his discoveries at Athens, of Paul's Cross, &c. The President said he must speak personally of the industrious care exercised in regard of St. Paul's, as also in matters of church restoration, Mr. Penrose's desire being to preserve and restore rather than introduce fancy work of his own. The President concluded his address with a reference to Mr. Penrose's skill with brush and pencil, who, he said, when the day was spent, would seek fresh fields of study in astronomy.

The PRESIDENT then presented Mr. Penrose with the medal.

Mr. PENROSE, in replying, said that the greatest honour a person could receive in his professional work was that which he received at the hands of his colleagues and contemporaries, and those who had known him for years. The honour which had been done him by the Institute in the award of the Royal Gold Medal was enhanced by the kind and flattering terms in which the President had intimated it that evening. It was no small matter to be put upon the roll along with the distinguished men whose names were already on the list, and which derived fresh lustre from him who was first on the list—his friend Professor Cockerell. He extremely appreciated the honour that had been conferred upon him, and wished he had been more worthy of their kindness. His professional works, he knew, had not been on a scale to entitle him to the honour, for there were architects far more worthy of it than he was. He seemed, however, to have been invested with a representative position in regard to Greek architecture; and on these grounds he considered some remarks on the subject would be expected of him. He had, Mr. Penrose said, lighted on an unworked mine in Greece, one laid by Mr. Pennethorne, through whom he first had heard a rumour of those refinements which were so remarkable in Greek architecture. His work on the principles of Athenian architecture, which had been referred to, was published by the Dilettanti Society more than thirty years ago—a society which was still thriving. He had had many evidences of the favourable reception of the work, especially in the one quoted by the President from Mr. Fergusson. Abroad also, as well as in England, had the work been referred to with satisfaction. Mr. Watkiss Lloyd also had founded some extremely valuable theories on the proportions of the Attic temple, so he trusted the work had not been altogether devoid of the merit the President's kindness had put upon it. This, he believed, had been the guiding principle that dictated the honour that had been conferred upon him, and what the President had said confirmed him in that view. As successor of Sir Christopher Wren, and more lately of Professor Cockerell, he had felt it to be a great honour. As to their relations with Greek principles in these days, he wished first of all to assert one point, of which there were the germs in the President's address, that he was by no means exclusive in regard of Greek architecture. A man who could see only one style was imperfect as regarded architecture, for there was a central element in art which was quite independent of any style. In Greek architecture, as also in Egyptian, Romanesque, especially in Early Gothic, and, though much obscured, in later Roman and later Gothic, there was visible a central idea in architecture, just as most languages have but one root. What was important was to know how in these days we should treat such principles. Love of the Parthenon by no means excluded love of Lincoln and Salisbury, though it might make us fantastic with such works as Henry VII.'s chapel at Westminster, but the same feeling would make one equally, and more, fantastic towards the degenerate work of Baalbec and Spalatro. The true work of the architect was with the business of the day, and he should endeavour, from a study of the principles derived from antiquity, to improve on what he had to do to-day, but very seldom to copy detail from the ancients. Measurement and examination of ancient buildings there should be, because by it one could only arrive at a true understanding of the work in question. At the beginning of the

century only Greek work would go down, and many incongruous buildings testified to the incongruous selection. But the conclusive answer to any such imperfect feeling as that Greek architecture had been tried and found wanting, and was therefore no longer wanted, was he felt found in the presentation of this medal to him, understanding himself to be in some degree the exponent of that architecture. One must, in architecture, go to the fountain-head, and the works which were really the fountain-head of architecture should be studied, and the student should economise his time by studying the finest works of accepted periods. Proportions must be studied first of all; members must be studied because of the light they threw on those proportions, but not for the sake of introducing details into our work. The kind approval bestowed on what he had done many years ago must, he thought, give a stimulus to others engaged on like works. At Athens all he had hoped for was that he might bring them something which would be worthy of their thought, but he had had no idea of such a magnificent reward. Mr. Thomas Wilson, his collaborateur, without whose assistance the work could not have been done, shared his similarity of thought as to the perfect compatibility of Gothic and Classic style. He had come from the immediate precincts of Lincoln Cathedral, the finest Gothic work, he considered, in this country, and he had not been disappointed with the Parthenon.

Mr. EWAN CHRISTIAN said that the steps at St. Paul's Cathedral, so properly spoken of by the President, formed, to his mind, with their delicate lines, one of the most beautiful flights of steps he was acquainted with. But in addition to this he wished to say a word as to the reverential care with which Mr. Penrose had laboured to bring to perfection the work of the great master, Sir Christopher Wren. Mr. Penrose deserved their gratitude not only for his work on the table—"Principles of Athenian Architecture"—but for the practical results he had exhibited in dealing with that great metropolitan building.

Medals and Prizes.

The President then proceeded to distribute the medals, prizes, &c., as follows:—

In the Pugin Travelling Studentship: the Sharpe Prize, awarded to Mr. Joseph Gibbons Sankey; certificate of honour and five guineas, awarded to Mr. Henry Hardy Kemp; and certificate of honour, awarded to Mr. Charles Aubrey Bassett-Smith.

In the Tite Prize, which is not awarded this year, an honorarium of 10*l.* was presented to Mr. John Wallace, Mr. Hubert Alfred Gregg, and Mr. Harry Anderson Paley.

The medals and other prizes in accordance with the awards made at the special general meeting, held on March 8 last, were distributed as follows:—

The Soane Medallion, with 50*l.*, to Mr. Robert Alexander Briggs, Associate; medal of merit to Mr. Frederick Richard Lees Edwards, of Manchester; medal of merit to Mr. Edmund John Milner-Allen, Associate. The Grissell Gold Medal to Mr. Harry Anderson Paley. The Institute Silver Medal and Ten Guineas, for measured drawings, to Mr. James Strong. The Institute Silver Medal and Five Guineas, for a fine set of drawings of St. Mark's Church, Chester, to Mr. William Henry Bidlake, B.A.; certificate of honour and three guineas to Mr. A. Hemingway; certificate of honour to Mr. Harry Sirr. The Institute Silver Medal and Ten Guineas, (Essays), to Mr. Harry Sirr.

A paper was then read by Mr. R. F. Chisholm, F.R.I.B.A., Architect to the Government of Madras, of which the following is an abstract:—

The College at Baroda, Western India.

The preliminary portion of the paper was taken up with a careful vindication of the author's attempt, embodied in his design for the Baroda College, to adapt Indian architectural art and indigenous forms to the changed conditions and requirements of the present day. Like many modern architects, he said, he lacked the courage to declare the particular style of his building, but a native Guzerati writer gratified him very much by describing it as "Early Hindu," which was precisely the style he had aimed at. Some arguments and illustrations followed with a view of rectifying a too prevalent impression that most of the better sort of civil architecture in India is Mohammedan, because it arose under Mohammedan influences, and from the clever way in which the Mohammedans made use of the Hindu workmen and adopted their forms in building the mosques. Many of the geometrical patterns which passed for Mohammedan were really Hindu, as was also the profuse ornamentation of the texts from the Koran. Any minute description of the Baroda College was the less necessary as the working drawings exhibited spoke for themselves. The materials were red brick, a beautiful satin-grey sandstone, and glazed terra-cotta in red and green. What would doubtless interest them from a practical point of view was the dome-arch. With a view to a description of the principal dome, it was premised that the central hall is a square of 60 feet, recessed at one side for a senators' platform, and on the remaining three sides for a gallery projecting on brackets 7 feet into the room. Thus the whole area of the room was, roughly speaking, about 80 feet square. This form was adopted for acoustic reasons. Mr. Fergusson, in his

"History of Architecture," had pointed out the method adopted by the Beejapur builders for counteracting the thrust of a cupola by hanging weight on the inside. This principle had been carried out in the Baroda College. The manner in which this was done and the dome built up was demonstrated by means of a diagram. In this case it was proposed to leave the great eye permanently open, and to throw a light decorated cloth across it in such a way as to destroy excessive resonance and afford glimpses of the true dome from below. The recess at the north side measured 26 feet, and the distance between the central ribs 25 feet. The differences and supports for the ribs being corbelled out added materially to the lightness of the appearance. The true dome, the author said, was original so far as he knew. The external diameter was 70 feet. The drum rested on a ring of carefully-dressed sandstone, cramped at the joints with gun-metal. The inner dome took a curvature securing the greatest strength; the outer one resting on this, as it were, by sixteen intervening ribs, all the thicknesses were but 15 inches. There were thus sixteen chambers; and by opening the lower end to the outside and the upper end to the inside a very perfect system of ventilation was secured. No centre was used during the construction, save to the angles of the false dome. The true cupola was turned ring after ring in brick on a very rough scaffolding. A photograph hanging on the wall showed the scaffolding still in position. The dome from the roof contained 1,400 cubic yards of brickwork, including the four-angle domes, covering the square and costing in Baroda, exclusive of finial and the ornate covering, about 800*l*. The total weight of the dome was about 1,900 tons. The pressure at the base was under three tons, and the width of the ring at the base 2 feet 3 inches. All the domes were constructed in the same way; the smaller ones, covering a square of 16 feet, were only half brickwork. The exterior of all would be covered with glazed tiles. At present, owing to the length of time likely to elapse before the necessary quantity could be turned out, the domes were ornamented with coloured sgraffito in cement. In conclusion, the author said that although he advocated an earnest and honest study of native Indian art, and its liberal use on palatial and monumental buildings, yet he would seize that opportunity of publicly deprecating as emphatically as possible any vulgar endeavour to squander ornament on new buildings of utility. Let as much thought be bestowed on the design as possible, as much labour on the execution as time would allow. But any attempts to redeem ugliness by useless additions to break a sky line, or by heaping up mere ornament, were nothing better than vulgar ostentation and a waste of public money. India, like other portions of the British Empire, had already suffered a good deal in this way, and was likely to suffer more. Good architecture would naturally follow in the wake of honest building, but it was scarcely to be thought that the converse would hold good.

Professor T. ROGER SMITH said he had great pleasure in moving a vote of thanks to Mr. Chisholm for the interesting paper with which he had favoured them. It was not easy, Mr. Smith said, on the spur of the moment to bring forward any remarks which might prove of value, but he had noticed that Mr. Chisholm had in his paper raised a point which was always a difficult one when it came to be considered, namely, the style that should be adopted for works to be executed in a foreign country. He believed that Mr. Chisholm had in practice chosen the most difficult part, and if he had succeeded, it was all the more honour to him. Only an architect who was thoroughly conversant with the indigenous styles, could have ventured on this as Mr. Chisholm had. The majority of architects contented themselves with working in a style they themselves were familiar with, even in a foreign country, or in a country in foreign occupation, as India was; and there was a good deal to be said in respect of European building for European purposes. If an architect was able to make himself master of native style, ornament, &c., by actual study of native works on the spot, he would doubtless acquire the power of designing works in harmony with the native works, the country and climate. Anyone who had had experience of designing such work would agree that it was impossible to succeed in it unless a man were prepared to spend his life on the spot, for it must be the work of a lifetime spent in a foreign clime. Mr. Chisholm had shown that he had mastered to a large extent the difficulties of domical construction, and he deserved congratulation for the success he had obtained in working out the native styles.

Mr. F. C. PENROSE seconded the vote, and remarked that Mr. Chisholm had shown great power in adapting the principles of Indian architecture to his work.

Mr. PANSON having said he understood from Mr. Chisholm that in the construction of the dome, which was of considerable size, no centres were used, asked a question as to the distribution of the weight, and how the ribs were supported; whether the ribs shown were semicircular?

Mr. CHISHOLM said that no centres had been used in the construction, except for the angles of the outer dome, and that the weight, which was 1,900 tons, gave a weight of 3 tons per superficial foot on the lower ring of the dome.

Mr. ARTHUR CATES said it was unfortunate they had not been able to have from Mr. Chisholm a more detailed account of the

construction of the building. He hoped that the "Transactions" would be supplemented with this technical description, as well as illustrations of the work. Mr. Chisholm, working as a European architect out in India, had done work there which as architects they all might be proud of. In reference to constructing a dome without centres, the cupola of the Duomo at Florence had been so constructed.

Mr. JOHN SLATER said he had recently had to superintend the building of a brewery kiln in London. It was executed by German workmen. The whole of it was vaulted without centres. He did not think English workmen could have done it at all.

Professor KERR said it should be clearly understood that domes required no centres at all. A dome and an arch were two different things. In the case of a dome there was no thrust at all; and if a dome were constructed as had been described that night, each ring, if really a ring, was its own tie, and there was nothing but dead weight upon the supports.

The PRESIDENT then put the vote to the meeting, observing that, as it was only a matter nowadays of a return ticket to India, he hoped they might hear more from Mr. Chisholm on a future occasion. The President, after saying it was the last meeting of the session, concluded by thanking the members for their numerous attendances, especially that night.

The proceedings then terminated.

EARLY RENAISSANCE ARCHITECTURE IN ITALY.*

BY R. ROWAND ANDERSON, A.R.S.A.

THE short paper I have to read to you this evening is on the Early Renaissance Architecture of Italy. The subject is too extensive to be undertaken in one evening. I intend, therefore, to confine myself chiefly to an explanation of its origin rather than to go into the architectural details of the buildings erected under the influence of this revival. The term Renaissance, or new birth, when applied to the great transformation that took place in the early part of the fifteenth century, embraces every movement now at work in the civilised world. It is of equal interest to the theologian, the jurist, the politician, and the man of science, as to the architect or painter. In its largest sense the Renaissance is the emancipation of the reason and the awakening of man to his right, to intellectual freedom, and to his consciousness of individuality. The force which was then put in motion is still at work in theology, science, and jurisprudence; its progress is steadily onward, while in architecture its steps are uncertain and wavering, and it is difficult to tell whither things are tending. It is this art phase of the Renaissance, in view of what is now taking place in architecture, that has the chief interest for us, and to which I wish to direct your attention. Up to the period of the Renaissance, which may be roughly held to have commenced about 1420, all arts were subject to the law of evolution or development from the rude gratification of the wants of man, and the results arrived at were not due to the personal work of individual artists, but of the whole tendencies and aspirations of the races which produced them, working through centuries of time. In Italy, at the period mentioned, the stream of art was checked and diverted, while outside of Italy Mediæval art continued for long afterwards to be the only art known and used. In France, at this time, the Flamboyant style prevailed, and the Perpendicular in England. They were then building the west front of Gloucester Cathedral, and the chapter-house at Exeter, and the cloisters at Norwich; for long afterwards one could not predict the coming change. In order to understand why art was thus diverted, and why the change commenced in Italy, it will be necessary to make a few observations on the two causes that led to this. The first was the state of architecture in Italy, and the second the revival in that country of the learning of Greece and Rome. Italy was never peopled by a homogeneous race. The Greeks occupied all the southern part of the country, and established flourishing commercial cities on the sea-board; the Ligurians the country about Genoa; the Phœnicians established themselves and their arts in Etruria; while the Trojan fixed himself in Latium, the heart of the country. To that latter people was given the destiny to unite all the strength of Italy in one power, that of Rome, but without extinguishing their nationality or customs. On the break-up of that empire in the fifth century, Italy again fell to fragments. The effete empire was seized by the Herulians, to be succeeded by the Ostrogoths under Theodoric, who in turn were overthrown by the Lombards. These ruled all the north with the exception of Venice, and as far south as Beneventum, till they were overthrown by the Franks under Charlemagne, while further south the Saracens and Normans conquered and held possession of Sicily and Calabria, and although each of these peoples failed in absorbing or moulding the native races into a united kingdom, they each created and left strong architectural evidences of their presence. Hence it is that in the mediæval architecture of

* A paper read at a meeting of the Edinburgh Architectural Association.

the Italian peninsula you behold a mirror of its political history, wherein may be seen the struggles of the Greek, the Byzantine, the Lombard, the Norman, the Saracen, and the Frank for the mastery, but not a consistent style of architecture as was produced in Britain, France, or the Teutonic nations. For convenience, classing all the different styles of architecture that prevailed up to the era of the Renaissance as Italian Gothic, you find in it a constant tendency to recur to Classic details and principles. The magic spell of Rome never died. A pure Gothic building, as we understand it, is unknown in Italy from the Alps to the Gulf of Taranto, and the only buildings with traces of northern art in them, such as Milan Cathedral, San Francesco at Assisi, and the church at Vercello, were built by French or Germans. As you all know, the higher parts of a northern Gothic structure, whether civil or ecclesiastical, are always the logical outcome of the parts immediately below, and the whole structure is articulated and decorated in a consistent manner, while in southern Gothic there is not that consistency or logical construction and articulation of parts; everything is considerably jumbled.

In the churches the gables are mere screens; they have frequently no reference whatever to the structure, or, if they have, they embrace in one span nave and aisles. In their great churches the parts are few, and all on a large scale, as at Florence and Bologna, in place of that smallness and multiplicity of parts common to all northern work. You find an almost constant use of the pier characteristic of pure Roman art, or the single column used by the Romans under the influence of the Greeks. The square abacus and classic section of base mould prevailed to the last. The arches are always very square in section, and have few mouldings; marble veneering, as in the old Roman structures, was largely indulged in.

In windows the mullion is almost unknown, and its place is taken by a column with base and capital. There is a constant use of the round arch. The scientific and beautiful varieties of vaulting in northern structures are not met with; but, above all, the buttress was ignored. At the most it was expressed by a pilaster, and their arches and vaults are everywhere tied with iron rods.

You will thus see that the Mediæval architecture of Italy, when the second cause is noticed and understood, yielded an easy victory to the Renaissance. The geographical position of Italy, its intercourse with the east, and more particularly its sub-division into numerous republican centres, and the kingdoms of Sicily and the Papal States, each competing with its neighbour and the Pope trying to enslave them, but all jealous of their rights and privileges, created an atmosphere of strife and self-reliance, and developed strong individual character. Their contact with Mahomedanism, which up to this time was the depository of ancient Greek learning, and their commercial intercourse with all the then known world, gave the Italians a very cosmopolitan character, and evolved that spirit of intelligence and impatience of dogmatic control which constituted the motive force of the Renaissance. All through the Middle Ages faint memories of Greece and Rome existed, and the desires of humanity outside the Church were embodied in a tale that arose in the sixth century during the struggles between Christianity and the profession of magic. It became popularised in the thirteenth century as the Golden Legend, and is now known as the story of Dr. Faustus. This legend tells of what the fore-runners of the revival longed for, namely, the secret of human enjoyment, and the source of the strength of the ancients, but which could only be recovered by selling the soul to the Devil. It embodies the aspirations and yearnings of the Middle Ages, and its anxious curiosity regarding all thoughts and things which was so sorely fettered by the dogmatism of the Church; and that which could only be yielded up for such an awful price was gained for humanity by the genius of the Italians of the fifteenth century. Probably the man who gave the greatest primary impulse to the revival of learning was the Emperor Frederick II., who was crowned by the German Ghibellines at Aix-la-Chapelle in 1212, King of the Romans and Germans.

After sundry disputes with Pope Honorius III. he received from him the crown of empire. He then devoted himself to establishing order in his kingdom. The Italian language rose above a patois at his court. He encouraged poets, was himself a maker of verses and a great linguist. He encouraged learning by establishing schools and universities; but, above all, he was a man of great independence of thought, and is accused of having written a book against the Revelations of Moses, Christ, and Mahomet; he had no belief in the sanctity of Popes, and spent the greater part of his life and power in combating their enterprises, although at its close, when worn out mentally and physically, and embittered by the treason of men he believed to be his friends, he sought the favour of the Church, but died in 1250 before the reconciliation took place. The writings of Averroes, an Arabian freethinker, made their appearance in Italy about this time. He was the Bradlaugh of the period, and appears to have given as much trouble to the Church as Bradlaugh has given to Parliament. The next great names in the Italian Renaissance are those of Francesco Petrarca, born in 1313, and Giovanni Boccaccio, both Florentines, the first best known by his sonnets in praise of Laura, and the second by his collection of novels, in which he describes with rollicking frankness the manners of his time. But

these were only their lighter labours. Petrarch had an all-absorbing passion for ancient learning and art. As a boy he was accustomed to read the prose of Cicero, and, when grown up, he devoted himself with enthusiasm to collecting manuscripts of his favourite author, frequently making long journeys to places where it was reported fragments were to be found. He was the first to suggest the formation of public libraries.

He accumulated coins and inscriptions, and advocated the preservation of ancient buildings. He lived in constant strife with the scholastic theologians, the physicians and astrologers, and all who by their falseness and narrowness obstructed the healthy and free action of the thoughts of man. At this time the ruins of ancient Rome still remaining were numerous, many of them being used as fortified residences by the nobles. Some idea of their number may be formed from the fact that, in 1258, one hundred and forty of these were destroyed by the Senator of Rome for public reasons, and many others were used as quarries. Petrarch's visit to Rome at this period appears to have been as delightful to him as a sketching tour would be to any of us. He tells of the pleasure he derived from wandering among the ruins with his friend Giovanni Colonna, and of their discussions on ancient Roman grandeur. Petrarch died in 1374, but not before he had kindled a flame that has never yet been extinguished. His friendship for and influence over Giovanni Boccaccio led the latter to take up the pursuit of ancient learning. He had tried commerce and law in his youth, but the influence of Petrarch determined his choice, and, with the consent of his parents, he devoted himself to study. Being a man of most indefatigable energy, he did much to advance the cause of learning, the collecting of ancient manuscripts, and was one of the leading spirits who prepared his country for the great humanistic movement now rolling onward with increased momentum. He died in 1375.

The next name I would call to your notice is Poggio Bracciolini, a man of rare parts, and like all the men of this period possessed with a great appetite for work. When holding the post of apostolic secretary, he attended the Council of Constance in Switzerland in 1414, and having plenty of leisure time, he devoted it to the exploration of Swiss and Swabian convents, and succeeded in rescuing many masterpieces of Roman literature. To him we are indebted for unearthing the manuscripts of Vitruvius Pollio, a Roman architect of the first century of our era, and whose writings on architecture form the basis for all similar treatises. Bracciolini was the first to make a critical inquiry into the topography of Rome, comparing the then existing remains with the allusions to them in ancient authors, and a favourite amusement of his was acting as cicerone to strangers visiting the city and watching the effect the magnificent ruins produced upon them. By this time a passion for collecting and studying everything relating to ancient Greece and Rome became the one absorbing occupation of educated Italians, and the time had now arrived when it was to yield some fruit in architecture. The bias towards Roman forms, which I have shown you always existed in the architecture of Mediæval Italy, was now quickened and determined by the widespread revival of learning. There was no association in those days for the preservation of ancient monuments, no such sums were lavished on the restoration and conservation of the buildings then in use such as we have seen in England in our days; everything was sacrificed to this desire to revive Classic art. Florence was now the intellectual capital and the source of culture and humanity for all the rest of Italy, and it so happened that the leaders of the two political parties in that commonwealth were also leaders of intellectual progress. These two men were Cosmo de Medici and Rinaldo degli Albizzi. The struggle for power ended in the defeat and banishment of the Albizzi. Cosmo de Medici's desire to found a family and to trample out all greatness but his own, probably gave the first great impulse to building in the new style. He had a great love for buildings and all the arts; this, combined with his enormous wealth, enabled him to employ artists and workmen of all kinds, and so collect about him a large body of dependants whose interests were identified with those of his family. Two architects, of great renown lived in Florence at this time, and were largely employed by the Medici family—Filippo Brunnelleschi, and Michelozzi. Brunnelleschi was a sculptor as well as an architect, having entered into competition with Lorenzo Ghiberti and others for the gates of the Baptistery of the Cathedral of Florence, and not being successful he gave up sculpture and resolved to stick to architecture. He went to Rome with Donatello, the sculptor, as his companion, and spent several years there in measuring, drawing, and studying the remains of Roman architecture, or, as Vasari in his life puts it: "His every thought was of architecture which was then extinct; I mean the good old manner, not the Gothic and barbarous one which was much practised at that period." On his return to Florence in 1407 he found employment on many buildings, and after returning from a second visit to Rome, he was employed to complete the cathedral of Florence, his share of that great work being the dome. For the Medici family he worked at the churches of San Lorenzo, the Santo Spirito, and the abbey of Fiesole. For the Pitti family he designed and commenced the great palace of that name. Michelozzo Michelozzi, like the former, worked also as a sculptor under Donatello. For Cosmo Medici he erected the

great palace now known as the Riccardi, and carried out extensive works at the Palazzo Vecchio, a palace at Mugello, and the convent of the Zoccolanti, and many other buildings. Another great Florentine, Leone Battista Alberti, a man of good family and fortune, an accomplished scholar and artist, did much to advance the knowledge and practice of architecture in the new style. In Florence he designed the beautiful Rucellai Palace. His church of St. Andrew at Mantua is much admired, as also his work at Rimini for the Malatesta family. A very important but less known name is that of Luciano Lauranna, the architect of the ducal palaces at Urbino and Gubbio, and whose works illustrate that freedom of treatment so characteristic of the revival. One of the grandest city residences built at this time is the Palazzo Strozzi, by the architect Benedetto de Majano. It is looked upon by many as the finished type of Florentine work.

A very curious work is supposed to have had much influence on architecture at this time. It was written by a Venetian monk of the name of Giovanni Colonna in 1467, and afterwards issued from the Aldine Press in Venice in 1499. It is known as the "Hypnerotomachia Polyphiri," or the "Dream of Polia." It is extremely scarce; an imperfect copy of it may be seen in the Art Library at South Kensington. The drawings illustrating the book are in the best style of the period, and, although it was written before the works of Vitruvius appeared, the author must have had an intimate acquaintance with the numerous remains of Roman art that then covered Italy. Under the guise of a love story, he inculcated the soundest canons of architecture, and maintained that golden rule which the writings of Vitruvius and the increasing pedantry of the scholastic movement destroyed, that a building must not only be solid and well proportioned, but that it must be impressed with the character of the purpose for which it was erected, and that all ornament must arise out of the construction and utility of the building. The last of the great architects of the early Renaissance was Bramante Lazzari, born in 1444. His early professional life was spent in Lombardy, chiefly in the service of Ludovico Sforza. The beautiful octagon sacristy of San Satiro and the grand cloister of the convent of Saint Ambrogio, in Milan, are by him. The domed church of the Incoronata built in 1476 at Lodi, and a somewhat similar, and, in my opinion, finer church—the Consolazione at Lodi—illustrate the practice of this great master. On the fall of his patron, Sforza, he betook himself to Rome about the year 1500, and was much employed there. His share in the erection of St. Peter's is entirely obliterated, but the great palace of the Cancelleria and the Giraud palace near St. Peter's, and the Belvedere at the Vatican display, notwithstanding a certain feebleness, his correct taste and fine sense of proportion.

Although these are the leading names of the architects, and their works of this period, in all the other towns, great and small, there are still to be found examples of the architecture of this period. Venice has many palaces quite as important as the Florentine ones. In Verona, Padua, Ferrara, Lucca, Pistoja, and Bologna the works of less known or unknown men, but equal in merit to the others, attest the great change that had now taken place, and its great characteristic and merit is that it was an age of experiment or transition combined with great inventiveness. The architects were not yet cramped by academical formula, and there was a freedom in their treatment both of plan and elevation that was henceforth gradually to disappear. The great defect of the new art is its want of structural sincerity, inasmuch as the vaulting and arching is still as in the Mediæval period, tied with iron rods. Scholarship was drifting in the same direction, rule and precedent were now becoming supreme. Printing had been invented, and the press of Aldus Manntius in Venice sent forth the work of Vitruvius, which became the text-book of the day. Literature and art were now judged by a pedantic purism. Cardinal Bembo advised Sadoletto to study the writings of Cicero rather than those of St. Paul, so as to preserve correctness of style. The Renaissance movement was now becoming cramped; freedom and invention in the treatment of buildings rapidly gave way under the limitations of Roman art as interpreted by the scholars of the day, until it expired under the barocco of the seventeenth century.

THE ASHBURNHAM MANUSCRIPTS.

IT is much to be regretted, says the *Times*, that the negotiations between the Trustees of the British Museum and the Government for the purchase of the Stowe and Appendix sections of the Ashburnham manuscripts have not been brought to a satisfactory conclusion. When the Government refused to entertain the idea of purchasing the entire Ashburnham collection, including the Libri and Barrois manuscripts, it expressed its willingness to listen to proposals for the acquisition of a portion of the library, and, acting on this suggestion, the Trustees, after obtaining Lord Ashburnham's consent to divide the collection (which he had originally refused to do), recommended to the Government the purchase of the Stowe and Appendix sections alone. It will be remembered that the Stowe manuscripts are a thoroughly English collection—Anglo-Saxon charters, State papers, monastic chartularies, &c.—and also

include a valuable set of Irish manuscripts; and that the Appendix, besides English manuscripts of Wycliffe, Chaucer, and others, contains illuminated manuscripts of the greatest beauty and of a class which rarely comes into the market. The Trustees then recommended the purchase of this portion of the library for 90,000*l.*, the price which, after some negotiations with Lord Ashburnham, was finally decided on. These terms, however, the Government declined, but offered the sum of 70,000*l.* In his turn, Lord Ashburnham refused this proposal, and adhered to the former valuation. In the face of this difficulty the Trustees would have been justified in declining to take further trouble in the matter, but they had satisfied themselves of the national importance of the collection, and refused to abandon negotiations until every effort had been exhausted. In the hope, therefore, of smoothing the difficulties of the Government, and not without reason for believing that the step which they were about to take was agreeable to influential members of the Cabinet, they made a final proposal to make up the 20,000*l.* difference between Lord Ashburnham's price and the Treasury valuation by reductions in the British Museum estimates during the next five years. This proposal, however, has not found favour in the eyes of the Government. At their meeting on Saturday the Trustees received a communication from the Treasury that Her Majesty's Government declined to give more than 70,000*l.* for the Stowe and Appendix sections of the Ashburnham collection.

SOCIETY OF ANTIQUARIES OF SCOTLAND.

THE concluding meeting of the society for the present session was held in Edinburgh on Monday, Dr. Arthur Mitchell, vice-president, in the chair. In the first paper Dr. R. Angus Smith, Manchester, discussed the question—"Who are the Celts?" Oneness of language, he remarked, was no proof of oneness of race. Ireland was a great example of the separate existence to the present time of various races. The nations now called Celtic, and those also which were called Celtic, had little similarity, and in some cases were remarkably diverse—as unlike each other as any one race was different from another. Taking the people of Gaul and of Celtic Britain and Ireland, he found that they did not answer the description of any theory of the Celts whatever. The Welsh and Irish were remarkably different in height, in weight, in expression of countenance, as well as in character. He regarded the races at present called Celtic as more mixed than less Western races, and as containing types from the earliest times. The Celtic nations were made up of various peoples—mixtures of men who came to Europe before them as well as after them, and their languages were in part remnants of the pre-Celtic tongues, which were overpowered by the true Celtic. The second paper, by Mr. John M. Macnab, was an examination of the origin and significance of the symbol of the twentieth legion of the Roman army in Britain. This symbol, as is well known, was a running boar, and Mr. Macnab, after alluding to the instances in which that symbol was attributed to the legion itself and to the vexillation of the legion to which it was first applied, went on to state that he regarded it as having reference to the Caledonians in flight before the victorious Romans, and supported this view by reference to the sculptured stones of Scotland. In the third paper Mr. Angus J. Beaton gave descriptions and measurements of some ancient fortifications in the north-western district of the Black Isle, Ross-shire, including a fort near the Muir of Ord; David's Fort in Conanwood, and near it another construction of circular form surrounded by a ditch which though it has been called a fort is more likely to have been a place of sepulture; and a fort at Loch Lundie, near the Ord Hill of Kessock. He also noticed some remains of stone circles in the same district. The paper was illustrated by carefully prepared plans and sections. In the fourth paper, Rev. J. Menzies, minister of Fordoun, gave a notice of some cup-marked stones which he had discovered built into the walls of the chapel of St. Palladius there. Mr. Alex. Hutchison, architect, Dundee, followed with an interesting account of the discovery of earthenware jars built into the walls of a dwelling-house adjacent to "Whitehall Palace," Dundee. He explained that when some of the buildings were being removed recently so as to form the new street from the Nethergate to Dock Street, several jars were found built into some of the old walls, with their apertures exposed to the outside. Many of them had been destroyed before attention had been directed towards them; but several nearly perfect examples had been preserved. Through the courtesy of Mr. Mackison, F.S.A. Scot., Burgh Surveyor of Dundee, he was able to exhibit these to the meeting, and through the kindness of Mr. A. C. Lamb, F.S.A. Scot., he was in a position to submit photographs of the buildings, showing the positions which the jars had occupied. In tracing the history of the use of such jars in architecture, he showed that they were occasionally inserted into spires and domes of churches and other buildings in foreign countries, either to attract birds towards these erections or to improve the acoustics. So far as he could find, no previous instance has been noticed of the use of such ware in the domestic architecture of Scotland. It is not impossible that these jars may indicate the survival of a forgotten

superstition which has not yet been thoroughly explored. The paper was listened to with close attention, and the thanks of the meeting were accorded to Mr. Hutchison for his communication.

Dr. Robert Munro, of Kilmarnock, gave an account of the discovery of a hoard of five flat bronze axe-heads and a bronze ring at the Maidens, near Culzean Castle, Ayrshire, in the course of operations for the construction of a shipbuilding yard on the property of the Marquis of Ailsa. They were found at a depth of four feet, of which the lower two feet was shingle, and the other two feet a talus of vegetable soil. The distance from the shore was 100 yards, and the height above the present sea level 25 feet. The axe-heads were all of different sizes, the largest about 5½ inches in length. They belonged to the earliest type of axes used after the introduction of metal. Such finds of bronze tools were rare in Scotland, and are of such importance in a scientific point of view that it is to be hoped that the Marquis of Ailsa will ultimately deposit them in the Scottish National Museum. The other papers were a notice of the discovery of additional cup-marked stones near Killin by Mr. D. Haggart, communicated by Mr. J. Romilly Allen, F.S.A. Scot.; a notice by Mr. Romilly Allen of two wooden locks from China similar to the old wooden locks in use in the remoter districts of Scotland; a notice of a collection of beads and spindle-whorls of stone, &c., from the north-west provinces of India, by Mr. J. H. Rivett Carnac, illustrated by a small collection sent to the museum by Mr. Rivett Carnac; and a notice of some of the urns in the museum that have been found associated with articles of use or ornament, by Dr. Joseph Anderson. Mr. Archibald Stavert of Hoscote exhibited a finely-polished stone axe of Avanturine quartz, recently ploughed up on his property near Jedburgh; and Dr. Blair exhibited an urn with peculiar ornamentation found at Tent's Muir, near Cupar. Mr. James B. Kerr, banker, Kelso, also exhibited and presented an interesting holograph of Sir Walter Scott, through Professor Duns.

LICHFIELD CATHEDRAL.

AN appeal is now being made for funds to complete the restoration of the west front of Lichfield Cathedral. Dean Bickersteth states that when he was appointed to the deanery in 1875, his attention was soon fixed on the exterior of the building, and especially on the west front, which about sixty-three years ago had been patched up with Roman cement, the few weather-worn figures which still remained at the time in their niches having been daubed over with the same material. In the process of that work of vandalism, much of what remained of the delicate sculpture and beautiful mouldings of the thirteenth and fourteenth centuries had been chipped away; and the restoration of the grand façade according to its original design would have been almost hopeless, had it not been that some of the details of this sculpture had escaped the pikes of Cromwell's soldiers and the Roman cement. With the help of these details, recovered for them by skilful masons and sculptors, under the prudence of the late Sir Gilbert Scott, assisted by an able and conscientious clerk of the works and an excellent body of artisans, they had been enabled, through God's goodness, to bring that great undertaking very nearly to its completion. It was now some six years since the work was begun, during which time they had expended upon it some 30,000*l.*, about half of which, including a noble gift of 4,000*l.* from Mr. Heywood Lonsdale, had been raised by subscription. They wanted about 2,000*l.* more.

THE GLASGOW INSTITUTE OF ARCHITECTS.

THE following letter has been sent by the Secretary of the Glasgow Institute to each member of Parliament for Scotland in reference to the Burgh Police and Health (Scotland) Bill:—

81 Bath Street, Glasgow, June 11, 1883.

Sir,—As instructed by the council of this Institute, I beg to enclose copy of a communication addressed by the Institute to the Lord-Advocate in reference to the Burgh Police and Health (Scotland) Bill now before Parliament, and most respectfully direct your attention to the very important point specially referred to therein.

The only object which the Institute has in view in actively interfering in this matter is to aid in securing for the country a proper Building Act, and for this they believe the complete separation of police and building regulations to be essential.

The threatened opposition to the present Bill, on the ground that it "interferes compulsorily with the existing system of police and municipal administration, and repeals several local Acts obtained by burghs, after due Parliamentary inquiry, for the better government and improvement thereof," seems itself to prove the expediency of the course which from the first the Institute has recommended; for while it is quite possible that there may be good reason for some diversity in the police regulations of burghs, there can be no justification for diverse building and sanitary regulations, and there is no necessary connection between police

administration and the administration of laws relating to buildings. The independence of burghs in other matters should not free them from the obligations of identical building laws.

The council of the Institute do not think it necessary at the present stage to criticise the clauses of the present measure in detail; but I am desired to say that in their opinion they are exceedingly defective and unsatisfactory.—I have the honour to be, &c.

Copies of the enclosures were published in *The Architect* on April 28, 1883.

NORTHERN ARCHITECTURAL ASSOCIATION.

A QUARTERLY meeting of members of the Northern Architectural Association was held on Tuesday in the Old Castle, Mr. S. Oswald presiding.

The secretary (Mr. W. H. Dunn) read a letter from Mr. A. Darbyshire, enclosing a prospectus of the forthcoming Building Trades' Exhibition, and drawing attention to the proposed collection of architectural drawings in connection therewith. It had occurred to the committee that a representative exhibition of architectural drawings would be extremely interesting, both to the profession and to the public generally. It would form a main feature of attraction in connection with the Building Trades' Exhibition. Ample galleries were placed at the disposal of the committee, and no charge would be made for space in the gallery of architectural drawings. The committee would be pleased to receive competition drawings, representing proposed works and works actually executed; ornamental designs, designs for all kinds of decorative work; and also constructive designs showing the application of any particular material. The committee hoped they would assist the object in view by sending a selection of their works; and, in order that an idea of the space required might be obtained, he would ask them to fill in the form attached to the prospectus, measuring over frames or sketches, and return the same.

Mr. William Glover read a paper on "The Influence of Natural Forms on Architecture." He said that architecture or the art of building was one of the most ancient of arts. Whether man came from the hands of his Creator a matured and perfect being, or, as Darwin would have it, his development had been by successive stages through untold ages, it was evident that when he arrived at his present stage his first thoughts would be directed to protection and security, and his highest instincts would lead him to feel that there was a Being or influence greater than himself who called for love and adoration. Thus he would be led to feel a desire to erect buildings for the protection of himself, and for the worship of the Being or influence he loved or feared; and as the mind of man could not imagine anything but that which exists, his imagination must be formed on existing things. This would lead him to look to Nature, and see her wondrous works, which had been developing or decaying through countless ages. He would see her rock walls, overhanging cliffs, washed caverns, and tree trunks—in the rock and cavern see her resistance to thrust and pressure; in her overhanging cliffs the principle of counterpoise; in her round and diminishing trunks the resistance to thrust. He would then have discovered the great principles of construction. In decorating his structure he would again look to Nature. The reed bending or breaking would give him the graceful curve or intersecting line. The beautiful form of the feather, the foliage of the palm, the relief in the cone, and the bursting seed pod, the grace of the honeysuckle and the acanthus, the deep shadows of the egg, and in many other forms Nature would speak to him, and thus she would not only have her influence, but would be the parent of the art. The early works of the Egyptians, Assyrians, Greeks, Romans, or our modern Gothic were the most pure and graceful from their close imitation to Nature. The Greeks, perhaps, might be called the great masters of this art. Through all her stages, even in her most luxurious age, she never spoiled her form with ornament. The grace and beauty of her sculpture, the orders of her architecture, the sublimity of her literature, the simplicity of her laws were subjects of imitation with all civilised nations, and this, owing to her love of study of Nature, the great author of all art. There was little doubt in his mind that the rapid development of the Early English Gothic was owing to its striking Nature's keynote in the simplicity of its structure and decoration which influenced us in devotion. He knew of no style so well adapted for worship as the Early English Gothic. Nature had not only been the parent of our constructive and decorative art, but had fixed the sites for our ancient cities and highways. She pointed out a commanding site for a fortress, &c. The more we studied Nature the more we saw her influence. Her great principles must stand for all ages. The way we clothed them was only the fashion of the hour. There was one of Nature's laws we were very careless about, and the neglect of which was causing the destruction of our stone buildings. Nature formed the stones in beds; we reversed this, and made the bed the exposed face. The weather acting upon this affected the face, and caused its beds to shell off. Nature spoke very loudly to us in the appearance of our buildings, and he trusted we would listen to her. There was a bright future in store.

Our nation was having a higher art education. Rapid strides had been made during the last twenty-five years. Our street architecture was more varied in design, with honest construction and decorative tone.

The Chairman moved a vote of thanks to Mr. Glover for his excellent paper.

Mr. J. Morton, South Shields, seconded the motion, which was supported by the secretary, and carried.

The meeting shortly afterwards terminated.

SOCIETY FOR THE ENCOURAGEMENT OF FINE ARTS.

ON Saturday last the Council of this Society invited Mr. J. Edmeston, who has for seven years acted as chairman, to a complimentary dinner at the Café Royal. Sir J. W. Ellis, Bart., V.P., occupied the chair, and was supported by Messrs. Phil. R. Morris, A.R.A., Storey, A.R.A., C. B. Birch, A.R.A., Major Mercier, Drs. Phené, F.S.A., E. P. Brock, F.S.A., Linton, V.P. Inst. P.W.C., Orrocks, Cope, West, Belt, Lennox Browne, Dicksee, Allen, Sir C. F. Shand, and Messrs. Gilbert, A. Cotes, G. Truefitt, Cave Thomas, vice-chairman, and others. The chairman proposed Mr. Edmeston's health in flattering terms, alluding especially to the services which had been rendered by the latter acting as Lord Mayor's deputy during his recent year of office. Mr. Edmeston acknowledged in feeling terms the great and unexpected compliment paid to him, expressing his belief that the demonstration was really an expression of approval and interest in their Society and of confidence in its future. A most enjoyable evening was spent by all.

BRISTOL AND CLIFTON JUNIOR ARCHITECTS' SOCIETY.

ON Tuesday evening a general meeting of the members of the Bristol and Clifton Junior Architects' Society was held at the Bristol School of Art, the vice-president (Mr. J. C. Moncrieff, A.R.I.B.A.), occupying the chair. In his opening remarks the chairman stated that some time since he had the pleasure of presiding at a meeting at which it was proposed to reorganise the society. Considerable delay had, however, occurred through the society wishing to re-establish themselves as an architectural society in connection with the Academy, and possess the rights of the original society. It had been found necessary to hold several interviews with the President of the Academy on the subject, and he had expressed a wish to re-establish the society with its sister art under the old regulations. The honorary secretary, Mr. W. E. Hill, stated that the president had very kindly consented to act again as president for the ensuing year. The chairman proposed, and Mr. Cridland seconded, the adoption of the following programme of visits for the sketching season, and the same was carried: Saturday, June 30, Bitton; July 14, Temple (Bristol); Saturday, July 28, Bath; Saturday, August 11, St. Peter's and the Mint; Saturday, August 25, Backwell Church, Nailsea Church, Wraxall Church, Cadbury Camp, and Portbury Camp; Saturday, September 8, Redland Green Chapel; Saturday, September 22, St. James's Church. It was mentioned to the president that Mr. Charles F. Hansom, F.R.I.B.A., had kindly consented to distribute the prizes won in the annual competition, and that the prize works would be exhibited on the occasion. Mr. Hill proposed, and Mr. Edwards seconded, a vote of thanks to the chairman, who responded.



Timber Stages and the Building Act.—Mr. Cobbett's Timber Stage, Drummond Street.

SIR,—As I saw no reporters present when this matter was before the magistrate at the Marylebone Police Court on the 23rd ult., I am perhaps right in assuming that the report contained in *The Architect* of the 2nd inst. was communicated. I need only disclaim generally some nonsensical evidence attributed to me; but as an accurate statement of the essential facts of these cases is always desirable, I venture to ask you kindly to insert the following:—

The stage as erected covers a space of ground about 22 feet by 28 feet, and is about 17 feet 6 inches high. It consists of nine upright posts in three rows of three each. Stout girders in both directions unite the posts at the top. The posts and girders are about 13 inches square, all mortised and tenoned, and further secured by dog-irons, and the structure is stiffened by substantial braces and cross-braces. The posts are tenoned to stone bases mortised for them, and which rest on deep concrete foundations

under the ground level. Over the girders are set on edge, but not yet nailed, joists, 11 inches by 3 inches, about 12 inches apart. Prior to commencing the work, application was made to the Metropolitan Board to sanction a similar structure, but with the addition of boarding and metal work on the flat top; but the application was refused.

These are all the facts pertinent to the question, which I understand to be whether this is a "building" or not? Lawyers are accustomed to add "within the meaning of the Act." The Act, however, appears to me to have but one meaning, and that is the common sense grammatical meaning.

A "building," I take it, is anything built, or, as Mr. Justice Byles has said, "some structure or erection of considerable size, intended to be permanent, or at least to last for some time, whether let into the ground or not."

I accept this description, and I find in the Building Act the following "buildings" mentioned for the purpose of exempting them, viz., "bridges," "piers," "jetties," and "walls" of various kinds, as well as houses. There appears a general tendency to confound a "building" with a "house," and to say that a structure is not a building unless it has a roof; but I believe that both "building" and "house" are derived from the same Saxon, and while the former includes every "structure," the latter means a building with a roof. Thus we have "dwelling-house," "coach-house," "summer-house," "fowl-house," "out-house," "pent-house," &c. The Building Act declares all "buildings," of whatever kind, except those specially exempted, to be subject to it.

My own practice, equally with that of my predecessor (going back more than fifty years, and hitherto undisputed as far as I know), has been to treat the structures in question as "buildings." I am not able to understand upon what principle it has been decided that the one in question is not so; but I take it that it is a question of fact, as to which there is no appeal; nor, if it were otherwise, do I consider it my duty to carry a case to the superior Court. The decision, therefore, binds this particular case only, but it is of course embarrassing as regards future practice.

I have a case now where a saw-mill proprietor has erected in a most crowded locality a wooden annexe to his saw-mill, with a boarded flat over it, and on my remonstrance has (guided by this decision) simply removed the boarding. His machinery projects from his mill into the annexe, and he will no doubt pile deals on the top so as to keep out the weather, and thus defy the provisions for safety from fire which the Act was intended to insure, and, as I still think, when rightly interpreted, does insure.

If this decision be correct, what an anomaly we have in an Act so jealous of fire as to disallow in a walled building a scrap of wood nearer than four inches to the face of the walls, while a structure of the most inflammable kind, heaped with goods equally inflammable, and stacked for drying purposes in the most dangerous manner, may be erected close by, with chimneys all round delivering their smoke and heat, if not flame, right amongst the wood.

I am, Sir, your obedient servant,

FREDERICK WALLEN,

District Surveyor for West St. Pancras.

106 Gower Street: June 6, 1883.

LEGAL.

Worship Street Police Court.—June 12.

THE METROPOLITAN BUILDING ACT.

On Tuesday Her Majesty's Commissioners of Works were summoned by the Metropolitan Board of Works to show cause why they, being the owners of a structure in Victoria Park, should not be ordered to pay 1*l.* 2*s.* 3*d.*, the fees incurred by the surveying of the building by Alexander Payne, district surveyor. The Hon. A. Gathorne-Hardy appeared to oppose the claim for the Commissioners; Mr. Norman Bevan appeared for the Metropolitan Board of Works. The summons was taken under the Metropolitan Building Act, 1855, part 2, which gives power to district surveyors to survey any structure, and if found dangerous to give notice, and send in an account of fees. The Board of Works, Mr. Bevan explained, maintained that they had a right to interfere with any building within their area. The Hon. A. Gathorne-Hardy said this was a very important question, and had not been raised since 1866. The contention he should argue for the Commissioners of Works was that the buildings employed for Her Majesty's use and service were exempted in the second part of the Act, as in the first part. He agreed that there was no special exemption in part 2, but the words of the first part, section 2—viz., "The following buildings and works shall be exempt from the operation of the first part of the Act: Bridges, &c., Her Majesty's royal palaces, and any buildings in the possession of Her Majesty, her heirs and successors, or employed for Her Majesty's use or service"—implied a similar exemption throughout the whole Act. He maintained that, notwithstanding these exemptions were not specified in part 2, it did not do away with the general principle of law, that the Crown was not bound by any Act of Parliament unless it was specially provided accordingly. It was quite proper that the Metropolitan Board should have general power to supervise build-

ings in the metropolis, but the Crown had its special surveyors and officers, whose duty it was to inspect all Crown property and buildings, and see they were maintained in safety. Mr. Bevan challenged Mr. Gathorne-Hardy's assertion that the Crown property was exempt. It would not be competent for the public authorities to pass a dilapidated building which might be dangerous to passers-by, simply because it was Crown property. Evidence having been given by the district surveyor as to surveying and condemning the building (a lodge in Victoria Park), the magistrate adjourned his decision for a fortnight.

ARCHÆOLOGY.

Tesselated Pavement.—Mr. Storrie, curator of the Cardiff Museum, has successfully brought from Caerleon some portions of tesselated pavement found at Caerwent in 1881. Mr. Storrie intends to build it into the staircase wall at the Cardiff Museum. Mr. Octavius Morgan, president of the Monmouthshire and Caerleon Antiquarian Association, thus describes the pavement: In the spring of 1881, a portion of a tesselated pavement was discovered in the garden of a cottage at Caerwent, and we were in great hopes to be able to uncover the flooring of a large and perfect room. But unfortunately the pavement extended but a very little way beyond the portion at first discovered, a wall, the foundation of which remained, having at one time been built across it in one direction, and a pathway made in another. What remained of it was the corner of an apartment. Sufficient, however, existed to enable us to make out the entire design of the work. It seemed to have formed part of the flooring of a room about seventeen or eighteen feet square, with a portion of some other apartment adjoining. The design consisted of a square formed by a wide double-plaited fret, within which was a circle formed by a fret, consisting of a single plait, thus forming a spandrel at each corner, in one of which, the only one remaining, was depicted a large fish with all the characters of a salmon, as will be seen by the coloured drawing of it, which has been carefully made, and there can, I think, be no doubt that the other three spandrels were ornamented in a similar manner. Within the circle were eight hexagonal figures bordered by narrow frets, and within these was a central circular space bordered by a fret, but of the ornamentation of this space there were no remains. Each of the hexagonal figures, however, seems to have been ornamented with representations of two fish, but only two of these remain, and they are not perfect. The fish in one seems to have been a trout, judging from the tail, and a dark eel crawled up beside it, but the heads of both are, unfortunately, wanting. In the other hexagon it is not easy to decide what fish are intended to be represented, but I think it very probable that all the varieties of fish taken in the Severn and rivers and streams of the neighbourhood may have been represented, and as such decorations would be well suited to an eating apartment, it is probable that that chamber may have been the eating chamber.

Discoveries in Würzburg.—An interesting piece of almost pre-mediæval architecture was brought to light at Würzburg a few days ago. In the process of enlarging a shop the workmen came upon a considerable portion of an old cloister which had been partly built up into modern walls, and which presented, when cleared of all excrescences, many features of great beauty. Careful comparison satisfied the local architects that it was older than the church, still standing, built by Bishop Henry in the year 1000, and it must have been an appendage to the "new minster" of St. Saviour, built about 746, and destroyed by lightning in 854, in the course of a terrific storm which swept over all south-western Germany with such violence that people thought the end of the world was at hand. The proprietor of the place has handed the remains over to the architect of Würzburg Cathedral, Herr Friedreich, with instructions to clear the whole space around, so as to allow this monument of the earliest Middle Age to be studied by all lovers of art. Romanesque pillars of singular elegance alternate with clusters of slender shafts, all bearing small round arches. The whole is of striking beauty. The capitals are quaintly sculptured, and some of the pillars have carvings in relief. It is pretty certain that this is one of the oldest, if not the oldest, pieces of Romanesque architecture in Germany. Walter von der Vogelweide, the celebrated German mediæval poet, was a canon of Würzburg about the year 1230, and probably often traversed this cloister. In the exploration of the site, which was at once carried out, a stone sarcophagus was found close to the spot where it is recorded that he was buried. In it were some fragments of a skeleton. Time had effaced whatever inscription the lid once bore, and there was nothing within to identify the tenant. Imagination at once declared these bones to be the remains of the famous Minnesinger. But a scientific examination decided that some of them belonged to a young man, some to an old man; even some skull fragments were shown not to have been portions of the same skull. It ought to be enough for lovers of art to know that they are here in presence of a most interesting monument of the earliest German Christian architecture, and that the feet of the sweet poet must have often passed over its flags.

GENERAL.

Messrs. H. Saxon Snell & Sons, architects, Southampton Buildings, Chancery Lane, have dissolved partnership as far as regards Mr. H. Saxon Snell.

Mr. H. Percy Boulnois has been presented with a testimonial on his resignation of the Surveyorship of Exeter. It consists of an epergne specially designed, and a solid silver tray.

The Exhibition of Water-Colour Drawings by modern artists was opened on Tuesday in the Corporation Picture Gallery at Brighton.

The Plans of Mr. W. Lister Newcombe, of Newcastle-on-Tyne, have been selected in competition for a Presbyterian church to be erected in Harrogate.

The Exhibition of Modern Paintings in oil and water-colour opened at Southport on March 10 was closed on Saturday last. About 160 works have been sold, realising in the aggregate over 2,500*l*.

Earl Percy, M.P., has accepted the office of president of the Royal Archæological Institute, which lately became vacant by the death of Lord Talbot de Malahide. The annual meeting will take place at Lewes on July 31, under the presidency of the Earl of Chichester.

Miss Isabella Bewick, the last surviving member of the family of Thomas Bewick, the celebrated wood-engraver, has just died at Gateshead, at the advanced age of ninety-three.

The Lord Mayor of York on Tuesday opened the Ebor Buildings, two blocks lately erected in that city to serve as artisans' dwellings.

The Rochdale Town Council have decided to erect a spacious one-storey stone building, at a cost not to exceed 4,500*l*., for the purpose of a public library.

Mr. Walter Stanton, of Chesterfield, was on Wednesday appointed borough surveyor of Chesterfield, out of sixty-eight applicants for the post.

The Summer Exhibition of the York Fine Art and Industrial Exhibition was opened on Tuesday by the Lord Mayor of York.

The Parish Church of Asgarby, near Spilsby, is said to be the smallest in England, the interior dimensions being 24 feet 7 inches by 17 feet.

The Bristol and Gloucestershire Archæological Society will hold their annual summer meeting at Bath, beginning on July 31.

Weaver Church, Winsford, having subsided at the north-east corner, has been "lifted." This is the third time the church has had to be raised since it was rebuilt.

A Lady residing in the neighbourhood of Stratford-upon-Avon has given 6,000*l*. for the purpose of erecting a new infirmary in that town.

Messrs. Chinnock, Galsworthy & Co. will on Tuesday sell by auction, in twenty-seven lots, an important building estate at Wimbledon. It contains about 452 acres, and the land is entitled to be styled "the most eligible building land in the market within the metropolitan area."

The Collection of Pictures belonging to Sir Philip Miles, of Leigh Court, near Bristol, has, it is stated, been purchased by Mr. Mackay, of Paris. The collection includes *The Logos*, ascribed to Leonardo da Vinci, and a number of examples by Claude.

The French Minister of War is stated to be willing to agree to the removal of a small portion of the Paris fortifications—that between Point du Jour and the Seine; but he insists on the maintenance of the remainder. Contractors have offered to level this portion, and to fill up the ditch, on condition of possessing the old materials.

The Ormskirk Board of Guardians are about to erect new children's industrial homes and schools at Ormskirk, from plans prepared by Mr. Thomas Kissack, of Ormskirk. Extensive alterations and additions are about to be made at the Ormskirk Workhouse also, according to plans prepared by Mr. Thomas Kissack.

Sanitary Assurance Association.—At a meeting of the Council of the Sanitary Assurance Association on Monday, the following resolution, recently passed by a meeting at 9 Conduit Street, W., was considered, viz.: "That the Council of the Association be requested to consider whether they cannot recommend legislation compelling the builders of all new dwellings to obtain a certificate from some authority or qualified person as to their sanitary condition before it shall be lawful for such buildings to be inhabited." On the motion of Professor Hayter Lewis, F.S.A., seconded by Professor Corfield, M.D., a sub-committee was appointed to consider how best the object of the resolution may be attained, and, if desirable, to draft a Bill and report to the Council.





FRIEZE IN CHURCH OF ST. GENEVIÈVE [PANTHEON] PARIS.

By M. PUVIS de CHAVANNE

SUPPLEMENT

TO THE

ARCHITECT.

CONTRACTS, COMPETITIONS, AND TENDERS.

LONDON, JUNE 16, 1883.

EDITORIAL NOTICES.

The authors of signed articles and papers read in public must necessarily be held responsible for their contents.

No communication can be inserted unless authenticated by the name and address of the writer—not in every case for publication, but as a guarantee of good faith.

Correspondents are requested as much as possible to make their communications brief. The space we can devote to Correspondence will not usually permit our inserting lengthy communications.

TENDERS, ETC

As great disappointment is frequently expressed at the non-appearance of Contracts Open, Tenders, &c., it is particularly requested that information of this description be forwarded to the Office, 175 Strand, London, W.C., not later than 3 p.m. on Thursdays.

Correspondents, when writing to notify an extension of time, or an alteration of the date of sending in Competitions or Contracts, are requested in their letter of advice to write at the head of the required change—"Contract Supplement to THE ARCHITECT."

COMPETITIONS OPEN.

NEWCASTLE-ON-TYNE.—July 4.—Designs are invited for a Police Station and Fire Brigade Station to be Erected on the site of Westgate Police Station. Mr. Hill Motum, Town Clerk, Town Hall, Newcastle-on-Tyne.

NEWCASTLE-ON-TYNE.—July 30.—Designs are invited for a Hospital for Infectious Diseases to be built on a Site near Heaton Junction. Subject to certain conditions, the successful Architect will have the carrying out of the work, and a premium of 50% will be divided between the second and third competitors. Mr. Hill Motum, Town Clerk, Town Hall, Newcastle-on-Tyne.

YEOVIL.—July 1.—Designs are invited for Swimming Baths, &c. The Borough Surveyor, Yeovil.

CONTRACTS OPEN.

BARROW-IN-FURNESS.—June 18.—For Building Schools for 500 Scholars, Caretaker's House, Boundary Walls, &c. Mr. Henry Holton, Architect, Broad Street, Dewsbury.

BETHERSDEN.—June 18.—For Alterations and Enlargement of Bull Green Bridge. Mr. Frederick W. Ruck, County Surveyor, Maidstone.

BIRMINGHAM.—July 21.—For Building Liberal Club. Mr. J. A. Cossins, Architect, Warwick Chambers, Corporation Street, Birmingham.

BRADFORD.—June 16.—For Extension of Bolton Woods School. Mr. E. Simpson, Architect, Tyrrel Chambers, Tyrrel Street, Bradford.

BRAMLEY.—June 21.—For Reconstruction of Mills after Fire. Mr. Samuel Jackson, Architect, 33 Kirkgate, Bradford.

BRIGHTON.—July 12.—For Forming Garden Enclosures on South Side of Western Esplanade. Mr. P. C. Lockwood, Borough Surveyor, Town Hall, Brighton.

BROX.—June 21.—For Building Two Cottages. Mr. W. Russell, Merrylands, Chertsey.

BURY.—June 18.—For Building Weaving Shed, Cotton Warehouse, Dining Room, House, and other additions to Mills. Messrs. Sellers & Hamilton, Architects, Union Chambers, Bury.

CARMARTHEN.—June 26.—For Rebuilding Peniel Congregational Chapel. Mr. George Morgan, Architect, 24 King Street, Carmarthen.

CULLOMPTON.—June 20.—For Alterations and Additions to Premises in Fore Street. Mr. W. H. Stafford, Architect, Cullompton.

DARLINGTON.—June 18.—For Building Hospital and Dispensary. Mr. G. G. Hoskins, Architect, Northgate, Darlington.

DEVONPORT.—June 27.—For Construction of Intercepting Sewer (694 feet). The Borough Surveyor, Municipal Offices, Ker Street, Devonport.

DEWSBURY.—June 21.—For Building Mill and Weaving Shed, Savile Town. Messrs. John Kirk & Sons, Architects, Dewsbury.

DRESDEN.—For Building Shop, Dwelling-house, Stable, Slaughter-house, and Out Offices. Mr. William Wood, Architect, Longton.

DUNDALK.—July 1.—For Building Parochial House at Balrigan. Mr. James Gaskin, Architect, Dundalk.

DUNSTABLE.—June 18.—For Conversion of Iron Foundry into Shoe Factory. Mr. Scotting, Ely Villa, Dunstable.

EXETER.—June 19.—For Building Pair of Two-tenement Almshouses. Messrs. Packham & Croote, Architects, 93 Paris Street, Exeter.

EXETER.—June 19.—For Building Residence and Schools at St. Thomas. Mr. S. Dobell, Architect, 3 Bampfylde Street, Exeter.

FAVERSHAM.—June 19.—For Alterations to Present Bakery, New Oven, Cooking-room, Coach-house, &c., for the Faversham Co-operative Industrial and Provident Society (Limited). Mr. Edwin Pover, Surveyor, Faversham.

FENTON.—June 25.—For Construction of Pipes, Sewers, &c. (8,000 yards). Mr. S. A. Goodall, Surveyor, Public Offices, Fenton.

FYFIELD.—July 10.—For Building Truants' Home for Eighty Boys. Mr. J. T. Newman, Architect, 2 Fen Court, E.C.

GAINSBOROUGH.—June 29.—For Building Coffee Tavern and Stabling. Messrs. Kennedy & Green, Architects, 24 Silver Street, Gainsborough.

GELLIGAER.—June 20.—For Addition to Schoolmaster's House. Mr. John Williams, Architect, 4 Edward Street, Morgan Town, Merthyr Tydfil.

GLASGOW.—July 1.—For (Contract No. 2) Executing, under One Contract, the Works in connection with the Erection of the Proposed New Municipal Buildings, including Mason, Bricklayer, Carpenter, Slater, Plumber, Smith, and Founder Works, and Fireproof Construction. The Plans and Specifications may be seen, on and after June 1, at the Office of Messrs. Douglas, Hunter & Whitson, 197 St. Vincent Street, Glasgow.

GREAT PLUMSTEAD.—June 19.—For Additions to School. Mr. J. B. Pearce, Architect, Surrey Street, Norwich.

HEADINGLEY.—June 18.—For Building Villa Residence and Stabling. Mr. G. F. Danby, Architect, 46 Great George Street, Leeds.

HEBBURN.—June 18.—For Repairs and other Works to Schools. Mr. J. H. Morton, Architect, South Shields.

HEMSWORTH.—June 23.—For House, Out-houses, Stabling, and other Works, Meor Top Farm. Mr. W. Richardson, Architect, 1 East Parade, Leeds.

HOVE.—June 18.—For Building Schools, Connaught Road. Mr. Thomas Simpson, Architect, 16 Ship Street, Brighton.

KETTERING.—June 20.—For Building Schools for Toller Chapel. Mr. R. W. Johnson, Architect, 1 George Street, Kettering.

KING'S HEATH.—June 19.—For Sewer and Drainage Works. Mr. Robert Godfrey, Surveyor, Valentine Road, King's Heath.

LARNE.—June 23.—For Building Three Houses. Mr. W. J. Fennell, Architect, 11 Chichester Street, Belfast.

LONDON.—June 30.—For Building Two Lodges at the Natural History Museum. The Secretary, Office of Works, 12 Whitehall Place, S.W.

LONGPORT.—June 18.—For Building Dwelling-house. Mr. A. R. Wood, Architect, Tunstall.

MANCHESTER.—June 19.—For Works of Extension at Owens College. The Registrar, Owens College, Manchester.

MERTHYR TYDFIL.—June 18.—For Works at Ynysgan Chapel. Mr. John Williams, Architect, Edward Street, Morgan Town, Merthyr.

MONAGHAN.—June 16.—For Building Convent Chapel of St. Louis. Mr. William Hague, Architect, 62 Dawson Street, Dublin.

MORLEY.—June 28.—For Building Large Wesleyan Sunday Schools. Mr. Walter Hanstock, Architect, Branch Road, Batley.

NORTON-IN-THE-MOORS.—For Additions to Milton National Schools. Mr. James Watkin, Surveyor, Burslem.

NUNTHORPE.—For Building Two Villas. Mr. W. H. Blessley, Architect, Exchange Place, Middlesbrough.

OAKHAM.—For Building a Manse. Messrs. Harding & Topott, Architects, 15 Hotel Street, Leicester.

OLD BASFORD.—June 16.—For Building Thirty-two Dwelling-houses, Dobb Park. Mr. Lawrence Bright, Architect, 9 St. Peter's Church Walk, Nottingham.

OLDHAM.—For Erection of Premises. Mr. T. Mitchell, Architect, Priory Chambers, Union Street, Oldham.

PARKHURST.—June 20.—For Building Chimney-shaft and other Works at the Workhouse. Mr. W. T. Stratton, Architect, 81 Holyrood Street, Newport, Isle of Wight.

PENTRE.—June 19.—For Additions, &c., to St. John's Vicarage. Mr. Edwin M. B. Vaughan, Architect, 74 Crockherbtown, Cardiff.

PLYMOUTH.—July 3.—For Construction of Timber Warehouse, &c., Millbay Dock. Plans at the Engineer's Office, Plymouth Station.

REDDISH.—June 18.—For Erection of Police Station and Strong Rooms. Mr. W. T. Gunson, Architect, 10 Marsden Street, Manchester.

REIGATE.—June 23.—For Building Tramps' Day-room and House at the Union. Mr. E. Larner, Architect, High Street, Reigate.

ROCHESTER.—For Building the Rochester and County Club House. Mr. George Friend, Architect, Maidstone.

ROTHES.—June 25.—For Erection of Distillery Buildings. Mr. Hugh J. Mackenzie, Architect, Elgin.

RUSHOLME.—June 18.—For Erection of Slaughter-houses and Buildings in connection. Mr. W. Mangnall, Surveyor, Public Hall, Dickenson Road, Rusholme.

ST. IVES.—For Restoring Tower of Parish Church. Mr. J. R. Veall, Architect, Wolverhampton.

STOCKFIELD-ON-TYNE.—June 19.—For Building Farm-house, &c. Mr. Joseph Best, Architect, Old Shildon, Darlington.

SWANSEA.—July 2.—For Additions to Deaf and Dumb Institution. Mr. Bucknall, Architect, Worcester Place, Swansea.

TAUNTON.—June 23.—For Erection of Buildings and Repairs to Premises. Mr. J. Houghton Spencer, Architect, Hammet Street, Taunton.

THACKLEY.—June 21.—For Building Schools, Boundary Walls, &c. Mr. Jowett Kendall, Architect, near Thackley Station, Idle.

TIVERTON.—June 25.—For Enlarging Headmaster's House, Blundell's School. Messrs. Hayward & Son, Architects, 50 High Street, Exeter.

WADEBRIDGE.—June 20.—For Construction of Embankment to Marsh. Mr. Martin, C.E., Castle Chambers, Exeter.

WOOLSTON.—June 26.—For Building Infant School for 200 Children. Mr. W. H. Mitchell, Architect, 8 Portland Street, Southampton.

YORK.—June 20.—For Building Grain Warehouse, Walmgate. Mr. W. Brown, Architect, Micklegate, York.

YORK.—June 21.—For Building the "Watt Ward" Wing at the County Hospital. Mr. Henry Currey, Architect, 37 Norfolk Street, Strand, W.C.

YORK.—For Building Wesleyan Chapel, The Groves. Mr. W. J. Morley, Architect, Wallbury Drive, Bradford.

TENDERS.

BASFORD.

For New Baptist Sunday Schools, New Basford. Mr. LAWRENCE BRIGHT, Architect.

Vickers	£1,580 0 0
Bains & Furton	1,575 0 0
Underwood	1,527 0 0
Marrison	1,480 0 0
Bell & Son	1,418 0 0
Dennett & Ingle	1,410 0 0
Moore Bros.	1,346 0 0
Wartnaby	1,346 0 0
S. & J. Cargill	1,298 0 0
Scott	1,287 0 0
Wool Bros.	1,285 0 0
DUDSON & PARRISH (accepted)	1,272 0 0
Budd	1,256 0 0

BATH.

For Renovation of St. Mark's Church, Bath.

Morgan & Lovell	£2,278 0 0
Rogers	2,073 0 0
Mann	2,039 0 0
Long	1,945 0 0
Chancellor	1,862 0 0
Smith	1,763 0 0
BLADWELL & PARSONS (accepted)	1,519 0 0

BEDALE.

For Building new Institute at Bedale, for the Committee of the Young Men's Institute. Mr. J. AKERS, Architect, Masham, Bedale, Yorkshire. Quantities by the Architect.

T. & A. Horner, Bedale, mason	£238 0 0
Megson, Bedale, joiner	202 0 0
Swales, Bedale, plumbing, &c.	31 8 6
Wharton, Darlington, slater	28 0 0
Estimated cost of total works	600 0 0
Painting not let yet.	

BERKHAMPTSTEAD.

For the Erection of House with Shop, Berkhamptstead, Herts, for Mr. E. Platt. Messrs. BATTERBURY & HUXLEY, Architects.

HONOUR & SON, Tring (accepted).

BRETHERTON.

For Alterations and Additions to Wesleyan Chapel, Bretherton, near Croston. Mr. THOMAS KISSACK, Architect, Ormskirk. Quantities by the Architect.

Bridge, Burscough	£425 0 0
Wilkinson, Southport	415 0 0
Riding, Ormskirk	375 0 0
ALTY, Hesketh Bank (accepted)	380 0 0

BRIDGEWATER.

For Reconstruction of Balmoor Wall, Bridgewater, for Somersetshire Drainage Commissioners. Mr. A. WOODHOUSE, C.E., Engineer.

Lean & Sons, Gloucester	£2,500 0 0
Coles & Escott, Bridgewater	2,450 0 0
Dunford & Son, Bristol	2,397 0 0
Pollard, Bridgewater	2,149 0 0
PECKSHALL, Birmingham (accepted)	1,920 15 10

BURTON-ON-TRENT.

For Erection of Pumping-station Buildings at Sewage Works, and Supply of 2,100 tons of Iron Pipes, &c., Burton-on-Trent.

HODGES (accepted)	£9,280 0 0
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Pipes.

STANTON IRONWORKS CO. (accepted)	8,845 11 9
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DUNDEE.

For the Erection of Offices at Meadow Place, Dundee, for Messrs. Cox Bros. Messrs. JAMES MACLAREN & SON, Architects, Dundee.

Accepted Tenders.

Brown & Son, Dundee, mason.
Mackie & How, Dundee, joiner.
Homan & Rodgers, Manchester, fireproofing.
Total cost, £12,000.

For Additions to Craiglee, for Mr. George Mackenzie bankers. Messrs. JAMES MACLAREN & SON, Dundee Architects.

Accepted Tenders.

Gentle, Dundee, mason.
Mackie & How, Dundee, joiner.
Total cost, £1,200.

FARNWORTH.

For Works in Back Brackley Street, Farnworth.

Holt	£145 16 8
R. S. Entwistle	133 3 6
Oaks	130 9 4
SHARPLES & WATSON (accepted)	117 13 11
W. Entwistle	114 14 4

GAWTHORPE.

For Building Villa Residence at Gawthorpe. Mr. FREDK. W. RIDGWAY, Dewsbury, Architect. Quantities by the Architect.

Tolson, Ossett, mason	£694 0 0
Horsnell & Heald, Ossett, joiner	275 0 0
Watson, Ossett, plumber	84 16 0
Plasterer	65 13 0
Hargreaves, Dewsbury, slater	65 4 0

Total	£1,184 13 0
Architect's estimate	1,218 9 0

GLASSBURY.

For Erection of Keeper's Cottage on Estate of Mr. Thomas Wood, Glasbury. Messrs. C. & G. BUTCHER, Architects.

Palmer, Brilley	£340 17 10
Prior, Velindre	340 0 0
Jenkins, Brecon	330 0 0
Powell, Hay	328 0 0
Price, Hay	286 0 0

HORLEY.

For Building Board School for Boys, and Alterations to existing School, Horley. Mr. WALTER KELSEY, Architect. Quantities not supplied.

	New school.	Alterations, &c. to old school.
Mailes & Harper	£1,440 0 0	£123 0 0
Swain	1,341 0 0	55 0 0
Beard & Foster	1,337 0 0	77 0 0
Battley	1,297 0 0	
Wilkins	1,275 0 0	80 10 0
Wallis	1,224 5 0	121 0 0
Jennings	1,183 0 0	65 0 0
Box, Ardingley	1,143 0 0	54 0 0
Dives, Lingfield	1,140 0 0	62 0 0
Cook	1,089 15 0	125 0 0

Architect's estimate, £1,223.

The Board have the tenders of Messrs. Dives and Box still under consideration.

HYDE.

For Additions and Alterations to St. George's Church, Hyde. Mr. JAMES HUNT, Architect, 4 Warren Street, Stockport. Quantities by the Architect.

	Contract A.
Statham & Sons, Pendleton	£940 0 0
Graham & Sons, Manchester	841 0 0
Wharam, Hyde	794 12 0
Simpson, Hyde	790 0 0
Haughton, Godley	672 0 0
ROBINSON, Hyde (accepted)	630 0 0

Contract B.

Graham & Sons, Manchester	859 0 0
Wharam, Hyde	764 0 0
Simpson, Hyde	760 0 0
Statham & Sons, Pendleton	712 0 0
Haughton, Godley	668 0 0
ROBINSON, Hyde (accepted)	615 0 0

KIDDERMINSTER.

For Alteration and Extension of the Workhouse, Kidderminster. Messrs. WATKINS & SCORER, Architects, Lincoln.

Highest tender	£16,000 0 0
BENNETT, Birmingham (accepted)	14,197 0 0

Twelve tenders were received for the work.

LINCOLN.

For Erection of Five Shops in High Street, Lincoln, for the Rev. C. T. Swan. Messrs. WATKINS & SCORER, Architects.

Wright	£1,987 0 0
Cowen & Landsdown	1,888 0 0
Harrison & Horton	1,821 0 0
Crosby & Sons	1,819 0 0
Harrison	1,595 0 0

For Erection of Villa Residence, Riseholme Road, Lincoln, for Mr. W. R. Lilly, Lincoln. Mr. W. MORTIMER, Architect.

Wright	£520 0 0
Otter & Broughton	512 0 0
H. S. & W. Close	495 0 0
Cowen & Landsdown	490 0 0
Morris	424 0 0
Harrison	419 0 0

For Lodge for Major Ellison, Lincoln. Mr. W. MORTIMER, Architect.

H. S. & W. CLOSE (accepted)

LEYTON.

For Making-up Sophia, Wallwood, Bulwer, and Drayton Roads, Leyton.

Lovedale & Brook	£2,114 0 0
Wilson	1,972 13 2
Rutty	1,879 0 0
Wheeler & Co.	1,867 15 1
Neave	1,767 5 10
Woodham & Fry	1,765 0 0
Bell	1,665 14 0

LONDON.

For the Erection of St. Marybone Nursing Institute, Notting Hill, W. Messrs. H. SAXON SNELL & SONS Architects.

Brass	£9,789 0 0
Toms	9,593 0 0
Manley	9,581 0 0
Mowlem & Co.	9,434 0 0
Oldrey	9,271 0 0
WALL BROS. (accepted)	8,993 0 0

For Enlargement of Board School, Oldfield Road, Stoke Newington. Mr. E. R. ROBSON, Architect.

L. H. & R. Roberts	£2,895 0 0
Lawrance	2,774 0 0
Niblett	2,748 0 0
Boyce	2,683 0 0
Sharmur	2,648 0 0
Oldrey	2,600 0 0
Goad	2,516 0 0
Wall	2,449 0 0
Steel Bros. (no tender sent)	

For Chimney-stacks, &c., at Board School, Tower Street.

Atherton & Latta	£245 0 0
Hobson	207 0 0
Prithard	185 0 0
Oldrey	167 0 0

For Paying Works at Board School, Woods Road.

Roy	£56 0 0
Hobman & Co.	46 0 0
Ash	41 10 0

For Repairs to Three Houses, Penrose Street, on site of Penrose Street School.

Julian & Co.	£75 0 0
Roy	57 0 0
Rice	47 18 0
Ash	45 15 0

For Painting, Whitewashing, Repairs, &c., at the St. George's Union Infirmary, for the Guardians of the Poor of the St. George's Union. Messrs. H. SAXON SNELL & SONS, Architects.

	Interior.	Exterior.
Pemberton	£730 0 0	£370 0 0
Stevenson	555 0 0	445 0 0
Abraham Bros.	Not given	495 0 0
Wall	410 0 0	488 0 0
Shurman & Son	368 12 0	487 0 0
Kearley	323 0 0	479 0 0
M. & M. FLEMING (accepted)	310 0 0	310 0 0

For Pulling Down and Rebuilding the Princess of Wales. Public-house, Grove Street, Deptford, for Mr. Frank Barnes. Mr. HENRY ROBERTS, Architect and Surveyor, 113 Lewisham Road, S.E.

Shurman	£2,286 0 0
Redman	2,197 0 0
Holloway	2,147 0 0
HUBBLE & TROTT, Deptford (accepted)	1,785 0 0

Exclusive of cabinet, counter, pewtering, and gas-fittings, &c.

For Rebuilding Premises, 114 and 115 Holborn. Mr. F. CHAMBERS, Architect.

Wagstaff	£4,541 0 0
Brass	4,365 0 0
Shurman	4,320 0 0
Colls & Co.	4,296 0 0
Ashby & Horner	4,257 0 0
Greenwood	4,213 0 0
Holland & Hannen	4,176 0 0
Grover	4,173 0 0
Coulder	4,173 0 0

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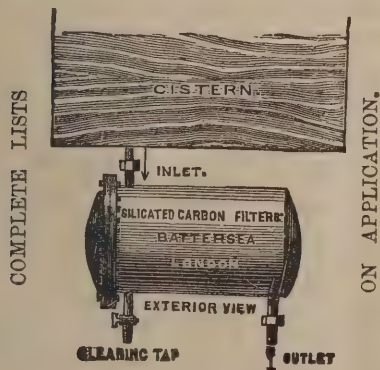
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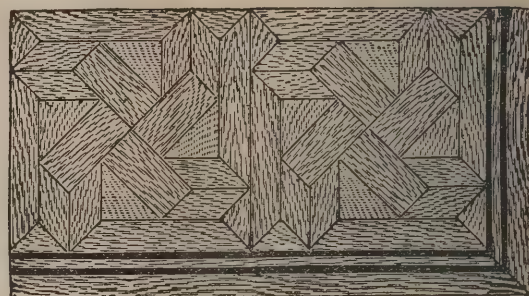
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The Architect.

ON THE DESIGN OF DOMES.



HE Dome, the Spire, and the Portico are probably the three grandest features that architectural fancy has produced; and of these three we may say the dome is the one which, both artistically and structurally, is the most majestic of all—perhaps of all possible conceptions. And yet, strange to say, although no doubt there are examples of one sort and another all

over the world, there are so many that are of little account and so few that are of much, that the design and construction of domes may be regarded as a subject that has never been cultivated as it ought to have been.

The dome, properly so called, is not a campanile with a hemispherical roof. Neither is it a tower with a hemispherical roof. Neither is it a hemispherical frame of woodwork or ironwork—one might almost say a cage of wickerwork—faced with sheet lead, or, as some are, slated with slates. It is a great hemispherical vault of masonry or nothing, covering its circular area in pure and simple form within, and presenting to outward view, in the same pure and simple form, a stately crown—the Crown of all Building—rendered impressive perhaps to the utmost by finesse of ornamental detail, for which it offers every inducement to the decorative fancy, yet depending upon nothing for its genuine majesty but that unsophisticated virtue of calm, heroic power and ineffable repose which is the supreme characteristic of the noblest works of man, as of Nature.

Some twenty years ago, or less, the late Sir GILBERT SCOTT used to tell us that he had been a good deal exercised throughout his lifetime in considering the question why there should not be a Gothic dome. Indeed he exhibited one or two notable endeavours to show, at least on paper, what he would make of it. But what he would have made of it was little more than a dome of St. Paul's, or of the Paris Invalides, seen from without alone, nicely covered with little pointed arches, little buttresses, little pinnacles, tracery, crockets, crosses, and so forth, and the whole brought to a very sharp point at the summit, as everything Gothic ought to be. Of inside organisation, to all intents and purposes, it had none. The Gothic of it was but detail: just as, when Mr. BERESFORD HOPE about the same time affirmed that our theatres ought to be Gothic, he saw with his mind's eye only the superficial embellishment of the house—notoriously made up of papier-maché, silk curtains, gold leaf, and paint—and cared no more for construction than the scene-painter. Those who, without being Gothic, or for that matter Classic either, know what a dome is as a substance and not a shadow, do not require to hesitate a moment in answering Sir GILBERT SCOTT's question. The dome is simply the culmination of vault-design, and is therefore the proudest essay of whatever school of architects may be competent to use the vault to the best advantage. Thus it has been in turn the glory of the Romans, of the Byzantine Greeks, of the Romanesque Goths, of the Orientals, and of the Cinque-centists. But we may as well acknowledge at once that a proper dome requires something that the Western Goths do not appear to have possessed.

Some years ago Sir EDMUND BECKETT read a paper at the Institute of Architects upon the "Construction of Domes," treated mathematically. The subject was indeed treated in a manner so entirely mathematical, that the author, in his frank way, told the meeting he would skip over the algebraical part, and leave it to be printed in the Transactions, because there was only one member of the Institute who could understand it, meaning Mr. PENROSE—whose attainment of the honour of Royal Gold Medallist on this same ground we take the opportunity of recognising with great pleasure. The theory which Sir EDMUND developed was of course—like the ordinary theory of the arch—based entirely upon the equilibration of a vault of loose stones. His object in the design of any dome upon the principles thus developed would simply be to determine the proper section upon which the domical structure, if, as mechanicians say, "free to move" throughout, would be kept

at rest by the balance of its own statical forces. It is of no use to inquire what this theory involved, or what was the outcome of it. As a mathematical exercise it was no doubt admirable; but the simple fact is that we do not build domes in that way; we do not build domes of loose stones, and it would not be worth our while to try.

Let the reader look at the well-known section of the dome of St. Paul's, London, and he will find therein a particularly instructive lesson in respect of both dome-construction and dome-design. Sir CHRISTOPHER WREN had for his object something peculiarly complex. He desired to have a dome as an internal crown to his composition. He desired also to have another dome as an external crown. Again, he determined to place upon the summit of this a lantern. Great altitude externally was, lastly, the chief consideration. Accordingly he was led, in the first place, to carry up the external dome to a height out of all proportion with his internal dimensions; secondly, to add to this height very considerably more in the form of the lantern; and, thirdly, to make his internal dome, although far lower than the external, as high as he could permit himself to have it. Therefore, although he was able to build his internal dome satisfactorily enough, he had to build over it a lofty concealed cone to carry his lantern; then he had to "make out" the external dome to the desired form by means of timber framing resting on this cone; and finally he carried a peristyle round the base of this wooden cupola, for the sake of exterior proportion, which is quite independent of any connection or correspondence with the features of the interior. The general effect externally is exceedingly graceful, but the dome which is thus seen without is no dome; the only dome is that which is seen within. The structure as a whole may be best described as a central tower of circular plan, surmounted by a wooden cupola-roof, with a lofty lantern of stone appearing through the summit of this as a spirelet, and supported in some way not apparent. The dome of St. Peter's at Rome, on the other hand, is one properly so called. It is not a tower in any sense; the peristyle is comparatively small and quite subordinate as a mere base to the legitimate cupola; the features of the exterior and the interior correspond exactly; the lantern is short and light, and in no sense a spirelet or pinnacle but a proper enclosure to the eye of the vault; and if there are two shells, as there are, they are both proper domes of masonry, and are only a few feet apart, the outer protecting the inner from the weather, and both combining as one to carry the lantern. To the mind of the artistic philosopher the contrast between Sir CHRISTOPHER WREN's construction and MICHAEL ANGELO's is most significant, and the comparison of their artistic motives no less so. In the one case simplicity reigns throughout in sublime repose; in the other nought but affectation, delusion, and disguise. In the one the product of very little ingenuity is a dome on the most magnificent scale; in the other the result of artifice upon artifice is something critically indescribable, very elegant, no doubt, but architecturally no better than the Lord Mayor's cocked hat.

Now the proper construction for a dome, or hemispherical vault of masonry is, in plain words, to build it in rings. No matter how great the diameter may be, let the drum or circular base-wall be first made firm as a foothold, and adequate to carry the intended vertical weight, and so far all is safe. Then build the first course all round as a ring, and it manifestly furnishes its own tie. In the East the mason appears to be able as a rule to rely upon the strength of his cement; we however, should never do so; we should probably in every case provide chain bond in one form or another, even if only to be secure against slipshod work. At any rate, our first ring is in itself completely immovable. We then build upon this, and in precisely the same way, the second ring; and so with the third and each succeeding one; every one is its own tie, and lies with only dead weight—no thrust whatever—upon the one below. At length the top is reached, by ring upon ring, and it is plain that no centering has been required, however great the span. The "eye," however, is left open for lighting, and a lantern of some sort, and of some weight, will generally have to be constructed around and over this. It must obviously be made as light as possible, for it is an abnormal load on what may be called the weakest part of the vault. But, after all, it is only to be regarded as an addition to the whole load which the dome constitutes; and theoretically it involves only so much additional strength in the chain bond for its resistance. It scarcely needs to be observed further that the section of the domical vault ought to be equilibrated—that is, decreased in

thickness gradually as it ascends; and it is equally plain that, the more substantial the thickness is throughout, the stronger will be the structure in withstanding the cumulative strain of time. The chain bond, of course, we assume to be efficiently devised; and equally of course, its tensile strength at each stage bears a recognised proportion to the diameter of that ring.

The well-known dome of the Greeks, although constructed with level instead of radiating courses, was built on a similar principle, each course being a complete ring; but, as an underground structure, the Treasury of Atreus required nothing like the chain bond, or its equivalent, of an ordinary dome. The conical iron roof of the Vienna Exhibition Building, also, exemplifies the principle in another way, the iron reticulation being in the same form of successive rings, each furnishing its own tie.

We hope we have said enough upon this interesting subject to lead the more ambitious amongst our architectural designers to turn their attention to the dome on a large scale and in legitimate form, not only as a problem in magnificent construction, but, we need not say, none the less as an opportunity for attempting the development of artistic grace in many modes which endeavour will suggest.

FRENCH PAINTING.

[BY A CORRESPONDENT.]

THE remarks which have been expressed by English artists, professional critics, and amateurs, upon the works which are on view in the Dudley Gallery, suggest that less is known about the art of the painter as it is now practised in France than was anticipated by the promoters of the exhibition. To many, if not to the majority, of the visitors, the paintings in that gallery appear to want beauty—the quality which is supposed to be most essential to a work of art. The figure subjects, it is said, mostly represent ugly people, and the scenes shown in the landscapes have nothing that is picturesque about them. If the pictures were exhibited together in such another gallery in Paris they would be estimated differently. We do not say that they were certain to secure general admiration, or that the critics would be unanimous in expressing opinions upon them, but there is little doubt that whatever faults might be found in the pictures the absence of beauty would not be one of them. How is the difference between the taste of England and the taste of France to be accounted for? Does it arise from the existence of two ideals of beauty, or are the French people not so keen as the English in discerning marks of ugliness? To answer these questions it will be necessary to glance over the history of painting of late years in France.

The condition of painting during a great part of LOUIS PHILIPPE's reign may be understood from the pleasant letters of THACKERAY, who was then an art student. The influence of DAVID (or rather of a fashion which he followed) still prevailed, and art was nothing if not classical. There were, we are told, in those days endless straight noses, round chins, long eyes, short upper lips, like the figures ruled in drawing-books, but the severity was so perfect, that to a realist like THACKERAY of the examples exhibited in the Beaux-Arts scarce one was worth more than half a crown. "What a classicism," he exclaims, "inspired by rouge, gas-lamps, and a few lines in 'Lemprière,' and copied half from ancient statues and half from a naked guardsman at one shilling and sixpence the hour!" That the fashion was a sham, which oppressed artists while they ministered to it, is evident from the facility with which even DAVID undertook work of another kind. He must have felt, as many have felt since, that the portrait of his washer-woman was a happier effort, worth a score of historic works in which long-legged Romans gyrated.

The classicism of the picture gallery corresponded with the classicism of the stage; and when CORNEILLE and his fellow big-wigs were found to be unable to resist the first efforts of the romanticists, it was evident that their representatives in painting must also succumb. A film was removed from men's eyes, and they saw a world of wonders. HORACE VERNET with scenes of Eastern life, DELACROIX with his daring experiments in colour, DELAROCHE with his history-pieces, made the old sublimities appear, if possible, more false to nature than they were.

But with all their virtues, the new works were almost as remote from the France of the nineteenth century as the scenes from the legends of ROMULUS and the CURIATII. Neither figures nor faces represented living men and women. The first man whose works were racy of the soil was undoubtedly MILLET, who left DELAROCHE's studio as he entered it—a peasant in heart and soul, without the least ambition to follow his master in illustrating scenes of English history. He believed it was necessary to understand a thing before painting it; and as he had no opportunity of observing the life of courtiers, he substituted another form of life, which he knew from painful experience. By depicting men and women who in form and countenance, as well as in garb, resembled the peasants that were to be seen every day toiling in the fields, he accomplished a revolution which in its effects on art may be compared with the literary revolution of that other peasant, ROBERT BURNS. Before MILLET's appearance, art, with the exception of some of the Dutch works, and those by HOGARTH and WILKIE, exemplified the proverb that one half of the world never knows how the other half lives. The great Greek works, what do they reveal to us of the mass of the people? Few who look at the Panathenaic frieze know what cruel things were done to the slaves who cultivated the lands and tended the olive trees, by fine gentlemen like those who ride so gracefully in the procession, or can guess what tyrants were ladies who in public were as demure as those who accompany the embroidered veil. Take a much later age, and consider the representations of life which were given by WATTEAU. Who would suppose that, co-existing with his delightful arcadian shepherds and shepherdesses, there were men and women in French fields whose lives were as dreary as if they had been born Greek slaves? WATTEAU paints most lovely distances, but in none of them can we find any signs of the storm that was about to burst on France. To artists of his type life is an everlasting *fête champêtre*, and no thought is given to the wretches who happen to be outside the park. MILLET was one of the excluded, and it was well he was, for he secured the recognition of the French peasant. People who had been admiring the Court beauties and capacious crinolines of WINTERHALTER were compelled to find an interest in toil-worn men and women, or at least in representations of them, and in their prosy occupations. MILLET's experiment was repeated by the painters of town life, and with many of them it was no less successful.

English painters have hardly ventured so far as the French in the representation of facts. What, for example, are most of the late FREDERICK WALKER's peasants but Greek heroes clad in corduroy? The peasants of Mr. FILDES are, in their way, no less un-English. Would anyone who lived for a year or two in a country village invent figures like those which are seen in the tawdry wedding scene now in the Royal Academy? With so many works of an imaginative class before them in their own collections, it is not surprising that French realistic works are little appreciated by the English people. The foreign pictures appear strange to us because they are compared with pictures which are more or less conventional. We admire realism in literature, but the illustrations of the words, whether on canvas or on paper, must possess fictitious qualities.

The French peasant is unlike the *Apollo Belvedere*; he is without hyacinthine locks, and is not so graceful as the herald MERCURY. MILLET made many hundreds of drawings from Greek statues, and he was aware of the differences between those ideal forms and the bodies of his countrymen. But the defects were there before his eyes, and to substitute something else for them was to MILLET an absurdity which could only be paralleled by his introducing Alpine heights among the level fields which he loved to paint. It is not impossible that some of his followers have endeavoured to be more naturalistic, and remembering the failure of the classic school, allowance should be made for them; but, speaking generally, French painters are true to life, and if the faces in their pictures are not always pleasing to English eyes, the responsibility must be assumed by nature. It should also be remembered that some of the greatest painters have been averse to representing mere prettiness. MICHAEL ANGELO, MANTEGNA, BOTTICELLI, HOGARTH, ROSSETTI, are a few of those who preferred faces with contours that did not correspond with the standard of a modern book of fashions, or of the professional beauties. The drawings of DA VINCI are also evidence of the fascination which ugliness of an extreme kind exercises on the mind of a great painter.

It will be said that the subjects selected by French painters are also unsatisfactory according to English notions; they approach, it is said, too often to what is horrible. Such a picture as the *Slaughter of the Trojans*, which was exhibited in the late Salon, would be inadmissible to the Royal Academy. The question is, however, whether pictures of the kind are outside the province of painting. An historian would not incur the charge of bad taste if he described circumstantially the vengeance of the Greeks when they captured Troy, and M. ROCHEGROSSE can claim the authority of HOMER for details which are as terrible as those he has depicted. Is the painter to suggest that war is a ceremonial in which nothing more dangerous than rose-water is employed? Is he to show its pride, pomp, and circumstance, without expressing the pain which accompanies it? To judge from what is said by the critics, it would seem that, as Mr. ESMOND said, the murder of a campaign is done to military music, like a battle at the opera, and the virgins shriek in harmony as the victorious grenadiers march into their villages. The writer, on the contrary, is expected to harrow up men's souls with the most terrible incidents. M. ROCHEGROSSE has tried to realise what a war of Greeks and Trojans was, and his work is condemned because it is not as pleasing as a distribution of standards in the Champs-Élysées. We have selected this work as it is a prominent example, and, in spite of the critics, has been honoured by a majority of French artists: It manifests in the strongest way the defects that are ascribed to French painters; but so long as there is one rule for writers and another for artists, the objections to a work of this kind can never be convincing. In literature it is an accepted maxim that "terror is the source of the sublime"; is the French painter to be blamed because he seeks to discover how far the maxim is applicable to his art? He finds himself in a world in which he cannot open his eyes without seeing terrible things, but because there are squeamish people, some of whom have concocted theories of æsthetics to suit themselves, he is expected to turn away from everything which those people consider to be inelegant and unrefined. The French artist is too fond of liberty to allow himself to be bound to give them pleasure. Their old-fashioned canons are ill adapted to our day; they have been found wanting in literature, for if they were obeyed such writers as DICKENS, CARLYLE, MACAULAY, BROWNING in England, and almost every modern writer in France, must have been condemned, as in a past age SHAKESPEARE was condemned. Even GOETHE, although far from being narrow-minded, could not endure VICTOR HUGO's "Notre Dame," because some of the characters were tortured, and others did not belong to the cultured classes. The true canon, which is equally applicable to poetry and painting, and is in unison with the most advanced thought of the nineteenth century, is shadowed forth in some essays by LEOPARDI, of which Mr. GLADSTONE gives the following account:—

In a letter to GIORDANI of May 1817, he (LEOPARDI) controverts a doctrine of the latter with respect to art. GIORDANI had admonished young painters never, without an overruling necessity, to represent what was ugly, and then with tact and reserve, inasmuch as the proper business of art was with beautiful and winning not with distasteful objects. No, says LEOPARDI, their office is to imitate nature *nel verisimile*. And he argues thus: The same general maxims, he conceives, that govern poetry must also hold good for painting. But in poetry, if GIORDANI were right, it must follow that HOMER and VIRGIL had erred times without number; DANTE above all, who had so often represented *il brutto*. Storms, deaths, other calamities are distasteful, but the poets are full of them. Again, tragedy must be radically, and of its own nature, bad. But in the tears, agitation, shuddering caused by the perusal of poetry, there is real and keen delight, which springs from the vivid imitation and representation of nature, as it brings before us and fills with life what is distant or dead or purely imaginary. Hence, while the beautiful in actual nature only gives a limited, that of art, having a power not bounded by fact and experience, gives an unlimited delight; and even what is ugly acquires the power to please, provided it be represented according to the *verisimile* or probable in art.

The works of a great many French painters might be supposed to have been inspired by the arguments of LEOPARDI. Their pictures, while showing what is apparent to all who are not afraid to look, suggest some of those forces which are below the surface of our commonplace life, and which some day will astonish the world. In England people congratulate themselves on the absence of such subjects, but M. ROLL and

his friends have not depicted more painful scenes than are to be witnessed every day among Sheffield grinders, in Lancashire mills, and in London streets.

PARIS NOTES.

A SUIT of interest to both artists and picture buyers has just been heard before the Paris Civil Court. M. Jean Béraud is a well-known painter of scenes of Paris life, and had two works in this year's Salon. Counterfeits of his pictures have become common in the Paris market, but all his efforts to discover the source of them had been fruitless until accident placed him on the traces of the perpetrators of the frauds. In May of last year M. Béraud was doing his thirteen days' military service as a reservist, when he found himself thrown into the society of M. Audoin, son of a Paris solicitor, and a M. Raux, who described himself as a picture dealer, they all serving in the same regiment. In the course of conversation one day Audoin casually remarked to Raux that he would like to have a picture by their companion Béraud. The latter instantly replied that he had one in Paris to sell, and an appointment was made to see it on their return. Audoin subsequently called and saw the painting, but remarked that it only bore the initials, J. Bd. Audoin asked to have the picture left with him for a few days, to which Raux consented, and then resolved, presuming on his acquaintance with Béraud in the regiment, to request the artist to complete the signature. Béraud acceded to the proposal, but on seeing the work at once repudiated it. It was, in fact, a partial imitation of one by Béraud, representing a scene in the neighbourhood of the Montparnasse Cemetery, and which is well known from engravings. M. Béraud naturally determined to follow up the clue, and Raux, on being questioned as to the origin of the picture, promised to introduce to him the person from whom he had purchased it. An appointment was made, and Raux brought to Béraud's study a female whose features were concealed beneath a thick veil, and who protested that the painting had been given her by a gentleman. This explanation did not, however, appear satisfactory to M. Béraud, and, as M. Raux refused to afford further satisfaction, an action was brought to recover damages for the prejudice caused to his artistic reputation by these frauds. The defendant could not deny that the picture was a counterfeit, but pleaded that he himself had been deceived, and that he was a victim of his discretion in refusing to give the names of the parties from whom he had received it, as by so doing he might compromise a lady. The Court found that, such being the case, he must submit to the consequences of his chivalrous behaviour, and condemned him to pay 500 frs. damages. The spurious picture that gave rise to the suit was further ordered to be handed over to M. Béraud.

There has just been affixed to the river-side wall of the Châtelet Theatre a plate bearing the following inscription: "The painter Louis David, who died in exile at Brussels on December 29, 1825, was born in a house on the Quai de la Mégisserie, April 30, 1748." David was buried in the cemetery of Evere-lez-Bruxelles, but it is not generally known that his heart was secretly transported to France. According to Dr. Chalups, who made a post-mortem examination and embalmed the body, this organ had swollen, through hypertrophy, to double its proper size, and weighed upwards of a pound and a half.

M. Henri Gervex, the painter, and M. Carrier-Belleuse, the sculptor, have entered into a contract to execute, within two years, an immense panorama, reproducing an episode in the life of every celebrated Frenchman of the present century—statesmen, soldiers, *savants*, and artists. The price to be paid for this gigantic work is 500,000 frs.

The success that attended the late "Exposition des Portraits du Siècle," which yielded upwards of 100,000 frs. to the charity for which it was organised, has induced the Paris Philanthropical Society to hold a similar exhibition next year. Many offers and promises of pictures have already been received from collectors, and the committee appeal to all amateurs to help their charitable work by making the show of portraits in 1884 even more striking than this year.

A new panel by M. Th. Maillot has lately been uncovered on the right hand side of the Saint Geneviève Chapel in the Panthéon. In this work the artist has depicted "the people of Paris in 1130, during the reign of Louis le Gros, repairing in crowds to the

cathedral, under the guidance of Etienne, their bishop, to implore their patroness, Ste. Geneviève, to deliver them from the epidemic (known in French as the *mal des ardents*) which was then ravaging the city." In the foreground is seen the procession of clergy, followed by the populace, and above this a view of the side galleries of the sacred edifice.

Several Paris papers have announced that some English firms are endeavouring to transplant the manufacture of Aubusson tapestry to England. Commenting thereon, a provincial journal, the *Démocratie Creusoise*, remarks that the mischief (from a French point of view) has already been done, for the condition of the trade in France has of late years been so unsatisfactory that between 1879 and 1882 about twenty families were compelled to cross the Channel to find work, and have carried the secret of this branch of French art industry to Windsor.

It will be remembered that the late Baron Charles Davilliers left by will his valuable literary and artistic collections to the country, and the various museums to which they are destined have now received notice from the notary charged with the carrying out of the will to take possession of them, as follows: the Louvre, all the works of art, plate, ivories, tapestry, and furniture; the Sèvres Museum, the porcelain and pottery; the National Library, all the books and manuscripts.

The former Tennis Court at Versailles, in which the first sittings of the National Assembly were held in 1789, has now been completely restored and converted into a museum. It was opened to the public on Wednesday, the 20th inst., by M. Jules Ferry, the Prime Minister and titular head of the Fine Arts Department, a banquet being given by the municipality of Versailles in honour of the occasion.

The Pont d'Austerlitz is to be widened from 18 to 30 mètres, at an estimated cost of 1,700,000 frs. The work will be commenced at once.

It has been decided to take advantage of the July 14 National fête to unveil the colossal statue of the Republic now being erected on the Place de la République. The sculptors are engaged in finishing the monumental pedestal upon which the statue will stand. This pedestal is decorated with twelve bas-reliefs, representing the National Fête, the Proclamation of the Republic, the Oath in the Tennis Court at Versailles, and the Taking of the Bastille. The statue itself is 25 feet 6 inches high, and weighs upwards of 12 tons, but notwithstanding this great weight, arrangements have been made whereby it can be transported to the square and raised to its place in one piece. The lion reposing at the feet of the statue is 13 feet long.

THE SITE FOR THE NEW LIVERPOOL CATHEDRAL.

THE following is the report prepared by the Special Sub-committee giving particulars of the available sites for the proposed new cathedral:—

The Special Sub-committee to whom you entrusted the duty of collecting facts bearing on the subject of a site for the proposed cathedral have applied themselves to the task with earnestness, and, they venture to hope, with some measure of success. In their investigation they were materially assisted by Mr. Shelmerdine, the borough surveyor, and by Sir James Picton. They had also the advantage of the knowledge possessed of land and buildings by Colonel Wyatt and Mr. Hale, and a letter of suggestions from Mr. Lyster, of the Dock Office. To all these gentlemen, and to others who rendered valuable assistance, they beg to tender their best thanks.

The first point of importance was one in which Sir James Picton and Mr. Shelmerdine thoroughly concurred—viz., that the area sought for should not comprise less than 10,000 yards, and that the length of the edifice from east to west should not be less than 300 feet. Other considerations were not forgotten—e.g., that the situation should be public and central, and that the building should, if possible, be open to view on at least three sides.

But a very important element in the consideration of every site suggested was its probable cost, in case it required to be purchased in whole or in part. It was stated that land covered with buildings could not be procured for less than from 8% to 10% per yard; while in some instances that amount would be nearly doubled. Land which is not covered by buildings is very rare within the city, or of limited extent; so that a sufficient one could only be found at a considerable distance from the present centre. It was hoped that some of the churchyards of the town, now practically disused, might have served the purpose; but it has been found that only one possesses the requisite space.

Whatever may be the site selected, due attention must be paid to its probable condition in the future, for one might be deteriorated by the class of buildings which would rise around it, while another might be improved in an equal or greater degree; so that even when a preference is given to a few sites—say two or three—the public must not regard their present condition as a correct indication of what any of them will be even a few years hence.

The number of situations suggested as suitable have been about twenty in all, but some of them did not require detailed consideration. So many as fourteen, however, have been examined with great care, and the table annexed, which is taken from Mr. Shelmerdine's plans and private information, contains details respecting each. The fuller information and the last five of the suggested sites have been put on record since the table was arranged.

Tabular Statement of Sites.

	Area in square yards.	Length in feet E. to W.	To be Purchased or not.	Can it be added to?
St. John's Churchyard	15,300	450	Free, subject to an Act of Parliament.	No.
St. Peter's Churchyard	6,800	290	Do.	No.
St. Luke's Churchyard	5,450	295	Do.	No.
St. James's Cemetery	69,100	{ 250 } { 540 }	Yes.	No.
Myrtle Street (Mr. Hope's Land)	4,500	290	Yes.	No.
St. Mary's Cemetery	9,250	250	Partly.	Perhaps.
Abercromby Square	8,800	330	Yes.	Yes.
Falkner Square	7,800	390	Yes.	No.
Sheil Park	72,500	780	Yes.	No.
Islington and Christ Church	7,680	260	Yes.	Yes.
Monument Place	9,480	340	Yes.	{ Yes, if necessary.
Workhouse	54,750	650	Yes.	No.
George's Dock	39,600	500	Yes.	No.
Kensington Fields	502a.	1,500	Yes.	—

Remarks by the Borough Surveyor.

The following supplementary information, contributed by Mr. Shelmerdine, is added to the report:—

St. John's Churchyard.—This site has a total area of about 15,300 square yards, and from east to west an extreme length of about 430 feet. The present church was erected under an Act of Parliament obtained in 1762; it was not consecrated, however, until 1783. There are some 2,572 gravestones, and in the event of the cathedral being erected here about one-half of these would have to be interfered with. As regards the area, it would be quite practicable to erect an edifice here with a length from east to west of from 300 to 390 feet. It is to be mentioned, however, that a difficulty might arise with the Corporation as to the advisability of the site being appropriated for the purpose, as it may be considered that it should be reserved in order to leave open the western side of St. George's Hall. There is also the question as to the desirability of erecting a cathedral in such close proximity to buildings in the Classic style of architecture, taking into account that Gothic is the prevailing style for church purposes. It should also be remembered that if erected on this site the edifice would be completely hidden from the most important of the surrounding thoroughfares by St. George's Hall, and also that should the high-level roadway be constructed in William Brown Street, the low-level street between the bridge and the site would be anything but an advantage. The level at the north-eastern corner of the site is about 22 feet above that at the north-western corner, and the cost of levelling this, should it be considered desirable, would be about 4,500*l*. With regard to the graves, the cost of removing the contents may be set down at about 12*l*. per grave. The subsoil is yellow, friable sandstone. The extreme height of St. George's Hall is 115 feet or thereabout.

St. Peter's Church, Church Street.—This site contains about 6800 square yards, and from east to west is only about 290 feet. Assuming, therefore, that the committee propose to select a site suitable for the erection of a cathedral of not less than 300 feet from east to west, this one is out of the question. As to extending the site in the directions mentioned, this is practically impossible, owing to the extremely valuable properties adjoining and the large businesses carried on. The number of gravestones in this case is about 2,000. There would not be any material difficulty with regard to the levels.

St. Luke's Church and Leece Street.—This site, as suggested at the last meeting, would be bounded by Berry Street, Leece Street, Rodney Street, and Bold Place, and have a total area of 9,250 square yards, with a length of about 480 feet from east to west. To obtain this area it is proposed to utilise the site of St. Luke's church and yard, containing about 5,450 square yards, and to acquire and add thereto certain properties in Rodney Street and Roscoe Street, covering an area of about 3,800 square yards. It is also proposed to acquire a further plot in Rodney Street, containing about 780 square yards, for the purpose of continuing Bold Place into that street. The property proposed to be acquired consists mainly of valuable dwelling-houses fronting to Rodney Street, and in order to do this it might be necessary to obtain an Act of

Parliament. The cost of getting in this property would probably not be less than 20,000*l*. The site would no doubt be a fine one, affording room for a cathedral of imposing dimensions, and the neighbourhood would be all that could be desired. The subsoil is friable sandstone. The difference in the levels is about 27 feet.

St. James's Cemetery, &c.—This site, including St. James's Walk and the Mount Gardens, would contain about 69,100 square yards, and the extreme width from east to west would be 540 feet. A great part of the Mount is made ground; the subsoil is yellow friable sandstone. It would be possible to place a cathedral at the north end of the cemetery without interfering with the Mount, which is Corporation property; but should it be desired to place it on any other portion of the cemetery land the Corporation would have to be arranged with, as the distance from east to west would be insufficient. The difference in the levels between Hope Street and the north-west corner of St. James's Road is about 20 feet.

Hope Street.—This site consists of a piece of land on the south side of Myrtle Street, and bounded on the other sides by Catherine Street, Caledonian Street, and Sugnall Street. It contains altogether only 4,500 square yards, and has a length from east to west of 290 feet only. It is therefore, from its dimensions, somewhat unsuitable as a site for a cathedral. Its only recommendation appears to be that it is open on the four sides. The subsoil here, also, is yellow friable sandstone.

St. Mary's Cemetery, Mulberry Street.—This site, as suggested, consists of St. Mary's Cemetery, now used as a public recreation ground, the stone-yard between it and Arrad Street, and the property between Arrad Street and Hope Street, the whole containing about 19,410 square yards, and having a length from east to west of about 630 feet. The subsoil is dry red sandstone. St. Mary's Cemetery contains about 9,250 square yards, and the stone-yard about 6,100 yards, and by taking these two pieces alone a length from east to west of about 490 feet could be obtained. It is impossible to get an opening into Myrtle Street without acquiring either the Eye and Ear Institution, the Children's Infirmary, or the Gymnasium, which are all modern buildings. There would be no difficulty as to the levels.

Abercromby Square.—This site contains 8,800 square yards, and has a length from east to west of 330 feet. It has been suggested, however, that it is capable of being enlarged by acquiring the property on the east side of the square, and extending back to Vine Street, which would give a total area of 15,580 square yards, including the portion of the street absorbed. In the property suggested to be acquired, St. Catherine's church would be included, the rest being dwelling-houses. The cost of acquiring the whole of the property indicated would be about 19,000*l*., and should the church have to be erected on another site there would be an extra 5,000*l*. There are also thirty-four of the property-owners who pay 21*s*. per annum to the Corporation for keys to the square gardens; the Corporation would have to be settled with in respect of this, and the consent of the owners obtained to the extinction of their privilege.

Falkner Square.—This site contains about 7,800 square yards, and has a length of about 390 feet from east to west. The subsoil is dry red sandstone. From the dimensions last given it will be seen that the size is suitable. It is open on the four sides, and the neighbourhood is good.

Shell Park.—The contents of this site amount to about 72,600 square yards, with an extreme length from east to west of about 780 feet. This would give room for an edifice of the size thought of, say not less than 300 feet long, but it is extremely doubtful whether the consent of the Corporation to the closing of it could be obtained. The subsoil is clay.

Christ Church, Hunter Street.—It is suggested that to the site of the church and churchyard should be added the site of a block of property fronting Islington Flagg, and extending to Christian Street on the one side and to the new County Sessions House on the other. This would give a total area of about 7,580 square yards, and a total length from east to west of about 260 feet. The extreme length from east to west would be insufficient, and the cost of acquiring the Islington property would be very great. There is also the disadvantage that the railway tunnel from Edgell Station to Victoria Dock runs underneath.

Monument Place.—This site as proposed would extend from Monument Place back to Anson Place, and would contain an area of about 9,480 square yards. The length from east to west would be about 340 feet. It would be necessary, however, to acquire the buildings which now cover the whole of the site, and to absorb two streets. As the property in question consists in a great measure of valuable shops fronting Monument Place, Pembroke Place, and London Road, the cost would be exceedingly great, probably not less than 100,000*l*.

Workhouse, Brownlow Hill.—This site contains about 43,450 square yards, and has a depth from east to west of about 630 feet. The subsoil is yellow friable sandstone. The difficulty with regard to this site is, of course, the immense buildings already

upon the land, and the enormous expense that would consequently be incurred.

George's Dock, &c.—The Corporation have decided not to renew any of the leases of the warehouses in the block fronting what is known as the Gorce Piazzas, and as this block will sooner or later be demolished by the filling up of the George's Dock, a magnificent space would be formed. There is, of course, the difficulty as to the loss of accommodation by the Dock Board, but as the exigencies of the traffic must lead shortly to a demand for the filling up of the dock, it is just possible that, in view of this, upon proper representations being made, the Board might consent to anticipate the actual necessity in favour of such an object as that which the committee have in view. Assuming the baths to be removed, and the small basin at present in rear of the stage to be filled up as part of the arrangement, the area available between the buildings at the bottom of Water Street, &c., and the river would be more than sufficient for the cathedral proper, and in every respect suitable, being easy of access from all parts of Liverpool and from the Cheshire side, and in fact situate at the point of the city even now traversed by the great bulk of visitors. For a fine architectural effect probably this site cannot be surpassed, and being situate upon the margin of the river (and at the only point where practically the public have direct access to it), it would be a popular one, and one that in all probability would find favour with the section of the public which may be expected to subscribe towards the erection of the edifice.

Kensington Fields.—Kensington Fields of course comprises much more land than is wanted for the purpose in view, but no doubt the committee could purchase the quantity required. With such an area of land available, in addition to the edifice itself, space could be found for all the buildings usually required in connection with a cathedral. The total area of the estate is 50½ acres. There would be no difficulty as to the levels. The subsoil is red sandstone.

Great George Square.—In addition to other disadvantages, this site is deficient in length from east to west, being only 283 feet.

St. Michael's Church.—The same objection applies to this as to Great George Square.

St. Nicholas's Church.—This site also is too small, and the cost of acquiring any land in the neighbourhood would be too great for the matter to be at all entertained. It would be necessary to purchase up to Covent Garden, and the cost would probably not be less than 250,000*l*. The graveyard being full, the cost in respect of this would also be very considerable.

St. Mary's, Edge Hill.—This site is proposed to be formed by adding to the sites of St. Mary's church and yard the properties fronting Irvine Street, Upper Mason Street, and North View. This would give a total area of about 10,000 square yards, and a length from east to west of about 440 feet. The subsoil is dry red sandstone. The site would be open on the four sides, but the cost of acquiring the several properties would not be less probably than 20,000*l*.

Prince's Park.—The area in this case is 81½ acres, but as the use of the land as a park was secured to the owners of the surrounding dwelling-houses for seventy-five years from 1843, or until 1918, their consent would have to be obtained, as well as that of the Corporation, as owners of the reversionary interest.

STEETLEY CHAPEL, DERBYSHIRE.*

THE neighbouring village of Thorpe Salvin is said by some lovers of romance to be the celebrated castle of Front de Bœuf. If that be so, I maintain that Steetley Chapel is the ruined shrine where the Black Knight enjoyed the hospitality of "the holy clerk of Copmanhurst." Certainly, when "the gentle and joyous passage of arms of Ashby-de-la-Zouch" took place, this chapel had been standing nigh a hundred years. For it was probably built by Gley de Breton, when Stephen was on the royal throne of Westminster, and seated Roger de Clinton, thirty-third successor of St. Chad, on the episcopal throne of Coventry. It was the hand of a Clinton that first blessed this altar and these walls, and now, when seven centuries have rolled away, it is under the noble patronage of a Clinton that this altar and these walls have been restored. Steetley Chapel, then, is older than Welbeck Abbey. Gley de Breton built it perhaps for his own convenience as a private chapel to stand near his house; and no doubt Parson Hugh or Parson Walter used sometimes to walk down here from Whitwell early in the morning to say mass for the benefit of Gley, with his four sons and their sister, Matilda, and the Gurths and Wambas of his day. These four young men, if they married, left no children, and Matilda, becoming heiress, brought the property by marriage to the Vavasours, who held it till the year 1360. Thenceforward, and all through the Reformation period, it was held by the Frechevilles. From them it passed to the Wentworths,

* A paper by the Rev. G. E. Mason, read when the chapel was visited by the members of the Derbyshire Archaeological Society.

to the Howards, and to the Pelham Clintons. Although for some 200 years this building remained as a "capella" in Whitwell parish, yet in the fourteenth century, while Roger Northburgh and Robert Stretton were Bishops of Lichfield, nine separate institutions are known to have been made, and the priest is called "Rector of Steetley Church." This brief independence of forty years lapsed as mysteriously as it arose, and Steetley Chapel serves now once more the purpose for which Gley de Breton built it.

The chapel is 56 feet long. It is divided into three parts—a nave, a chancel, and an apse (a parallelogram, a square, and a semicircle). The nave is 15 feet 9 inches broad, and the chancel measures 13 feet 9 inches across. Mr. J. C. Cox has pronounced Steetley Chapel to be "the most perfect and elaborate specimen of Norman architecture to be found anywhere in Europe." The chief features of interest are the porch, the chancel, and the apse. Observe the porch. It is composed of a triple arch resting on three pillars. The inmost member of the arch is plain, the second and third are ornamented with the beak-head and with the zigzag design. On the pillars the sculptor has lavished his art. The inmost one is simply moulded; the next is very rich with deeply-cut interlacing foliage, and on the capital are two fish; the third is ornamented with picturesque medallions, and on the capital is a syren or a mermaid. It is not extravagantly fanciful to suppose that these three pillars represent the works of Creation, three steps in the progress of life. The inmost is inanimate; the second displays the wealth of vegetable growth; the third the activity of animal life—the sea-monster; the wild beast, the lamb of the flock, the man; and the flying eagle—that is, things "in heaven above, in the earth beneath, and in the water under the earth." This idea is visible on both sides of the porch. There is no doubt a further meaning in the medallions. Thus on the left side is plainly seen the good shepherd delivering the lamb out of the paw of the bear; on the right the figure of the pelican in her piety. Two new pillars have been added by Mr. Pearson on the old basement discovered. The carved stones lying on the grass may have originally belonged to the porch. They were found blocking up the lower of the two west windows. Outside the porch, right across the entrance, was found yonder priest's tombstone, and beneath the stone a skull. On the stone is carved an altar with three legs, and on the altar a chalice and paten, and a hand extended in blessing. At the head and foot is a sort of cross in a circle. There are two other stones: one plain, the other with a cross rudely scratched on it. Perhaps that unearched skull beneath the carved stone was part of the skeleton of Lawrence le Leche, who was instituted to Steetley the year before the great plague of 1349, during which 77 priests in Derbyshire died and 22 resigned. It is not difficult to imagine him, like Mr. Mompesson at Eyam, in 1666, refusing to quit his post, comforting the sick and dying or restoring them to health by that medical skill which had earned for him the title of "le leche." Then after seven years' service he died, and, in the humility of his self-devotion, chose, like St. Swithin at Winchester, to be buried before the porch, so that the people whom he had so faithfully served during his life might tread upon his bones as they passed within to pray. Dying, he left no name, no epitaph on his tomb, only a hand eternally to bless. It was a happy omen to find, when we began to restore, a holy hand that blessed us from the grave.

The chancel arch forms a kind of frame, through which the second arch and the lovely apse are seen. It gives an effect of solemn depth and rich beauty. The arch is triple. The inmost design is the zigzag, the next the battlement, and the third is an escalloped border over reticulated cones. The two pillars on the north side are richly carved, one with a double-bodied lion, the other with a St. George and the Dragon. The winged dragon, his long sweeping tail curled round the next capital and terminating in foliage, tramples on a prostrate lady. The warrior, in a complete suit of armour, strides to the rescue. His left hand thrusts a kite-shaped shield against the monster's mouth, and his right hand, grasping a long broadsword, is stretched out behind him to deal a death-blow. The chancel is paved with stone, as it was anciently. The aumbrey in the north wall contains a specimen of the stone tiles with which the chapel was once roofed. An old copper key, a piece of wrought-iron, and a silver penny of the reign of Richard II. are the only other things found here. In Lysons' "Magna Britannia" (vol. v., p. ccxxii-iii) are shown two doors opposite each other in the chancel, evidently cut for the convenience of the pigs or sheep that once lived inside. The Decorated window in the south side is the only feature later than the Norman period. The apse has a stone vaulted roof, supported by four ribs resting on engaged pillars. In the centre, where the ribs meet, immediately over the altar, is a medallion containing the "Lamb as it had been slain." The capitals of the pillars are elaborately carved. On the left is represented the tree of knowledge, loaded with fruit. Round it curls the serpent, and on either side stand Adam and Eve; an emblem of temptation and defeat. On the right are seen two doves; a symbol of peace after resisted temptation. The two together suggest and teach the wisdom of the serpent and the harmlessness of the dove. Some remains of the colour can still be seen on the capital of the south pillar of the arch. It would be a thousand pities to touch the carving with modern paint. It is painted with

the inimitable art and colour of the great master, Time. But the chapel needs colour and enrichment. And if the spaces between the ribs were tastefully decorated, the stone carving would appear to greater advantage. One word to suggest a scheme. Behind the altar is a reredos, representing the Crucifixion; in the central window, the Ascension; in the central space of the roof, Christ in Majesty, surrounded by the four living Creatures, the Angels, and the Saints after whom the chapel is named. Between the arch and the ribs of the roof is a semicircle, which surrounds and frames the vaulted roof. This is the "rainbow round about the throne in sight like unto an emerald," and it is composed of created things. In the summit the ranks of the angels, then the sun, moon, and stars, the clouds, lightnings, and storms, then the birds, then the beasts, the trees, the flowers, the water, and the fish.

It only remains for me to call your attention to the grotesque heads that surround the chapel immediately beneath the roofs, and also to the very beautiful string-course of carved foliage that girdles the apse immediately below the three exquisite little narrow windows. The chapel has not been re-consecrated. It was recon-ciled by the present Lord Bishop of Lichfield on November 2, 1880. As we moved in procession round the outside, we intoned the same psalm which was used by Bishop Hackett when he recon-ciled Lichfield cathedral after its desecration by the Puritans. If the spirits of the departed are able to understand what their descendants do on earth, then I think that Gley de Breton and Matilda de Vavasour and William de Mykall and Anker Frecheville and John de Bristowe and Hascuil Musard must rejoice to see the little shrine they loved saved from desecration and decay.

THE BRITISH MUSEUM.

THE annual report of the trustees of the British Museum shows that 767,402 persons visited the general collections during 1882, and a total of 963,867 visited the museum, including the visitors to the reading-room and other departments for study and research. The measure of giving expansion to the exhibition of works of art and antiquity by the separation of the natural history collections is on the eve of completion. The department of zoology may be expected to be established in the museum in Cromwell Road in the course of the summer of the present year. Pending this removal of the zoological collections, no material progress has been possible in extending the exhibition of antiquities. The new sculpture gallery erected from funds bequeathed by Mr. William White has been completed, and the friezes and other works from the tomb of Mausolus have been removed into it and partly re-arranged; many portions of the monument, hitherto placed out of sight in the basement, having been added to the exhibited remains. The arrangement of British and Anglo-Saxon antiquities in the rooms formerly occupied by botanical specimens has been carried out, and the rooms opened to visitors. The reading-room has been kept open until 8 p.m. by aid of the electric light, from the beginning of September to the end of April. A reference collection of illustrated works on architecture, art, and archæology has been formed, as auxiliary to the selection in the reading-room, and placed in the northern saloon of the library, near to the reading-room. The printing of the catalogue of accessions to the library has been continued. The addition to the museum building on the south-eastern corner, to be erected from the funds bequeathed by Mr. White, has been commenced, and the works are carried forward to nearly the full height of the outer walls. It is designed to give extension to the department of MSS. on the south side, including a room for the use of illuminated and rare MSS.; to provide accommodation for newspapers, with a reading-room in which they may be consulted; to receive the department of prints and drawings, with provision of studies and exhibition galleries; and to supply an additional gallery for the department of British and mediæval antiquities. The Museum publications have been given to free libraries of the United Kingdom. Reproductions of early Italian prints, and the series of volumes of descriptions of ancient marbles, have been presented to public art schools and museums; and electrotypes of ancient coins to the museums of Glasgow, Cork, and Nottingham.

During the year 28,722 volumes and pamphlets have been added to the library, of which 3,812 were presented, 9,297 were received under the English Copyright Acts, 508 under International Copyright Treaties, and 19,223 were acquired by purchase. Among the last are a considerable number of rare works, which were purchased at the sale of M. Firmin-Didot's library. Many of them are illustrated with fine engravings on wood, and are valuable as examples of the progress of that art. Amongst them are several books of Hours, including a very charming undescribed edition, printed by Le Royer, at Paris, about 1525, with beautiful woodcuts and borders. It is bound in Maioli style, with the owner's name, Marie Bechats, on the covers. Some Pageants, including "Les deux plus grandes et memorables rejoissances de la Ville de Lyon pour l'entrée de tres-grand Prince Henri III., Roy de France et de Navarre," Lyon, 1598. "Entrée de Loys XIII. dans sa ville d'Arles," Avignon, 1623; a very rare pageant, with full-page engravings. "Les Ordonnances royaux sur le fait

et jurisdiction de la prevoste des marchands et echevinage de la Ville de Paris," Paris, 1644; a presentation copy to Louis XIV., with a fine engraving representing the king as a child, attended by the queen mother, receiving the book from the provost and merchants. A charming edition of Æsop, with illustrations by Virgil Solis, Frankfurt, 1566. An edition of Seneca in French, printed at Paris for Verard, about 1491, with a woodcut representing the translator offering his book to the king, Charles VIII. A very fine copy, also printed by Verard, of the first French translation of Terence, with numerous woodcut illustrations.

At the different sales of portions of the Sunderland Library, which took place during 1882, 536 books were acquired for the Museum, including a considerable number of scarce editions of the Greek and Latin classics, as well as a number of works in the older literature of France, Spain, and Italy.

At the sales of the Beckford collection 123 lots were secured for the Museum library, some of them distinguished by the fine bindings for which that collection is remarkable. Amongst them may be mentioned: "La Vertu enseignée par les oiseaux," Liège, 1653, an interesting work, illustrated with curious copper-plates and bound by Roger Payne; a fine copy of a "Sluzhebnik," or Service Book, of the Russian Greek Church, printed by order of the Emperor Peter the Great, 1684; Luther (M.), "Passional Jhesu Christi," Nürnberg, 1552, with fine woodcuts by Virgil Solis; Meynier (H.), "Naissance et triomphes esmerveillables du Dieu Bacchus," a little book illustrated with charming engravings by an apparently unknown artist.

A large collection of Japanese books on pictorial art, brought together by Dr. Anderson to illustrate the collection of Japanese drawings which he had formed, has been recently purchased by the trustees. These works will form a valuable addition to the Japanese library, and, with those on the same subject in the Siebold collection, which is already in the Museum, will form a complete record of Japanese art.

Among the additions to the Manuscripts are a valuable text of the Gospels in Greek, with paintings of the Evangelists; a Breviary on vellum of the early fourteenth century in Latin, of German use, from Cologne, with well-executed miniature initials and borders; the note-books of the late Rev. R. W. Eyton, in twenty-four volumes, containing the results of his studies on the Domesday Survey and other early records; designs for historical medals commemorative of events in the latter part of the reign of Louis XIV., by Sebastien Leclerc, with notes and descriptions; an Ordinary and collections of foreign coats of arms, compiled by the late A. W. Morant, F.S.A., in nine volumes.

The Department of Prints and Drawings has acquired during the year 7,491 prints, drawings, and photographs, of which 5,069 examples were presented. The additions include an extremely valuable and beautiful collection of drawings, 165 in number, by Thomas Bewick, the celebrated draughtsman and wood-engraver, being the original designs for his works on "British Quadrupeds, Birds, and Fishes;" also a volume of proofs of his woodcuts, taken from the blocks by his own hands; and another volume containing drawings and prints by his brother and nephew. A collection of 1,321 proofs of plates engraved by John Pye, or under his direction, for the pocket-books, entitled "The Polite Repository," "The Royal Repository," and "The Souvenir"—the only complete set of these proofs in existence. Eight different donations by Mr. J. Deffett Francis, amounting in all to 1,440 prints and drawings, and including a highly-interesting collection of studies by Richard Cook, R.A., which give the artist's first ideas for nearly all his works. Among the drawings purchased are a study for the *Vision of St. Jerome*, in the National Gallery, by Parmigiano, studies by Masolino da Panicale, and Pietro di Pietro, two views of *London and Lambeth*, by Hollar, and a collection of upwards of five hundred original designs by John Doyle, for his well-known "H. B. Political Sketches."

The acquisitions by the Department of Oriental Antiquities from Babylonia and Assyria include three cylinders, duplicates, each filling out and completing the other, containing an account, by Nabonidus, king of Babylon, of the restorations of the temples of the country. The best of the three contains 159 lines of writing, divided into three columns. The inscription begins with the name, titles, and genealogy of Nabonidus. It then goes on to say that Ê-khulkhul, the temple of the Moongod at Harran, had been destroyed by the Sabmanda, or Medes, and the inscription here relates that the gods Merodach and Sin revealed to Nabonidus that it was the will of Bêl that the temple should be restored, the gods promising that the Sabmanda should be destroyed. This happened three years after, when Merodach "sent his young servant," Cyrus, king of Ansan, with his "little army," which overthrew the Sabmanda, and captured Astyages, their king. The restoration of the temple is next described, and the names of several kings, both Babylonian and Assyrian, given. Then follows the description of the restoration of the temple called Ê-bara, the shrine of the sun-god at Sippara. Nabonidus's first care was to find the records of former kings, and after some trouble, and the destruction of a large part of the foundations, he lighted upon the record of Naram-Sin, son of Sargon I. (known as Sargon of Agane, or Agade), whose date he gives as 3,200 years before his own time; that is, 3,700 years B.C. After this is given the description

of the restoration of the temple of the goddess Anunit, called Ê-ulbar, a very ancient building. The only record which Nabonidus speaks of having found in the foundation of Ê-ulbar is that of Sagasalti-Buriâs (or Saggasti-Buriâs), son of Kudurri-Bêl, a king who reigned about 1050 B.C. At the end of the record Nabonidus calls upon any prince who should come after him to restore the ruins of the temple, to read the record of his name, and not to alter it. He asks him also to cleanse the altar, to sacrifice a victim, and to place his own record with that of Nabonidus. If he do this, then Samas and Anunit will go by his side, will destroy his enemies, and will every day ask Sin, their father, for prosperity for him.

The following works, among others, have been purchased for the collection of Greek and Roman antiquities:—

Marble statue of an athlete about to throw a *diskos* held in his left hand; this statue, of which there are several replicas in other museums, has been thought, but without sufficient grounds, to be a copy of the *Diskobolos* of Naukydes, an ancient artist of the Argive school. It is more probable, however, that all these replicas are derived from some lost original of the best age of Athenian art. This statue was formerly in the Campana collection. Fictile *oinochos*, decorated with a design of red figures with gilt accessories on a black ground; a bearded figure in Asiatic costume, supposed to represent Midas, rides upon a dromedary, surrounded by a *thiasos* of male and female figures similarly dressed, who carry fans, torches, or musical instruments. The subject of this vase is most rare, and it is further remarkable for refinement of drawing and excellence of condition. It was formerly in the Beckford collection, afterwards in that of the Duke of Hamilton. A terra-cotta figure of Eros dancing, a *peplos* floating across his chest; the entire figure has been painted, the wings blue and gilt, the body red upon a white glaze; the modelling and general condition very fine; from Tanagra. Terra-cotta figure representing Ægipan seated cross-legged on a rock, at the foot of which are a ram and two goats, one of which he holds by the horns; on his right shoulder he holds a *lagobolon*, or shepherd's crook; from Tanagra. Two terra-cotta figures representing respectively an old man and old woman in grotesque attitudes; from Tanagra. A series of bronze cups, vases, and other objects, twenty-one in number, said to have been found at Galaxidi, near the ancient Delphi. These are remarkable for exquisite beauty of form and fine condition. A marble tortoise, and a marble shell of the form called *strombos*, with traces of purple and yellow colour. A collection of reliefs, heads, and other fragments of terra-cotta, part of a very large deposit of votive terra-cottas discovered by Professor F. Lenormant on the site of the Temple of Dionysos at Tarentum. The style of these terra-cottas varies considerably, ranging probably from the sixth to the third century B.C.; they are very interesting on account of the variety of types of divinities which they exhibit.

DUNFERMLINE FINE ART ASSOCIATION.

THE following letter has been addressed by the secretaries of the proposed Fine Art Association to the Town Clerk of Dunfermline:—

Dear Sir,—A pretty general opinion having been entertained for some time that an effort should be made to have an exhibition of paintings, &c., in Dunfermline, such as is now annually held in many of the principal towns, a number of gentlemen favourable to the scheme have had several meetings in connection with the formation of a Fine Art Association, and steps are about to be taken to bring the matter formally before the public; but we have, in the first place, been requested to ascertain if the Town Council would be willing to grant use of the large hall of the Carnegie Baths in which to hold an exhibition, as it appears to be the most suitable place for the purpose. It is proposed to hold the exhibition in the end of the year; and as the swimming bath is closed during the winter months, we are in hopes that the Town Council may see their way to accommodate the association. A temporary flooring would require to be laid, the present trapeze erection removed for the time, and one or two trifling alterations effected so as to make the place suitable. This would all be done, of course, at the expense of the association, and the hall afterwards restored to its original shape, also at their expense, and to the satisfaction of the Town Council. It would be very desirable at the same time to have the use of any of the other rooms that could be given without inconvenience to the public. The accommodation might be required for about six weeks. We venture to express the hope that the Town Council will approve generally of the scheme, as one likely to be of some benefit to the community; and that if they agree to grant the use of the building, they will give it without charge, or at all events at a nominal rent, seeing that an exhibition of the kind proposed will be attended with considerable expense, and will certainly be no source of profit to the promoters. Please lay this application before the first meeting of the Council, and oblige, yours faithfully,

(Signed)

JOHN SMITH, } Joint Secs.
GEORGE REID, }

The application has been referred to the Baths Committee for inquiry.

NOTES AND COMMENTS.

AN attractive programme has been prepared for the annual meeting of the London and Middlesex Archæological Society, which will be held on Wednesday next. The members will meet at St. Vedast's Church, Foster Lane, when a paper on the building will be read. Afterwards they will visit Goldsmith's Hall, a building which is rarely opened to strangers. The famous plate of the company will be exhibited. It includes a salt and cover, 22 inches high, presented by RICHARD ROGERS, Comptroller of the Mint in 1632; a salver, silver gilt, weighing 383 ounces; a great cup and ewer, which are the work of PAUL LAMERIE, a goldsmith who was competent to work with his own hands; a standing cup, made in Augsburg in 1596; and a salt, which is in form of an Ionic temple. The plate will be described by Mr. WILFRED CRIPPS, who has made the subject his own. Some antiquities found in the neighbourhood will be exhibited as well as prints and drawings illustrative of the hall, St. Martin's-le-Grand, and the vicinity.

PROFESSOR BLACKIE has been hitherto recognised as one of the Scottish champions who was always willing to strike vigorously in behalf of everything that is national. But he is a student of PLATO, and therefore of æsthetics. Having unfortunately a theory of the beautiful of his own, which is not adapted for the use of artists, he is forced to declare that his countrymen, who will not make him art dictator, are of all modern people "perhaps the most unæsthetic." This defect, he maintains, is to be especially seen in their architecture. "In one department—architecture—in which notable improvement has recently been made, the Scotch," says the Professor, "stood below even the lowest standard that ever prevailed in England. The beauty of church architecture in England, even during the supremacy of pseudo-classicality, kept alive amongst the people a genuine native taste for the graces of stone-work; but in Scotland ecclesiastical architecture existed only in a few elegant minds, used as an occasional stimulant to a sentimental verse, but not as a living fount of healthy action." Some of the Scottish abbeys may have been designed by English monks, but there is enough of mediæval architecture remaining in Scotland which is not English to prove that Professor BLACKIE has gone too far in the condemnation of his countrymen. But whatever was the state of architecture in the past, no English architect would agree with the Professor in his belief that the modern standard in Scotland is below the English. If Professor BLACKIE will compare the two commercial capitals, Glasgow and Liverpool, he need not feel ashamed of Scottish designers. He is of opinion that to the Scotch Calvinist art is no divinity, but, however true that may be, Calvinistic architects have somehow shown that the divinity is not too strait-laced in doctrinal matters, and has very often inspired them with ideas not unlike those with which she filled the brains of her pagan worshippers.

A DECISION given last week in the Irish Court of Appeal extends the liability of engineers, and therefore of architects. They will henceforth run the risk of being made responsible in actions for trespass. A contractor, who was employed by a Drainage Board, entered on lands which had not been formally purchased. An action for damages was brought by the owner, but he passed over the Drainage Board and the contractor, and made the engineer of the Board the defendant. At the trial the jury gave a verdict for the plaintiff. The verdict was, however, set aside in the Queen's Bench Division, on the ground that the defendant, being merely the superintendent of the works, was not responsible. The plaintiff appealed, and a court, composed of the Lord Chancellor, the Lord Chief Baron, and a Lord Justice, affirmed the verdict of the jury, on the ground that all parties accessory to the commission of a tort are responsible therefore in damages.

It was, we suppose, inevitable that the calamity at Sunderland should be made a text in order to descant upon the defects of architects' designs in this country. In a thousand English buildings; according to the *Times*, people are running similar risks from structural defects of the most glaring and fatal kind, or when there is an "exceptional architect" from the frustration of his devices. At Sunderland the responsibility for the calamity does not lie with the architect. The building was designed as a temperance hall about fifteen years

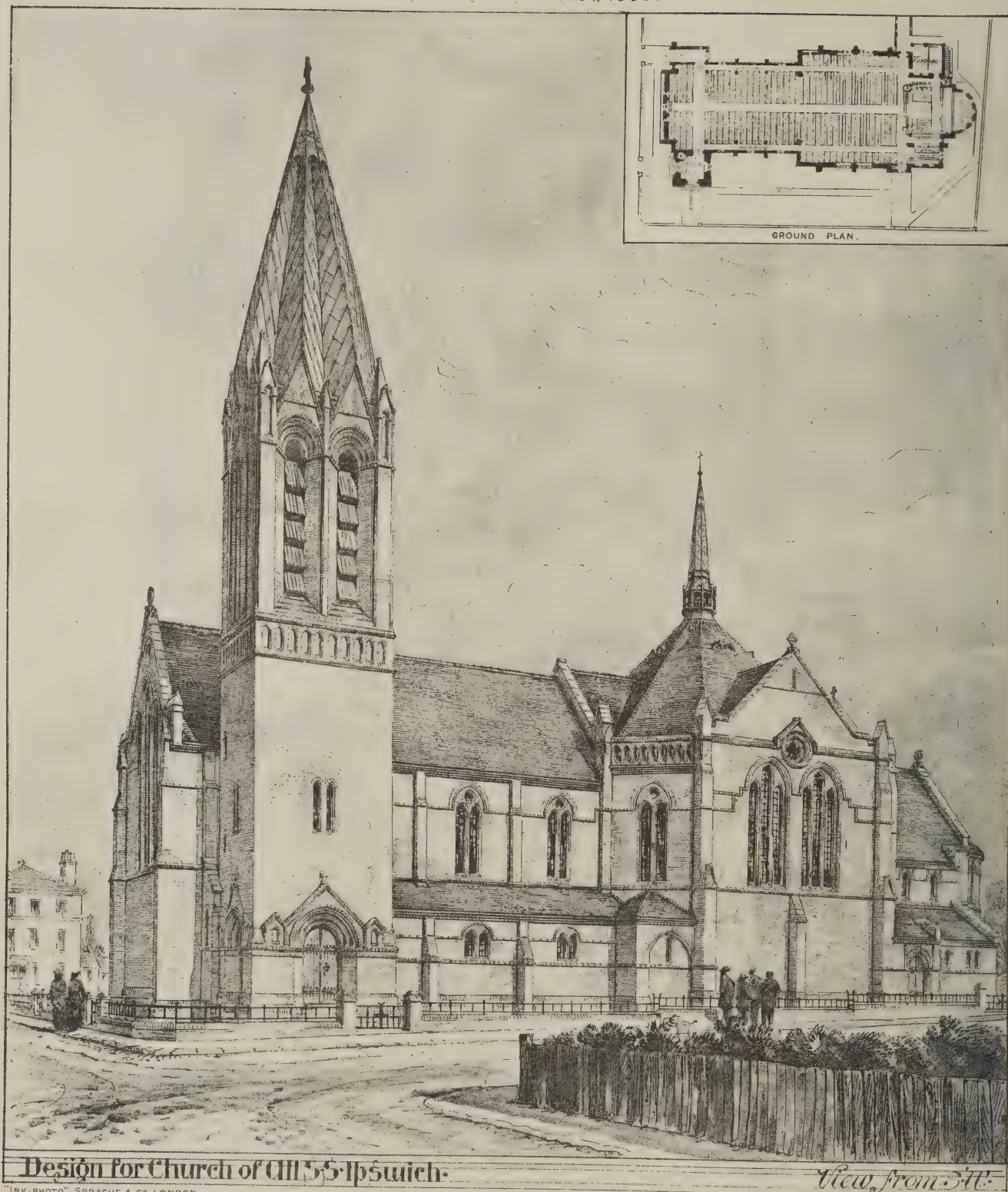
ago, and was examined by public officials, and certified as a safe place for public meetings and the like. Ample space on stairs and passages was allowed for the egress of visitors. Since the building was taken over from the original proprietors, a strong door was constructed across the first landing from the street. Barriers of the kind are often useful in preventing overcrowding, and this door swung freely on the hinges outwards and inwards. In this case there was a bolt, which, when fastened, narrowed the opening to about eighteen inches, in order that the visitors might pass the pay place one by one. The admission to the fatal entertainment was a penny, and at such a rate check-takers could hardly be afforded. When the children had all entered, by some oversight the bolt was not removed, and in their eagerness to reach the body of the hall from the gallery the narrow opening was blocked—with what disastrous consequences is too well known. But the result is to be attributed to defective organisation instead of to defective planning. Young and old in England are supposed to be able to take care of their own safety, and so long as the managers of theatres and public halls are permitted to leave the passages and stairs without some person to keep the way clear, accidents will occur. It is, for example, not uncommon for the gas to be extinguished on the stairs of a gallery, and great danger is thus incurred.

THE failure of the auction of the Strawberry Hill estate suggests that historic associations do not count for much at the Mart. The property contains over thirty-three acres, which should be valuable from the position. As it has a frontage of about 5,000 feet, a sum of 25,000*l.* is not too high a value for the land. HORACE WALPOLE expended over 50,000*l.* upon the house. It is true a great deal of the money was misspent by him on gimcrackery details, but this could not be said of the outlay of the late Countess of WALDEGRAVE, which is estimated at from 60,000*l.* to 100,000*l.* The highest bid for an estate that had so many attractions was, however, only 25,000*l.*, and the property was withdrawn. If Strawberry Hill were less famous probably the bids would have been more liberal. In historic buildings *nouveaux richesses* are compelled to abate some of their arrogance.

MR. F. C. PENROSE has explained the present position of the St. Paul's Improvement Scheme. For about four years, he says, the executive committee were engaged on the general scheme for the embellishment of the interior of the cathedral, proposing at first to begin with the choir. Numerous meetings were held, involving lively discussions, as will be remembered by all who have taken an interest in the matter; but elaborate designs were also prepared, both on paper and in model, which are still extant, to show that much was done in this direction. However, in 1877, the committee concluded that it would be best to commence with the decoration of the dome, and, having settled on the general features of the design, they engaged the services of Sir FREDERICK LEIGHTON and Mr. POYNTER to prepare full-sized cartoons, which, when completed, were to be put up in the position which the permanent mosaic paintings are to occupy. These artists undertook to have the cartoons ready by the early spring of last year. They were not then ready, but the artists assure the committee that they are far advanced towards completion, and it can now be definitely stated that there is every reason to expect they will be ready for exhibition in the place for which they are designed in the autumn. When it is stated that the cartoons referred to will cover a space of about four thousand feet superficial (this, however, includes an alternative version of the same general design, which has been entrusted to Mr. H. STANNUS), it will be evident that, if they are approved, the committee will have made a great step forward.

THE First Civil Chamber of the Tribunal of the Seine has given judgment in the claim of the gas company against M. PERIGNON, who sought to show that he was immediately entitled to the benefit of the reduction from 30 c. to 25 c. per cubic mètre in the price of the gas supplied to him, under the terms of the decree of the Prefect of the Seine enjoining the plaintiffs to effect such reduction. The decision of the Court appears to meet the justice of the case very well, M. PERIGNON being required to pay the balance of 5 c. per mètre in dispute into the Caisse des Dépôts et Consignations pending the decision of the Conseil de Préfecture as to the validity of the decree.

The Architect, June 23rd 1883.

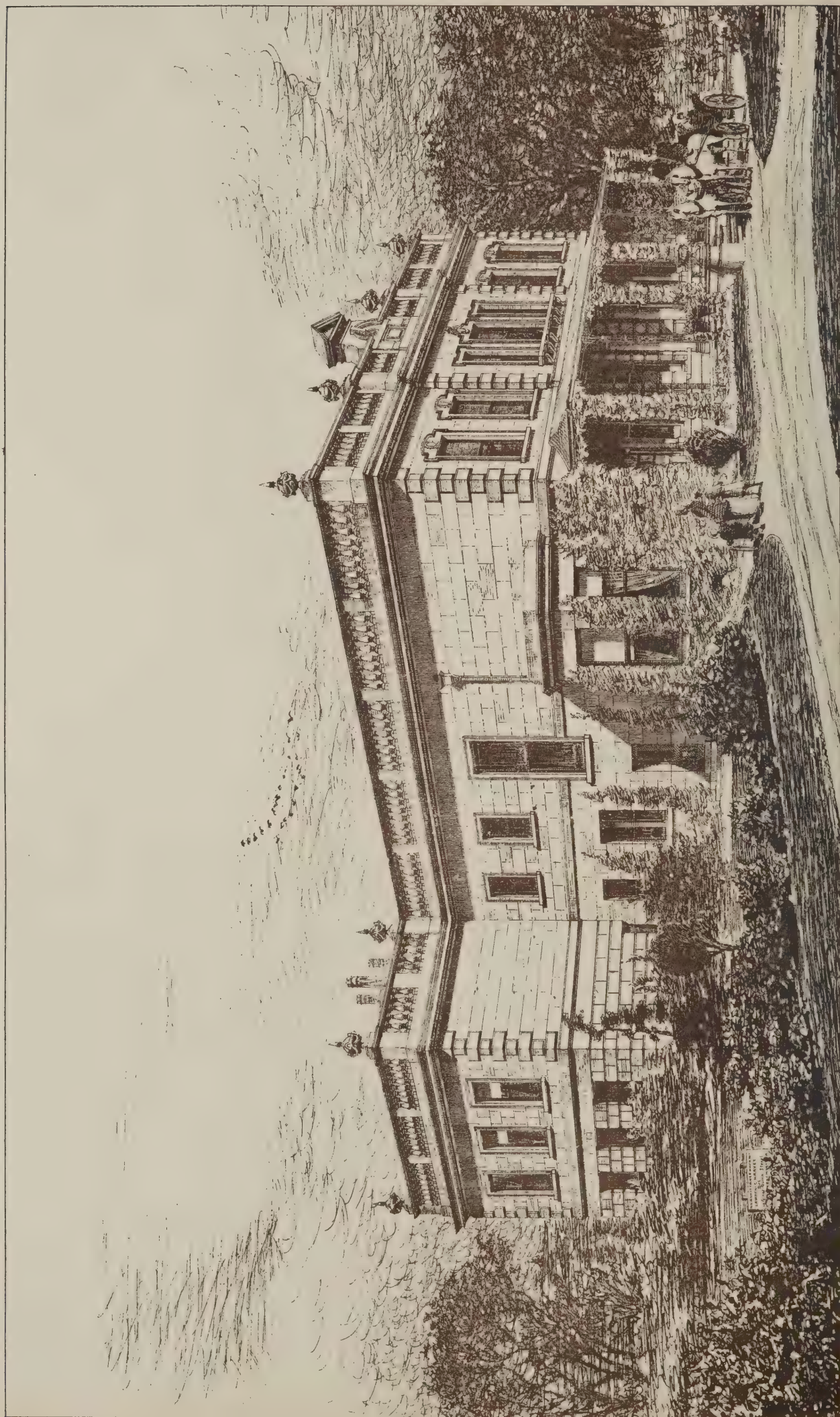


Design for Church of All Saints Ipswich.

View from S.E.

"INK-PHOTO," SPRACUE & CO., LONDON

WALTER MILLARD, ARCHITECT.



BROCKHAM PARK, SURREY.
THE RESIDENCE OF LIEUT.-COL. SEYMOUR.
[BEFORE ALTERATIONS.]

W. & A. N. 22, Mark Lane, London E.C.



MESSRS WOODHEAD & CLARKE'S

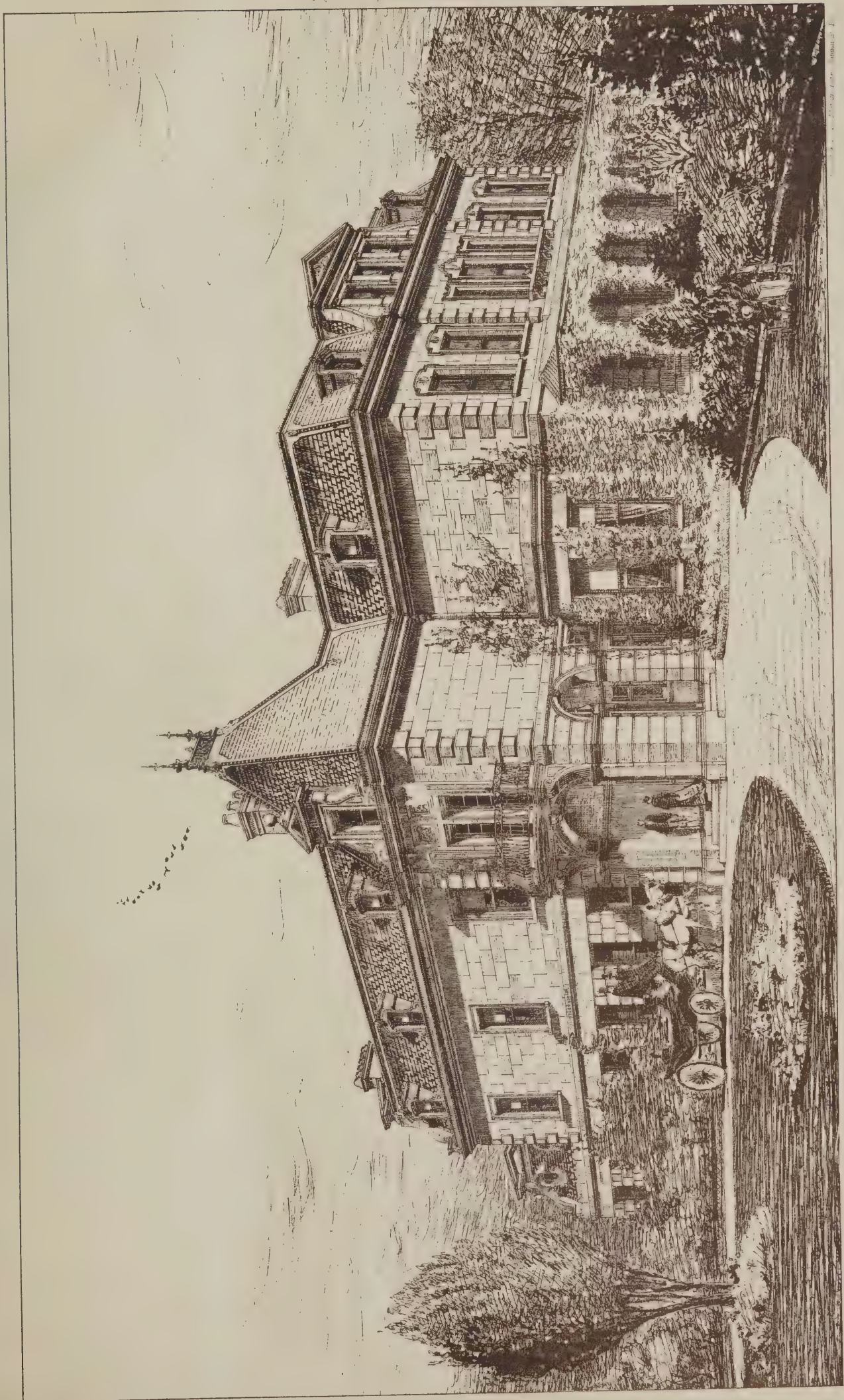
June 23rd 1883.



PREMISES, SHOREDITCH, E.C.

ARCHITECT.

Designed by J. H. Stanger, Esq. Drawn by E. J. H. Stanger, Esq.



BROCKHAM PARK, SURREY.
THE RESIDENCE OF LIEUT.-COL. SEYMOUR.

[AFTER ALTERATIONS.]
MESSRS HARVEY & PROTHEROE, ARCHITECTS.

The Architect, June 23rd 1883.



Design for Church of All Saints, Ipswich

Interior View.

"INK-PHOTO," SPRAGUE & CO, LONDON.

WALTER MILLARD, ARCHITECT

ILLUSTRATIONS.

MESSRS. WOODHEAD & CLARKE'S NEW PREMISES, SHOREDITCH, E.

THESE extensive premises have recently been built in High Street, Shoreditch, at the corner of Bethnal Green Road, for Messrs. WOODHEAD & CLARKE, of 187 High Street, Shoreditch, and Liverpool Street, City, tobacco-manufacturers and cigar importers, to meet the requirements of their rapidly-increasing business. The frontage is 170 feet, and the superficial area upwards of 4,000 feet. The shop frontage towards Shoreditch is devoted to the retail trade, the wholesale department being situate near the corner in Bethnal Green Road. The remainder of the space on ground floor and the upper floors is used for manufacturing purposes. The basement and vaults, all of which are well lighted by HYATT'S lens lights, are used for storage, &c. The boiler occupies a space at one end of basement, and the engine, cutting machines, and manufacturing appliances are fitted up on ground and first floors. The cornices and window dressings, &c., to fronts of the premises were supplied by Messrs. LASCELLES & Co., in their concrete of buff colour. This firm also executed the shop fronts and internal fittings. The general contract was undertaken by Messrs. W. & F. CROAKER, of Great Dover Street, Borough, S.E., the architect being Mr. J. W. BROOKER, of 13 Railway Approach, London Bridge, S.E.

BROCKHAM PARK, SURREY.

THE RESIDENCE OF LIEUT.-COL. SEYMOUR.

WE publish this week views of this country-house before and after the alterations just completed. Both views are taken from precisely the same point on the north-west side, and it may be interesting to note how easily a house can be entirely altered in character.

The plan and general arrangements of the house, as now completed, are entirely owing to the most precise and detailed directions of the owners, who may be said to have been their own architects, leaving only to the professional men employed the translation of their clients' ideas into architectural form. The principal entrance was formerly on the west side of the building, and as the carriage drive to it followed a winding road to the north, no part of the gardens remained private. The north was the approach, the west the main entrance, the east the tradesmen's and servants' entrance, and the south was overlooked both by the east and west approaches. To remedy this defect the principal entrance had to be made on the north side, turning the space formerly occupied by a staircase into the entrance-hall, and the roads and gardens were relaid by Mr. MILNER, the well-known landscape gardener, so as to screen from the carriage-drive the grounds to the south and west of the house. An additional floor of bedrooms was also required. This was obtained by taking down the balustrade and putting on a mansard roof, with a line flat over the whole surface of the building. The architects considered that the style most in keeping with the parts of the existing building, and with the necessity of having a mansard roof, was the French Château Renaissance; and to get the details as much as possible in keeping with this style, they had their line ornamental work, finials, cresting rolls, gutters, &c., made in Paris, by the well-known firm of MM. GRADOS, Boulevard Richard Lenoir. The general contractor for the works was Mr. WM. BRASS, of Old Street, City. Mr. GILBERT BURTON acted as clerk of works, and Mr. JAMES PEARCE as foreman. The whole of the works were carried out from the drawings and under the superintendence of the architects, Messrs. HARVEY & PROTHOROE, 10 Great Queen Street, Westminster.

DESIGN FOR CHURCH OF ALL SAINTS, IPSWICH.

THE design we illustrate to-day was submitted in the competition for the above church a short time ago. The author, Mr. WALTER MILLARD, of 19 Great George Street, Westminster, says in his report:—

"In making this design I have kept mainly in view the object of accommodating, at the lowest reasonable cost, a congregation of 800, in such a way that as many as possible shall be able to see and hear the services conveniently. Taking the word 'Space,' therefore, as my motto, I have contrived a wide nave (30 feet span), opening into a spacious central area unencumbered by columns, and beyond these a moderately-sized chancel for the clergy and choir. I find that in my design not more than a dozen of the congregation, out of the total number

of 800, will be actually shut out by columns from seeing the preacher in the pulpit, the nave aisles serving as passages only.

"The chancel being of the same width between the walls as the nave, allows of triple division by screens into a middle span (of 22 feet) and side aisles, which latter would afford most convenient side exits for communicants. The row of chairs in each of these aisles outside the screens might well serve for some sort of auxiliary choir of amateurs—ladies, perhaps—who by their position could render most efficient and suitable support to the regular choristers, at the same time without appearing too prominently before the congregation. There are four public entrances to the church, placed conveniently for easy exit, one at each corner, as it were, of the congregation.

"In designing the elevations I have proposed to use local brick as the most economical material for sound walling, and pointed arches as the strongest and most convenient form of construction over openings.

"In order to save unnecessary expense no carving or tracery is introduced; all jambs and arches are shown to be executed in plain chamfered bricks, and a very small quantity of stone need be used.

"In the construction of the nave roof, I would avail myself of light wrought-iron tie-rods, thereby securing the requisite safety and strength in the most economical manner.

"Having reduced the large central area to the form of an irregular octagon by arches across the corners, I propose to ceil it with a twelve-sided dome, resting on vaulting which springs from the angle of the octagon. The visible portion of this would be all executed in wood; but, in the actual construction of the octagonal roof, I would employ iron to a great extent, thus insuring a cheaper, tighter, and stronger framework than could be got by the use of timber alone. At 6d. per cubic foot the church would cost about 7,600l., exclusive of the tower and spire.

"Though departing somewhat from the orthodox type of church plan, I trust that I have shown how considerably greater convenience for public worship may be obtained than by the regulation nave and aisles plan, without any sacrifice of the dignified architectural treatment required in such a building, and yet without converting the church into a mere lecture hall. In fact, I can imagine no feature more calculated to give dignity, and even impressiveness, to an interior than a dome."

THE HELLENIC SOCIETY.

THE annual meeting of the Hellenic Society was held at No. 22 Albemarle Street on the 14th inst., Professor C. T. Newton, C.B., vice-president, in the chair. The annual report of the council was read and adopted. The balance-sheet showed a working balance of about 650l., but it was pointed out that this did not leave much surplus, after the publication of the journal and the payment of current expenses, to devote to other objects contemplated by the society's constitution. The number of members and subscribers now amounted to 568, which was satisfactory in so short a period as four years; but if the number were raised, as it easily might be, to 1,000, the society would be in a position to do far more useful work. The council called the special attention of members to the project for establishing a British school of archaeological and classical study at Athens. On this subject, after some preliminary remarks from the chairman, Professor Jebb made a statement to the meeting of the position and prospects of the scheme, which he had introduced to the public in a recent article in the *Fortnightly Review*. The editor of that magazine, Mr. T. H. S. Escott, had taken up the idea warmly, and through his help adherents of the highest eminence had been gained for the project. The Prince of Wales and the Duke of Albany had promised support, and so had the Chancellors of the two Universities, the President of the Royal Academy, the President of the Society of Antiquaries, the Bishop of Durham, and others. A circular would shortly be issued defining the lines on which the scheme would be based, and inviting not pecuniary aid but adhesion. After this had had time to take effect a meeting would be held in London, probably in July, which would be made as representative as possible. At this meeting a general committee would be appointed, and also an executive committee, which would be charged with the duty of drawing up a scheme in detail. On this committee it was proposed that the Hellenic Society, the Dilettanti Society, the Society of Antiquaries, the Universities of Oxford and Cambridge, and other important bodies should be represented by delegates. The following would be main features in the scheme: (1) The school would be not exclusively of archaeological science, but more widely of Greek studies in Greek lands. Professor Jebb's own views upon this point had been emphatically confirmed by Mr.

W. M. Ramsay and Professor W. W. Goodwin; (2) there must be a director with a salary of not less than 500*l.*; (3) a library, of which the director would take charge, and a house—it had been estimated that a good house could be built for 3,000*l.*—a site on Mount Lycabettus would probably be granted by the Greek Government; (4) membership would be open to all persons accredited by the Universities or other responsible bodies, and, possibly, on payment of a small fee, to travellers residing in Athens only for a few weeks; (5) it was proposed that the director should give guidance and advice to students and possibly encourage the occasional reading of papers, but it was desirable to leave him as free as possible. In conclusion, Professor Jebb stated that he had received a letter warmly approving the scheme from Mr. Gladstone, with a promise to contribute 50*l.* He thought that on the whole there was a decidedly hopeful prospect of raising the 20,000*l.* considered necessary to establish the school. After the council and officers had been elected—the Rev. Dr. H. A. Holden, Mr. J. R. Thursfield, and Mr. J. E. C. Welldon being added to the council—a vote of thanks to the chairman was moved by the Warden of Keble College, who paid an eloquent tribute to Professor Newton's eminent services to the cause of classical study in England. The vote was seconded by Professor Mahaffy, and carried unanimously. In returning thanks, Professor Newton expressed particular regret at the absence of the president of the Society, the Bishop of Durham, on the present occasion, because he was known to take a warm interest in the school of Athens scheme, and the advice of so eminent a scholar and so weighty a counsellor would have been of the greatest value. The chairman confirmed the views expressed in the council's report, by a special appeal to members to do more than had been done hitherto in the way of proselytising. Very little persuasion, he said, was needed to induce those interested in Greek studies to join the Society, and if only 1,000 members could be secured, he was convinced that the Society could carry out work of the utmost importance to science and to scholarship.

MANTEGNA'S "SAMSON AND DELILAH."

THE public will have heard with much gratification, says the *Times*, that the remarkable work by Mantegna, which has excited so much attention during the past few days, has been added to the national collection. It would have been nothing short of disastrous if it had been allowed to leave the country, and it is to be hoped that the authorities are awakening to the sense that men of all parties and in all positions are agreed that henceforth a wise liberality must be exercised in the direction of making our gallery worthy of the nation. And in this endeavour they may fairly claim the assistance of owners of valuable pictures, who for any reasons are obliged to part with them. It is scarcely patriotic to effect a secret sale to a foreign museum of objects that the nation would willingly purchase at a fair price; rather might it be expected that, as in recent instances in a neighbouring country, individuals would forego some chances of extra gain for the honour of increasing the splendour, and also the usefulness, of our national art collections.

The work mentioned above was one of the Sunderland collection of drawings. It is really a tempera painting in *grisaille* on fine linen, the subject being *Delilah Cutting off the Hair of Samson*. The treatment is entirely in the spirit of an antique bas-relief: this form of presentation is consistently carried out, even to the last shadows thrown by the figures and inanimate objects on to the plain unoccupied surface, which is painted to represent red marble. The black streaks, intended to indicate marbling, are put on in such rough fashion, so unlike the rest of the work, as to suggest the addition of a later hand. Delilah is shown seated on the ground and supporting in her lap the prostrate form of Samson. She holds his head between her knees while she shears off his flowing locks. Apart from the fact that her attention is directed to the mechanical operation, her expression is that of absolute and entire unconcern. Look of cunning, or of deceit, or of triumph there is none. Mantegna was not the man to shirk expression when he deemed the subject required it; he could even, as in his engraving of the *Entombment*, push it to the utmost verge of unrestrained passion. Therefore we must conclude he has left the features impassive in obedience to the formula of a certain school of antique sculpture. He has, however, scarcely adhered to his self-imposed rule in delineating the countenance of Samson, whose head has fallen forward in heavy slumber; the parted lips and muscular action almost suggesting that his breathing is stertorous. In drawing the features Mantegna has evidently stuck close to his model, whose type was certainly not heroic. The old Adam of mediæval earnestness, together with the native Italian inclination towards realism, have been, in this instance, too strong for the dawning Renaissance devotion to classical forms. He returned to his allegiance in the arrangement of the draperies, which are cast on the lines of the antique bas-reliefs of the Greco-Roman manner rather than pure Greek. Samson has the short tunic leaving the legs bare, and Delilah wears the *tunica interior*; thin in texture, it clings to her form, while the arms and bosom remain nearly un-

covered. The folds, however, have not the easy flow of the antique models; yet the slight rigidity and timidity of execution give a pungency which is often wanting in the maturer work of the facile Greek artists. It is precisely this bitter flavour, this severity of treatment in dealing with material whose only intention is beauty, and also in association with ideas that are purely spontaneous, wherein consists one of the principal charms of the art of Mantegna.

The figures are placed beside a fountain, whose thin stream of water drops into a marble tank shaped like an antique sarcophagus. Lilies flourish in the moist earth at its base, and behind rises up the trunk of an olive tree, which gives support to a vine, whose foliage and bunches of grapes hang in festoons at the top of the composition. This detail of the vine and olive tree recalls a passage in the master's picture of the *Agony in the Garden*, at Tours. In both cases the leaves, the clusters of fruit, and the serpentine stems are drawn with the same accuracy and delight in working out those accidental combinations of elegant forms which make the vine such an ornamental accessory in painting and sculpture. The fragmentary passages of Mantegna's biography that have come down to us clearly reveal that he never hesitated to call a spade a spade. Here he has carved on the trunk of the olive tree—*FOEMINA DIABOLO TRIBUS ASSIBUS EST MALA PEIOR* (the TR in TRIBUS being united).

It scarcely needs, however, the confirmation of minor passages to prove the authenticity of the *Samson and Delilah*. The masterly drawing and modelling of the figures, the just foreshortening and the breadth of style, are entirely in the manner of Mantegna, and of Mantegna in the plenitude of his power. The extant work by him to which this picture bears the closest relation is the *Judgment of Solomon*, in the Louvre. The fact of their both being the same size and painted in *grisaille* on linen, their Scriptural subjects and similarity in the treatment of the figures, tend almost conclusively to prove that they are either a pair or both a portion of a series. They belong to the class of elaborate designs in monochrome so much sought after during the life of the painter, and to multiply which he applied himself to the practice of engraving. Neither of them reaches the marvellous beauty and refinement of execution displayed in the *Judith with the Head of Holofernes* of the Uffizi Gallery, which was formerly in the possession of Vasari. He concludes an enthusiastic description of its merits by saying that in a sense it may rather be called a painting than a drawing. So also with the *Samson and Delilah*, whose artistic value must not be measured by its size. Mantegna's frescoes and larger pictures are faithfully worked out, even to the representation of the passing cloud, and the weed by the wayside. It is sufficient to mention the strength of dramatic action that characterises his majestic decorative compositions. But when he restricted himself to the dimensions of those small panels or pieces of linen or paper, so well known to students of art, his ideas seemed to gain in intensity. A keener perception of the beauty of nature and of the more hidden springs of emotion was developed, and along with the increasing refinement of execution the imagination became more sensitive and piercing. At Florence and Venice, at the Belvedere and the Louvre, those who are not carried away by size and show turn again and again to the cabinet masterpieces of the head of the Paduan School. The same enjoyment now awaits the visitor to our own National Gallery.

USE OF THE THERMOMETER IN HOUSES.

SOME interesting remarks have been lately published by M. Gaston Tissandier on the difficulties presented by thermometrical observations of the temperature in rooms, no part of which is the same, especially when a fire is burning. Desiring to ascertain the extent of these differences of temperature in the same room, he had a good fire made in his study, and measured the temperature at various points by means of an accurate thermometer constructed by M. Tonnelot. He allowed the thermometer to remain for more than ten minutes at each point, and only registered the degree after two successful readings, taken two minutes apart, gave the same indication. M. Tissandier took, for his observations, three different heights, which, with the temperatures, we have converted into English measurements, viz.: 4 inches from the floor, 5 feet above the floor, and 8 inches below the ceiling. Placing the thermometer in the middle of the room, and 6 feet 6 inches from the fireplace, the temperatures were, for the same vertical line, 67 deg. Fahr. near the floor, 69 deg. midway, and 70 deg. near the ceiling. Observations made out of the fire's influence, and 3 feet from a wall, above 65 deg. near the floor, 66½ deg. in the middle, and under 70 deg. near the ceiling. At a distance of 3 feet from the window, the joints of which were very defective, the thermometer registered 64 deg. near the floor, and 65½ deg. near the ceiling; while, just near the joints of the window, the following readings were taken: 61 deg. at the bottom, 62 deg. in the middle, and 64½ deg. at the top. The temperature over the mantelpiece was 71 deg.: in fact the temperature of the room varied from 61 deg. to 71 deg., that is to say, between 10 deg. of

Fahrenheit's scale. M. Tissandier also found a difference of $1\frac{1}{4}$ deg. Centigrade, or $2\frac{1}{4}$ Fahr., on comparing four high-priced thermometers; and it is probable that cheap instruments would show greater variation. To arrive at the mean temperature of a room with sufficient correctness, M. Tissandier advises that a strong thermometer, obtained from a good maker, be swung round and round by the wrist for about two minutes in; two or three different parts of the room, and that the average of the readings be taken, at the same time observing the precaution of making sure that two successive readings correspond. An approximate idea may, however, be obtained by placing the thermometer on a piece of furniture, so that it be out of the influence of the fire and of the windows.

LEEDS PUBLIC LIBRARY.

THE Leeds Municipal Offices are now approaching completion, and the *Leeds Mercury* says the attention of the Corporate Property Committee is at present directed to the furnishing of the various departments. At the last meeting of the Town Council it was agreed to expend about 6,100*l.* in furnishing the Public Library and General Pay Offices, the plans for which had been prepared by Mr. George Corson, the architect of the building. The furnishing, which has just been let by contract, comprises the general reading-room, the lending library, and the reference library, the general pay office, and the office for the clerks connected with the gas and water departments. The general reading-room in connection with the Public Library is situated upon the ground floor. It is about 80 feet long by 40 feet wide, and is arranged as a nave 21 feet by 40 feet, with aisles separated from it by an arcade of granite pillars having stone arches. The fittings of this room, which will all be in American walnut, comprise large tables placed in the nave for readers, and sloping stands within the aisles for newspapers. The lending library occupies the floor immediately over the general reading-room. It is the same size as the latter, and the nave and aisles have been similarly treated, but the arcade is formed with terra-cotta arches in place of granite and stone. The space devoted to the public for the issuing of books consists of the main portion of the nave, extending to 66 feet in length by 15 feet in width, this space being defined in the nave by a continuous counter. The counter front will be formed of American walnut, mahogany, and pitch pine framed into bays, marked by detached shafts of greenheart and mahogany, having carved capitals of lime tree carrying the overhanging top, the front of which will have an inlaid band of various coloured woods. The space within this counter will be utilised for the reception of books returned during the day. The indicators will be placed upon the counters, opposite to the piers of the arcades, with open counter spaces between them, receiving the full light from the window. There will be nine such spaces between the indicators, each 8 feet long, on the sides; and one space, 15 feet long, at the end; the aggregate available space for the issuing of books to the public being 60 feet. The aisles will be devoted to the storage of books. The bookcases will stand across the aisles, forming them into small bays, with the books face to face, and leaving, for future extension, accommodation for at least twice the number of books that the library at present contains. All the bookcases will be made of American walnut, with movable shelves, and will be fitted with blinds on spring rollers. At the end of the lending library there is a room 32 feet square, and this the Library Committee have decided, for the present at least, to arrange as a museum, and here Mr. John Holmes's antiquarian collection will be exhibited. The reference library is on the floor above the lending library and museum. It occupies two storeys, there being the main floor area and a spacious gallery extending on all sides. The structural arrangement of the room is similar to the lending library. In the nave there will be large tables for general readers, and in the aisles and also in the gallery there will be tables of the same description for the use of students. Who is to take the responsibility of admitting students to these reserved portions of the library—whether the librarian and his assistants or the committee—is a point which, we understand, has not yet been decided. At present, any person who fills up the necessary form of application can obtain a book for perusal among the general readers in the reference library, but it is obvious that it will be impossible to grant the request of every stranger who may call and ask to be admitted to the inner tables. The history of public libraries shows, unfortunately, that the theft and mutilation of books is not uncommon; and while persons engaged in literary work may be glad of an opportunity to pursue their studies apart, the privilege will have to be very much restricted. The counter for the attendants will be 25 feet long, and a book-hoist communicates with the gallery, so that books may be readily removed. On this floor there is a committee-room, a librarian's room, and rooms which it was originally intended should be occupied by book-binders; but this idea has been abandoned, and the latter will probably be utilised for specifications of patents, Parliamentary papers, and newspapers. The bookcases and counters in the reference library will be of American walnut, with a slight use of

St. Domingo mahogany and richly-figured pitch pine. At the extreme end of the room, on both floors, the most valuable books will be arranged in handsome cases enclosed with plate-glass doors.

The general pay-office is a large room upon the ground floor, facing the principal entrance from Calverley Street. It is 78 feet long by 30 feet wide. The counter for the receipt of all monies paid for water rents, gas bills, rates, and drainage accounts will extend the full length of the office, leaving a space 9 feet wide for the use of the public. Within the counter the remaining space will be utilised for the use of the clerks connected with the rates, gas, and water departments. The desks will be 12 feet long, with double slopes, and will extend at right angles to the windows. The rates department will be located at the right-hand end of the room, the water department will occupy the centre, and the gas department the left. A room adjoining, 61 feet long by 30 feet wide, will be used for the general work of the gas and water departments. It will be provided with five double desks each 20 feet long, standing at right angles to the windows. The general pay-counter will be composed of walnut, mahogany, and richly-figured pitch pine, formed into bays having detached shafts of walnut, St. Domingo mahogany, and greenheart. The counter top will be framed of Tobasco mahogany, and will have rosewood edges. The inside of the counter will be completed with till-drawers and cupboards. The contracts for the work have been let to the following Leeds firms: Messrs. Marsh, Jones & Cribb, Messrs. Roodhouse & Sons, and Messrs. Pearson Bros.

It is intended to light the above rooms with the electric light. In the public library incandescent lamps will be employed, and arc lamps will be used in the general pay offices, and the gas and water offices. Mr. Corson is now preparing the plans for furnishing the borough accountant's and borough engineer's departments and the museum, together with the smaller offices, and it is expected that estimates for carrying out this work will be received in a short time.

CHURCH-BUILDING IN BARNSTAPLE.

THE Archdeacon of Barnstaple last week held a visitation of his district. In the course of his charge he gave the following account of the progress of church-building in Barnstaple and Sherwell:—

There is, however, one great cause for satisfaction in reference to what I have just said, and that is that in many parts of the Archdeaconry, as well as elsewhere, very little need be said in the churchwardens' returns on the condition of a large number of our churches in consequence of their thorough restoration, showing that we in this diocese and in this archdeaconry have not been backward in that vast and wonderful effort which has characterised the last forty years and more of our ecclesiastical history, and of our ancient churches and cathedrals, restored. The total cost of this work in the diocese of Exeter, as given in Lord Hampton's returns for the thirty-four years from 1840 to 1874, is the large sum of 782,305*l.*, expended on the building and restoration of 400 churches and one cathedral. It must be remembered also that the churches restored at a cost of 500*l.* are not included in this summary, so that a considerable amount of money should be added to the above 782,305*l.* to represent the actual outlay on this great work. And the same work has been rapidly going on ever since the year 1874, so that we have to add to the above large expenditure an approximate sum as spent during the last nine years, but the amount, of course, I am unable to state. And all this has been done entirely by the voluntary contributions of churchmen wholly unaided by the State.

From the consideration of such remarkable liberality in church building and extension, we descend to a very small portion of it as exhibited in our own archdeaconry. Yet I am sure that my rev. brethren, and also the churchwardens, can testify that we have been and are by no means backward or careless as to the churches of the archdeaconry. Several blots, of course, we know still exist, unwiped out as yet from various reasons, most of them in consequence of scanty means. There is the will, but not the means. You will remember that two years ago I put before you a summary of what had been done in this respect up to the year 1880. The statistics then submitted showed that of the 152 churches and chapels-of-ease in the archdeaconry, 53 had been wholly restored, 37 partially, 19 rebuilt, and 8 new churches, giving a total of 117 of the churches and chapels in the archdeaconry thus dealt with and restored. The cost of these works was returned at the sum of 190,155*l.* In the present year we can show still further progress in this good work. Thus in the deanery of Southmolton the dean-rural reports that the church of Nymet St. George has been admirably restored, and is now remarkable for the beauty and abundance of the wood-carving. The restoration of Witheridge Church, in the same deanery, has been recommended by the vicar, I believe at his own cost. Preparations have also been commenced for the most needful work of the restoration of the church of Roseash. As regards the deanery of Torrington, I regret that I made no reference at my last visitation to what had been done in the church of Alverdiscott. The chancel has been under restora-

tion this year (I believe at the sole cost of the rector), and the church is now reported as being perfectly and substantially restored. The churchyard in the parish of Roborough, in the same deanery, is beautifully laid out at the cost of one of the churchwardens. It is quite a pattern, and well worth a visit. I could wish that some steps could be taken in many other churchyards in the archdeaconry to get rid of their untidy condition. In one especially the fences are so dilapidated that there is no protection to prevent cattle straying into the churchyard. It is certainly painful to see "God's acre" so neglected as it is in some parishes in the archdeaconry. In the deanery of Barnstaple the old and ugly church of Newport is being replaced by another, now in course of building. It is externally completed, but the internal arrangements are still in the architect's hands. The new church will probably be consecrated in the course of the summer or autumn. The ancient parish church of Barnstaple has now undergone a complete restoration. The ugly and cumbrous gallery, which had become for some time disused, has been entirely removed, and the church is now what it should be—beautiful and thoroughly fitted for the celebration of Divine offices. The church of Atherington, in the same deanery, is in the hands of Mr. Pearson, the eminent architect. The restoration is rapidly moving towards completion, and will be most likely re-opened in the course of the summer or autumn; and I can well believe that it will be one of the handsomest in the deanery. The dean-rural of Sherwell states that almost all the churches in that deanery may be reported as in good or in excellent repair. The church of Countisbury is, indeed, one of those which most urgently requires restoration. The restoration of the church of Stoke Rivers has been commenced. The first step in its restoration is that of the tower, which has been for several years in a most dangerous condition. It is being admirably restored in a solid and substantial manner, and new large and handsome windows are being placed in it, and will be a great ornament to the tower. The excellent restoration and enlargement of the church of Holsworthy is still in progress. The substantial part of the chancel walls and roofs was completed last year, and the oak stalls and internal decorations will be put in in due course. And it is a matter of very much satisfaction to be informed that the lay impropiator has undertaken to restore the chancel of Bradworthy Church at his own cost. The church of East Putford has been perfectly restored, and the tower of West Putford is being rebuilt. I think it well that I should enter into these particulars as proofs of progress in church-restoration in the archdeaconry, and as a matter of self-congratulation to the clergy, and also, I feel sure, to the churchwardens of the several parishes.

THE VICTORIA HALL, SUNDERLAND.

THE following description of the Victoria Hall, Sunderland, the scene of the disaster on Saturday last, has appeared in the *Newcastle Chronicle* :—

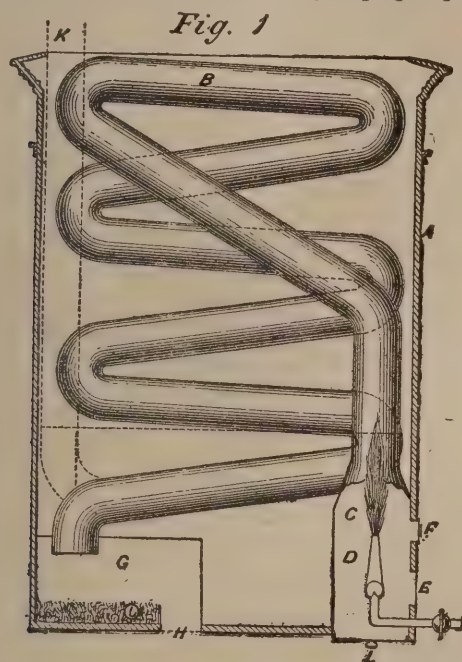
The building is of Gothic architecture, and stands in an excellent position at the southern side of Sunderland, and in close contiguity to the public park. The main front faces Toward Road, and the principal entrance is at the southern end of the building, which is erected close up to the dwelling-houses in that thoroughfare. The northern end of the hall adjoins a blank space of ground, which is held in reserve for building purposes, and the bare gable points in the direction of the Borough Road. The eastern side of the hall fronts Tavistock Place, and at its southern extremity is the entrance to the gallery, within a short distance of which the lamentable mishap occurred. The building was erected about fifteen years ago, from the designs of Mr. G. Gordon Hoskins, architect, of Darlington. It was built at the cost of a body of gentlemen interested in the temperance cause, and the chairman of the combination was Councillor Robert Swan. It was intended to use the building as much as possible for the furtherance of the cause of temperance, and care was taken to secure as large and spacious a public hall as could possibly be put within the limits of the site. Briefly speaking, the enterprise was not a success, and the building came into the market some ten or eleven years after the date of its erection. A proposition was made to purchase the building to serve the purposes of a town hall for Sunderland, the intention being to include in the premises a new erection upon the vacant ground adjoining. A Government inquiry was held in the town with reference to this project, but the result of the negotiations was a failure to purchase the building and the site, and finally the hall was sold to the Messrs. Backhouse, bankers, for 6,500*l*. To this firm the building belongs at the present time, and we have no doubt that the lamentable occurrence will be the cause of the utmost regret to all the members of the well-known family. We may here state that the building has been examined by the Government officials and duly certified as in a safe and proper condition for the purpose of public meetings and entertainments, for which it has been principally used. A glance at the arrangements of the interior is all that our space permits at the present moment. The auditorium is of exceedingly noble proportions, and is divided into three portions. The upper gallery is calculated to

seat 1,100 adults, but when packed full it has held as many as 1,500 persons. The dress circle, which is beautifully upholstered and decorated, is calculated to hold between 800 and 900 persons; and the lower portion of the auditorium, known as "the body of the hall," has seats for 1,000 visitors. The ordinary sitting capacity of the building will thus be about 3,000, but upon some occasions quite 500 more have been crowded into it. A small stage or platform faces the auditorium at the eastern end of the building, and it is reached by entrances from the corridors which run round it on each side. As we have stated, the main entrance is in Toward Road, and it is reached by a flight of steps which conducts into a spacious lobby. The body of the hall opens directly into this space, and a staircase leads to the dress circle. The gallery can be reached from this main lobby by two ways, viz., through the dress circle, at the back of which there is a large lobby, in which a door gives access to the gallery stairs; and through the main lobby, by descending a flight of stairs which join the main gallery entrance almost at its lowest point. The ordinary entrance to the gallery is from Tavistock Place side of the hall, and this lofty portion of the building is reached by a series of stairs, upon one of which the lamentable catastrophe which we record to-day took place. We may here mention that the stairs in question were specially designed for safety and convenience. The height to which they must perforce be carried is broken by landings which shorten the flights and prevent any of them from being of a long or precipitous character. The steps are each seven inches in height, and the width of the staircase, which runs between solid walls through almost its entire extent, is about seven feet. The only defects which can be fairly urged against this system of stairs is its rather tortuous nature and a certain serious defect in the matter of lighting a portion of it. It unfortunately happens that the worst-lighted portion is that in which the fatal crushing took place, and in the opinion of some persons well qualified to judge, this want of light was one of the main causes leading to the accident. With a short notice of this space, which is absolutely necessary in order that the disaster may be comprehended, we close this portion of our narrative. Let the visitor suppose himself to be leaving the gallery, which is a noble amphitheatre reached by a pair of folding doors, which swing easily in every direction. After passing through the folding doors a flight of twenty-five steps conduct to a landing 15 feet in length by 7 feet in width—that is, the width of the staircase. A sharp turn to the left must now be made, and a second flight of stairs is then reached. This part of the staircase consists of fifteen steps, which conduct the visitor to a landing of exactly the same dimensions as that which has just been noticed. Directly opposite to him will then be seen a door and a window, both of which give access to the spacious lobby at the back of the dress circle, and it is well to bear this in mind, as the work of rescue was mainly conducted by their means. From the landing in front of the dress circle door another turn is made to the left, and a corridor of 27 feet in length by 7 feet broad is brought to view. This is fairly, but not extravagantly lighted, and at its extremity and up aloft is the one window which lights the fatal flight of steps upon which the horrible scene of Saturday afternoon was enacted. To reach this flight of steps the descending visitor must turn again sharply to the left. The flight consists of fourteen steps of the same dimensions as the others we have noticed, viz., 7 inches in height for each step, with a breadth from wall to wall of 7 feet. These steps conduct to what is in appearance a well, and with the wretched light given by the single window above it is not easy for one unaccustomed to the place to see the door which leads to the final flight of steps ending at the outer porch. With the latter this narrative has no part. It was never traversed by the unfortunate children who sought to find their way from the gallery; but we may here mention that it leads not only to the gallery entrance to the building, but by a short corridor it also gives access to the main lobby, in which is the entrance to the body of the hall. The door between the "well" and the lowest of the staircase will need passing notice, as it will often be referred to in this narrative. It is a substantial portal, apparently of about 8 or 9 feet in width, and of 2½-inch plank. It will be, therefore, understood that it is very solid and substantial. It will also be well to bear in mind that it swings on its hinges either outwards or inwards. That is a circumstance about which there ought to be no mistake, as it was so arranged to afford every facility for an audience to either enter or leave the building with the utmost dispatch and safety. Unfortunately the latter consideration was sacrificed to what were deemed the exigencies of the pay-box, which is situated on one of the landings described before reaching the dress circle door. In order to check the inrush of the audience which might wish to enter more quickly than the money-taker could pass them, a bolt has been fixed to the door, and fastens in a socket constructed on the floor of the "well," 22 inches from the door frame. From this 22 inches must be subtracted the diameter of the bolt and the thickness of the door—together rather over 3 inches—and it will then be seen that the extent of clear passage between the door frame and the door was about 18 inches. This was fastened to permit only one person to enter at once, and the proper course to pursue with it was to allow the bolt to remain in only so long as the members of the audience

were entering the building. When once the house was filled, the bolt ought to have been withdrawn and the door thrown open. Had this been done on Saturday afternoon, it is possible that no accident of any consequence would have taken place; or had some of the children descending the stairs at the close of the entertainment accidentally fallen, the loss of life could not possibly have exceeded a number of five or six persons. Unfortunately, we say again, this bolt was either never withdrawn after the entrance of the audience, or, having been withdrawn, was replaced in the socket, for when the appalling disaster occurred there were only these 18 inches of space left as a passage between the dark steps and the lower part of the building.

IMPROVED AIR-WARMING AND COOLING APPARATUS.

MESSRS. ROBERT BOYLE & SON, of 64 Holborn Viaduct, have recently effected some important improvements in air-warming and cooling arrangements, which, we have no doubt, will prove of considerable value as a simple, and at the same time, economical, means of providing a supply of fresh air at such a temperature as will be both safe and agreeable in all seasons of the year. The air warmer is intended for warming the fresh air supply to a building where hot air, water, or steam pipes may not be available. The arrangements consist of a copper or iron pipe about one and a half inches diameter, placed in an inlet tube preferably of the form of a bracket. This pipe is made of zigzag shape, so as to cross and recross the tube from top to bottom, causing the incoming air to repeatedly impinge upon it in its



passage through the tube. At the bottom of the tube an air-tight chamber so far as the interior of the tube is concerned, is fixed, in which a Bunsen burner is placed, the flame of which plays up into one end of the pipe, which is connected with the top of the chamber; the heat travels through the entire length of the pipe, the other end of which may be made to either dip into a condensation pipe in the bottom of the tube, or be continued, as shown by dotted lines in accompanying diagram, up into a flue or extraction shaft. If the pipe terminates in the box, the vapour is condensed there and carried off through the outside wall by means of a small pipe, and any products of combustion which may arise are absorbed and rendered innocuous by passing through a loose bed of charcoal which covers the bottom of the box. The charcoal should be renewed about once a fortnight or month, according to the extent the tube is used. The diagram (fig. 1) shows the arrangement, which is explained as follows:—

A. Air-inlet tube or bracket made of galvanised iron and painted, dimensions 24 inches by 16 inches by 6 inches. These tubes can be treated ornamentally, to harmonise with the decorations of the room, and where necessary may be placed in chases of the wall. The top of the tube should stand about 5 feet 9 inches from the floor. B. Copper or iron tube, $1\frac{1}{2}$ inches in diameter. C. Chamber containing the burner. D. Bunsen burner. E. Opening, covered with perforated zinc, in side of tube communicating with chamber for the purpose of supplying air to the burner. F. Small lobe fitted with sliding shutter through which the gas is lighted. G. Condensation box. H. Opening in bottom of box to allow of the circulation being maintained in the heating-pipe. J. Pipe for carrying off condensed vapour. K. Continuation of pipe into flue or extrac-

tion-shaft. L. Movable bottom to flame-chamber for purpose of cleaning tube. Where the tubes are placed against woodwork all chance of fire may be avoided by fitting them with a double casing or jacket, and filling in the space between with asbestos or other non-conducting material. With this arrangement the air-supply can be raised from a temperature of 30 deg. to 130 deg., and to show that it is one of the most economical methods of heating in existence it is only necessary to mention that the cost of gas consumed to raise the incoming air from a temperature of 40 deg. to 100 deg. is less than one farthing per hour, this being effected with the air passing through the tube at a velocity of 300 feet per minute or 18,000 feet per hour.

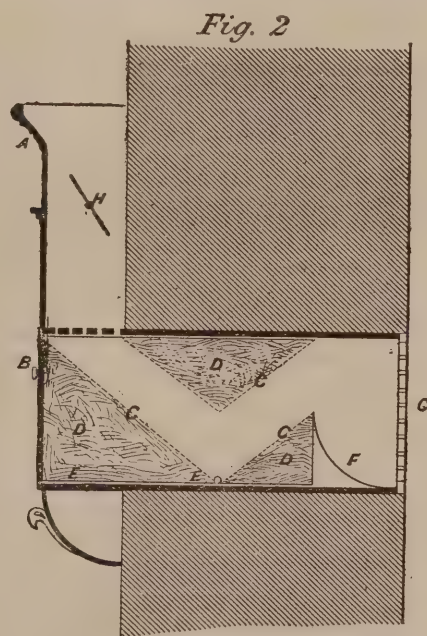
At the Reform Club, where these tubes and heaters, in combination with Messrs. Boyle's patent air pump ventilators, have been very successfully applied, a series of experiments were carried out by the patentees in conjunction with the Right Hon. Acton Smee Ayrton, ex-Chief Commissioner of Works, to whose suggestions we may mention, *en passant*, the patentees are indebted for some important improvements in the apparatus. The result of these tests demonstrated that the apparatus was not only useful for warming the air-supply for the purposes of ventilation, but that it might be used as the sole means of heating rooms. On testing the tubes with the anemometer, the air was found to be passing in at the rate of 16,000 cubic feet per hour, the dimensions of the tube being 24 inches by 16 inches by 6 inches, one-third of which was blocked up with the heating pipes. It is important to note that these figures compare most favourably with the results obtained by elaborate and expensive arrangements for artificially forcing air into a room by means of water fans, sprays, &c., which are not only expensive and troublesome to maintain, but owing to their bulk constitute an obstruction and eyesore in a room.

The tubes are fitted with regulating valves and deflecting shields, to prevent the air from discolouring the walls. They can also be fitted with an arrangement for filtering and freeing the incoming air from blacks and dust. They are not expensive, the price of them ranging from 45s. to 100s., according to size and material used.

They are applied to a number of buildings, including the Guildhall, Lloyd's, and Royal Exchange, and have been found to answer exceedingly well.

The great objection to nearly all methods of admitting fresh air is the disagreeable cold draughts they create. The appliance we have described effectually overcomes this, and should therefore be welcomed as a really valuable addition to the list of useful sanitary inventions which are now in use.

Figure 2 shows the arrangement for cooling the air in hot weather. It consists of an air-inlet tube, of bracket form, made of



iron. The part which penetrates the hole in the wall has an outer casing, so that a space of about half an inch is left between, which is packed with a non-conducting substance, for the purpose of preventing the heat from the wall penetrating into the interior of the opening and acting upon the blocks of ice, which are placed in a movable drawer, and kept in position by means of open galvanised iron or copper wire netting. The front of the drawer is also double, and packed same as casing. The outer air entering through the grating is deflected by a metal shield on to the suspended blocks of ice, and from thence on to the ice at the bottom of drawer, and thence up the tube into the room; it being not only cooled, but purified thoroughly from blacks, dust, &c.

This arrangement, we should say, would prove very acceptable in London drawing-rooms during the season.

A in diagram denotes the inlet tube; B, movable drawer; C C C, wire netting; D D D, ice; E E E, non-conducting packing; F, deflecting plate; G, grating in wall; H, regulating valve.

TECHNICAL JURIES.

A COMMUNICATION has been addressed by Mr. Ewing Matheson, C.E., to the London Chamber of Commerce on the subject of Technical Juries and Organised Arbitration. In order to remove the evils of litigation in cases in which technical knowledge is needed as at present conducted, Mr. Matheson proposes—

1. The formation of a class of Technical Jurymen or Assessors.
2. The establishment of properly organised Courts of Arbitration.

He says: In regard to juries the modern tendency seems to be towards an abandonment of the system, and to propose any extension of it may appear to be a step backwards. But the impatience with which the jury system is often regarded in technical cases arises rather from the incapacity of ordinary juries to understand the issue presented to them, or to weigh the evidence, than from any dislike in principle to the jury system if properly applied, and just as a jury is preferred to decide in ordinary disputes, so would it be for technical cases if a suitable jury were obtainable. There is, however, no particular advantage in the present number of twelve, and a similar compromise might be made, as has been done in the county courts, where five jurymen are considered sufficient to decide cases of considerable importance. But whether they are called jurymen or assessors, and whether there be five, twelve, or any intermediate number, what is sought is a verdict from men who are as able to judge the case on its merits as a jury of merchants to decide on a commercial dispute. The present system amounts, in a great number of instances, to denial of justice, for litigants fearing either the uncertainty or the cost, in the belief that those who call the most eminent and expensive experts as witnesses are supposed to have the best chance, frequently abstain altogether from trying their case.

But how is a better class of jurymen to be obtained? The difficulty does not lie in any want of the class of men required, but rather in the method of selecting them, so as to give sufficient confidence to suitors, and at the same time not to press too hardly on the jurymen themselves. In London, at any rate, there need be no difficulty, and probably almost as little in other important centres. Dealing, however, with London alone, and at present most of the trials of the kind now under consideration come to London, the population of the metropolitan district is so large as to allow of a suitable selection without pressing unduly on individuals.

The classes I would suggest are, first, the members of those learned societies where membership implies something more than an amateur knowledge of their subject. That is to say, I would exclude those societies where membership may be obtained by the mere payment of a fee, but would include engineers, architects, chemists, &c. Secondly, all university graduates in science might be included, as a degree insures a considerable scientific training. There is another class who might form useful jurymen, but who are at present excluded by law, namely, medical men. These would, from their training, form admirable jurymen for technical questions, but the nature of their avocation forbids it in the interests of the public. It is, however, a matter for consideration whether those engaged in certain kinds of practice (an interruption of which would inconvenience only themselves) and those who have retired from practice might not be included in a technical jury list with very great advantage to the community.

Probably from the classes above indicated a body of 10,000 technical jurymen might be selected, or, allowing for deduction on account of age, infirmity, and absence, a panel of, at any rate, 5,000 available men might be secured. Assuming 100 trials per annum of the kind needing their services, this would involve serving only about once in five years.

A class of jurymen as above indicated, while select in one sense, would afford the variety essential to the confidence of suitors. Thus it would be inadvisable to settle an engineering patent by a jury of engineers, or one on the electric light by electricians; but the various classes, while affording a wide basis and variety, would, from the nature of their training, be sufficiently akin for the purpose.

Much discussion and investigation would be necessary before such a system could be established, and the details would have to be carefully arranged. Among such details would be the manner of allotting cases to the technical jurors; it might be on the joint request of the parties to the suit with the approval of the Court, or even against the wish of one of the parties, if the Court so allowed; and it might be proper to give the judges power when cases came before them with ordinary juries to refer the case to the technical jurors, just as they may do now to an official referee. It might be advisable to give suitors some right of challenge or inquiry, as in certain criminal cases; and the remuneration of the jurors would also have to be settled. Whatever might be the

exact details of the new system, its novelty alone should not forbid its adoption, and for the reference to special tribunals there are already precedents.

The question of establishing properly constituted Courts of Arbitration is already before the Chamber, and it is only in regard to the treatment of technical questions that I touch upon it here. Much of the evil of arbitration, as at present conducted, arises from the want of authority in the Court and from the want of system. When two arbitrators are appointed, with power to choose an umpire, they act rather as advocates than judges, and the umpire, where the nature of the case allows it, too often divides the amount involved. Where there is no umpire, the one or two arbitrators do the same; while, if the arbitrators had the authority which an official status and public recognition would give, they would be strengthened to judge more by the merits of the case, regardless of the effect of their decision on either party.

The want of authority is a cause of much delay and expense. Unable or unwilling to fix upon a convenient day and then to enforce attendance under the penalty of the case being heard in the absence of those who did not attend, the arbitrator adjourns cases from time to time, for weeks and even months, till a day can be found which shall suit not only the parties to the cause and their witnesses, but all the solicitors and counsel. The enormous expense of such long adjournments is known to all who have experienced them. Much of the delay and expense arises from the employment of counsel who will only attend on days convenient to themselves; whereas solicitors might, in many such instances, conduct their case with equal or better effect, and by so doing obtain better remuneration for themselves, yet with less total expense to their clients. At present solicitors fully competent to present the cases of their clients, abstain from taking the responsibility, because of the meagre scale of remuneration allowed them when costs are taxed. If proper fees were allowed, cases could be more quickly as well as more economically conducted, and solicitors would be encouraged to do the work themselves instead of handing it over to others.

Innumerable questions arise in connection with trade and manufacture scarcely of a scientific kind; but where the quality of goods, the suitability of apparatus, or the sufficiency of processes are in dispute, and if in the trial of such causes arbitrators might be chosen, not as generally happens now by the parties to the suit, but by a constituted Arbitration Court, who would select men best fitted for the case in question, the arbitrators would have an authority not possessed by those who act under the present voluntary system. The arbitrators should have the right of claiming the assistance of assessors, also chosen by an organised Court. It might even be possible to consider disputes in the absence of the parties, if some of the care at present spent by solicitors and their clients were directed to the drawing-up of a case.

REVIEWS.

SKETCHES OF COUNTRY RESIDENCES. By ERNEST NEWTON Architect. Published by B. T. Batsford.

This series may be considered to be supplementary to Mr. Norman Shaw's designs for country-houses, which were published a few years ago. Both are intended to exemplify the adaptability of Mr. Lascelles' concrete slabs. Most of the "sketches" are by Mr. Newton, a few are by Mr. Prior, and there is one by Mr. Norman Shaw. They show houses of various sizes, and all of them have the picturesqueness which happily is now appreciated by clients. As designs they are no less suggestive for use, with brick or stone in the walls. Plans are given as well as perspectives.

SCOTLAND IN PAGAN TIMES: THE IRON AGE. By JOSEPH ANDERSON, LL.D. Published by David Douglas, Edinburgh.

In his third course of lectures Dr. Anderson treats of the remains of the iron age which are to be seen in Scotland. We published abstracts of them at the time they were delivered, but in the volume there are the full reports and a great number of excellent wood engravings. A better and more readable work on the subject is not to be had. The first and second lectures treat of Viking and other ancient modes of burial. Archæologists should bless the belief in the necessity of burying arms and ornaments which prevailed among the northern peoples, for invaluable relics have been obtained from the hoards in the graves. In the third lecture Dr. Anderson describes relics of Celtic art which are of high character, although the style is now obsolete. Some of the lecturer's conclusions may be given:—

"The early Christian art of Scotland, although it had close relations with that of Ireland, was nevertheless based upon a pre-existing system of Pagan art peculiar to the area of the British Isles. Although remotely connected with certain developments of art that appear obscurely among the iron age relics of Central and Southern Europe, this special system of design received its highest development and attained its full maturity in the British Isles alone. There it became a distinctive school of decoration, exhibiting different aspects in England, Scotland, and Ireland, and attaining in each of these areas a separate development marked by a distinct

individuality of character. Its manifestations in Scotland are those of a peculiar and highly characteristic style, confining itself to curvilinear forms, combining its simple elements in a manner that is neither rigidly geometric nor fettered by conditions of absolute symmetry, but producing, by the variation and rhythmic recurrence of its peculiar features, a series of designs characterised by beauty of form, balance of parts, and harmonious combination. It differs from the art of the Christian time, inasmuch as it presents no intermixture of forms and features that are common to Greek, Roman, or Etruscan art—no interlaced work, no meanders or key-patterns or fretwork, and no similitude of foliage or foliaceous scrolls. It is zoomorphic, but its zoomorphism is chiefly apparent in the forms of the objects, and seldom exhibited on the designs with which they are decorated. It is more partial to the modelling of solid forms of ornament than to the elaborate enrichment of surface by intricate engraved work, and these solid forms of its surface-form rarely become zoomorphic."

In the fourth and fifth lectures the Scottish brochs and their contents are described. The brochs, according to Dr. Anderson, are found only in Scotland, and they were "the defensive strongholds of a population located upon the arable lands, and not in the mountain fastnesses of the country, and their peculiar nature as exceptionally secure places of refuge for non-combatants and cattle, and for storage of produce, explains the fitness of their association with the arable soil of the area in which they are most abundantly present." The sixth lecture is on lake dwellings, hill forts, and earth houses.

In describing the two volumes which contained the first and second courses of Dr. Anderson's lectures, we explained the purpose of the author. He does not describe archaeological objects as if they were only so many curiosities. Dr. Anderson employs them as evidence in order to demonstrate the degree of civilisation which was reached by Scotland when the objects were produced. Antiquities become in this way the materials for the history of periods of which no records exist, and they are more trustworthy than most records. Students have reason to be grateful to the founder who has given an impetus to the study of archaeology, and by means of lectures like Dr. Anderson's brought the results within the reach of all classes.

THE GAS MANAGER'S HANDBOOK. By THOMAS NEWBIGGING, M.I.C.E. Third Edition. Published by Walter King.

This handbook corresponds with those which are in use by civil engineers and architects, and it has deservedly reached a third edition. The pages contain an abstract of all the information that is likely to be required by a gas-engineer or manager, and for those who may be engaged in foreign work it will be a substitute for a library. A compilation of this kind represents the experience of the principal English, American, and foreign engineers and chemists. Although containing over 400 pages the "Handbook" is not too large to be carried in the pocket. According to Mr. Newbigging all the philosophy of gas management is embodied in the following golden rules: Keep up the heats of the retorts. Keep up the efficiency of the meters. Keep down the pressure on the mains. Keep down the arrears in the gas ledger.

ELEMENTARY APPLIED MECHANICS. By Professors THOMAS ALEXANDER and A. W. THOMSON. Published by Macmillan & Co.

The authors of the new treatise on the mechanics of beams and other statical structures were pupils of the late Professor Rankine, and their work is dedicated to his memory. It is intended to serve as introduction or companion to the "Applied Mechanics" and "Civil Engineering" by Rankine. His formulæ are generally found to be rather difficult to beginners, and there is more consideration for students in Messrs. Alexander and Thomson's books. The theory of stress and strain in structures is fully investigated. Examples are given under the different heads to test the knowledge of the student, and the explanations are accompanied by numerous diagrams. The two volumes will be a boon to engineering students. Some knowledge of the calculus is necessary in order to understand the whole of the reasoning, but the work has been arranged in such a way that students who have not gone so far in their mathematics can use a great part of it, and many of the conclusions are illustrated by means of graphic diagrams which are readily constructed. A work like this, which is so systematic and exhaustive, will do much towards superseding empiric modes of designing beams.

KINGSTHORPIANA; OR, RESEARCHES IN A CHURCH CHEST. Edited by the REV. J. HULBERT GLOVER, M.A. Published by Elliot Stock.

It is a good sign that so much interest is now taken in the local history of England. In a great measure it is due to the growth of the English colonies. The descendants of Englishmen who are living in all quarters of the world are glad to find some connection between themselves and the old country; and for this purpose local histories which have an array of names are of more service than the volumes of Hume or Lingard. If the list of taxpayers who lived in a parish two or three hundred years ago be published it is certain to find purchasers, and people at the Antipodes will

take pleasure in reading records of the squabbles about the election of a bailiff in an English village in the sixteenth century. The demand for books of this class has enhanced the value of the county histories, and it has given rise to books like "Kingsthorpiana." The parish of Kingsthorpe is in Northampton, and little more can be said about the place. It has not been rendered memorable by any transaction worthy of a record in English annals. But a great many of the parish documents have survived, although some are in an imperfect condition, and the vicar has thought that the best way to preserve their contents would be to print specimens of the documents in a book. They are of various kinds, ranging from grants by kings to small-beer chronicles of the expenses of the travels of the parish officers to neighbouring towns.

We must say that the interest of the legal deeds is not much, unless we take them as examples of the French and Latin used by lawyers. Manuscripts of the kind are generally of a stereotyped form, and care was taken by those who prepared them to eliminate everything that was likely to be attractive to posterity. English lawyers have always been adepts in the preparation of unreadable stuff. Occasionally the introduction of a local word or phrase gives Mr. Glover the opportunity of writing a philological note, but otherwise the deeds are only fit to give delight to black-letter lawyers.

The majority of archaeologists will find more pleasure in the extracts from parish accounts—although it may not always be certain when they were prepared; and in the by-laws for Kingsthorpe, which suggest the difficulties of local government in the reign of Edward VI. Among those decrees is one that prohibits a householder from sending for fire in a wisp to a neighbour's house under a penalty of twelve pence; by another the washing of clothes at the common wells before daylight was illegal; the cleansing of the gutters, so that the water may pass at all times, was incumbent on the inhabitants; and the "more dytche" was to be scoured as often as need should require. To deny stone or wood or other material for the king's highway, unless a man was building at the time, incurred a fine of twelve pence. According to one by-law the king and queen for the May games were to be chosen after evensong on Easter Day. If either of them declined the honour, he or she forfeited 6s. 8d., which was a rather heavy fine in a country village. The bailiff was to distress immediately for the amount, and he was to have 3s. 4d. for his trouble, the remainder going to the church. There are entries in the accounts relating to works at the church, but Mr. Glover proposes to publish some account of the church and parish registers, which probably will contain more details of building.

Correspondence

The Victoria Hall Catastrophe, Sunderland.

SIR,—With respect to this terrible disaster, permit me as the architect of the building to say that the "fatal door" on the first half-space landing of the gallery stairs was not fixed by, or under, my directions, neither did it form any part of my plans, it having been added subsequent to my connection with the work. I saw the door yesterday for the first time. I further beg to say that the stairs are not "spiral" (as stated in several of the metropolitan and provincial daily newspapers), as the accompanying plans and section will show, and the light is so ample as to allow of the staircase being photographed yesterday; but you will be able to form your own opinion on this point from the plans and section before referred to.

Faithfully yours,

Darlington, June 19, 1883.

G. G. HOSKINS.

CHURCH BUILDING AND RESTORATION.

St. George's Chapel, Windsor.—The stone vaulting over the nave of St. George's Chapel at Windsor is in a bad state of repair, if, indeed, it is not almost dangerous. Owing to the construction of the flying buttresses which support the upper part of the walls at too sharp an angle, the heavy roofing of the interior has thrust the latter outwards; and it is feared that, if the vaulting is not taken down, and the external supports strengthened, serious results will happen. From the same cause some of the walls of the side aisles have suffered also in a proportionate degree. It is understood that within the last few days the whole structure has been thoroughly examined by Mr. J. L. Pearson, the architect, whose opinion has been sought on the subject, and whose decision is supported by that of another of his professional brethren.

Barnstable.—The parish church has been reopened after undergoing a thorough restoration from the designs of Mr. J. Oldrid Scott, M.A. The contract was carried out by Mr. John Davey, a local builder, who won the highest encomiums from the architect for the way the whole work was executed. His contract was for 1,630*l*. All the old pews have been replaced by modern

pews, north gallery taken down, new windows in some parts, a handsomely carved stone pulpit, and the arcades of the nave and transept, which were removed in the early part of this century have now been restored in the style of the fourteenth century. The nave and north aisle roofs, which are ancient, have been renovated and the plaster and panels removed, now giving them a handsome appearance. A well-carved mayor's seat has been fixed, and a bishop's throne in the sanctuary.

Blyth.—A public meeting has been held with reference to the proposed erection of a new church in Blyth. The report as to the proposed site and plans of the building were laid before the meeting and were unanimously agreed to, and a building committee was appointed. The design of the proposed building is of the Norman period; the architect is Mr. W. S. Hicks, of Newcastle.

Birtley.—As a first step towards the restoration of the ancient parish church of Birtley, North Tynedale, a handsome memorial vestry tower, with bell spire, is about to be added, from designs by Mr. A. B. Plummer, A.R.I.B.A., of Newcastle-on-Tyne. In the last century plain sashed windows were inserted both in the nave and chancel. The walls of the latter are much decayed, and also the woodwork of the windows and pews. The flooring of the pews is not of boards, but of stone flags, now moss-grown, and very cold in winter. The chancel arch is Early Norman, built nearly eight hundred years since, with original abacus and chamfered jambs, as at Eglingham church; and the greater part of the old "Priest's Door" is also remaining in the south chancel wall.

Bispham.—The old portions of Bispham church, including the towers, nave, &c., have been finally cleared. The narrow Norman arch of red Furness stone which constituted the south doorway of the church, and which is attributed by Dr. Whitaker to the time of William Rufus or Henry I., has been very carefully preserved for restoring to its former position in the new structure. The new church will consist of a nave of five bays, chancel, vestries, tower, and porch. The design will be Early English, from the drawings of Mr. John Lowe, architect, Manchester.

NEW BUILDINGS.

Newcastle-on-Tyne.—An extensive range of offices has been erected at St. Peter's for Messrs. R. & W. Hawthorn, one of the oldest and largest engineering firms in this district. The walls have been carried out in red brick with stone dressings, and the interior is of oak and pitch pine. The building was erected from plans prepared by Mr. William Glover, architect, 16 Market Street, Newcastle-on-Tyne. The offices comprise partners', private, and waiting rooms, board and manager's rooms, drawing office, designing room, and counting house. Telegraph, telephone, photographer's department, and plan store. Time office, inspector's room, and general stores. The contractors were Mr. Walter Scott, Newcastle; Mr. Robert Preston, slater; Messrs. Walker & Emley, heating, ventilation, and plumbing; Messrs. Richardson & Co., painters and glaziers; Messrs. Chubb & Son, fireproof doors; Messrs. Swan & Co., electric light.

ENGINEERING WORKS.

The New Bridge, Shrewsbury.—The following report has been prepared by Lieutenant-Colonel Seddon, R.E., at the instance of the Home Secretary, upon Kingsland Bridge, at Shrewsbury: "This bridge has been thrown over the Severn at Shrewsbury to provide direct communication with the rising suburb of Kingsland, to which the Old Grammar School has lately been removed, and also by making a new road, joining the turnpike road from Church Stretton, to provide another means of entering the town from the south side at such a level as to keep the approaches to the bridge well above the highest flood waters. The bridge itself is constructed of wrought iron, on the bow and girder principle; two bows transmitting their loads to the bases of the masonry abutments 212 feet apart, and two side girders supported by the bows and carrying the roadway at a level of about 12 feet below the crown and 15 feet above the springing of the bows, the stiffness of the main girders being relied on to prevent deformation of the bows under any unequal loading of the bridge. As an additional security the ends of the side girders are anchored back so as to convert the outer ends of the bows and girders, which are intimately connected at their points of intersection, into cantilevers. It is a bridge which would be more likely to show signs of weakness when unequally loaded than when uniformly loaded throughout. As, however, I had no opportunity of practically testing it, owing to both the Bridge Company and the Shrewsbury Corporation declining to accept any risk in the matter, I can only say that if loaded from end to end with human beings, the stresses on the metal would be throughout well within the Board of Trade regulations for railway bridges. Specimens of the iron to be used in the construction of the bridge were carefully tested by Mr. Kirkaldy, and all not coming up to the terms of the specification were rejected. Also, as far as I could judge by mere inspection, there was no reason to doubt the general soundness of the ironwork. At the

same time the roadway, which consists of tar concrete resting on timber planking and longitudinals and wrought-iron cross-girders, is not strong enough to carry very heavy concentrated loads, such as steam-rollers or traction-engines. I consider that it will be advisable to limit the wheel traffic to one ton per wheel; also that the joints of the ironwork should be stopped and well painted over to keep the wet out. It has, I believe, been already decided to properly asphalt the roadway, in order to render it water-tight. There were indications of a slight movement of the wing walls just behind the Kingsland abutment, which it would be well to watch, to see if any further movement takes place. It may be merely due to a slight settlement under the pressure of the earthwork in the raised roadway, or to that, combined with the strain on the anchorage at the ends of the main girders, with regard to the sufficiency of which I am not in a position to express any opinion."

GENERAL.

Sir Frederick Leighton, P.R.A., has written to the Sheffield Society of Artists to say that, while he is unable to send any work for the forthcoming exhibition, he will be glad to subscribe 10*l.* towards the building fund.

Mr. J. W. Sandeman, C.E., has prepared plans in connection with North Sunderland Harbour including a pier of 700 feet in length, the estimated cost of which is 19,340*l.*

Mr. Mark H. Judge has resigned his position as Secretary and Curator of the Parkes' Museum, and the Council have expressed their appreciation of the services which Mr. Judge has rendered to the museum since 1878.

A Lecture on House Decoration was delivered in Glasgow on Tuesday to the members of the Local Architectural Association, by Mr. Wells.

M. Armand-Dumaresq, the French painter of battle scenes, has received from the King of Portugal the Cross of the Order of St. James.

The Town Council of Newport, Mon., last week passed building plans for fifty-eight houses, and also for a Wesleyan chapel to be erected at a cost of 6,000*l.*

The Foundation-stone of the new Roath Dock, which is being constructed at Cardiff by the Marquis of Bute at a cost of half a million, has just been laid. The water-area of the dock will be thirty-five acres. The contractors are Messrs. Nelson & Carlisle.

Eight Acres of building land at Fulham, known as Holcrofts, were sold for 16,000*l.*, at the Mart, by Messrs. Newbon & Harding, being at the rate of 2,000*l.* per acre.

A Loan Exhibition will be held in Edinburgh during the next month. Several portraits from Hamilton Palace have been lent for the occasion.

A Sanitary Inspection Association has been formed in Newcastle-on-Tyne, on the plan of the Edinburgh Association.

The "Albert Medal" of the Society of Arts, which is for distinguished merit in promoting arts, manufactures, or commerce, has been awarded to Sir Joseph D. Hooker, the director of the Kew Gardens.

Gold Articles, resembling in general character those found by Dr. Schliemann at Mycenæ, have been discovered on the northern bank of the Amu Darya, the ancient Oxus, about two days' journey from Kodus.

A Strike among the masons at Alnwick has been settled by the men returning to work at the old rate of wages, viz., 27*s.* per week, the masters being unwilling to accede to their demand for an advance of 3*s.* per week.

The Stratford-on-Avon Town Council, on Wednesday, adopted plans of Mr. Pritchard, C.E., for water-supply and sewage disposal, estimated to cost 28,000*l.*

The National Tait Memorial Committee have rejected the recommendation that a new reredos should be placed in Canterbury Cathedral as a memorial of the late primate, and confirmed their previous decision in favour of a recumbent figure, or "altar tomb."

Messrs. Robert Boyle & Son, the well-known ventilating engineers, of 64 Holborn Viaduct, London, and Glasgow, have been awarded, for their Patent Self-acting Air-pump Ventilators, the highest and only prize given for exhaust ventilators at the Hygienic Exhibition recently held at Knightsbridge, under the auspices of the National Health Society.

The Glasgow Town Council, on Tuesday, had before them a suggestion that the Corporation architect should once more inspect the theatres and large halls, to see that the exits were such as insured public safety, and it was recommended that responsible persons should have charge of the doors, and be ready to open them immediately when necessary. An inspection of all the public buildings in Glasgow will consequently be made.

A Catalogue has been issued by the Walsall Corporation, being the first part of a calendar of the deeds and documents in the town chest which extend from the reign of King John to the end of the reign of James II. (1688). A list is added of the charters relating to Walsall, referred to in the Walsall Chartulary in the Cottonian Collection of the British Museum. The work has been prepared for the Corporation by Mr. R. Sims, of the British Museum.

SUPPLEMENT

TO THE

ARCHITECT.

CONTRACTS, COMPETITIONS, AND TENDERS.

LONDON, JUNE 23, 1883.

COMPETITIONS OPEN.

NEWCASTLE-ON-TYNE.—July 4.—Designs are invited for a Police Station and Fire Brigade Station to be Erected on the site of Westgate Police Station. Mr. Hill Motum, Town Clerk, Town Hall, Newcastle-on-Tyne.

NEWCASTLE-ON-TYNE.—July 30.—Designs are invited for a Hospital for Infectious Diseases to be built on a Site near Heaton Junction. Subject to certain conditions, the successful Architect will have the carrying out of the work, and a premium of 50% will be divided between the second and third competitors. Mr. Hill Motum, Town Clerk, Town Hall, Newcastle-on-Tyne.

YEovil.—July 2.—Designs are invited for Swimming Baths, &c. The Borough Surveyor, Yeovil.

CONTRACTS OPEN.

ACCRINGTON.—July 2.—For Alterations to Roof, Ceilings, and Gallery of St. John's Church. Messrs. W. Waddington & Son, Architects, 5 Grimshawe Street, Burnley.

BALLYCLUG.—July 2.—For Altering and Enlarging Parish Church. Mr. Samuel P. Close, Architect, Belfast.

BARNSELY.—June 25.—For Additions to House. Mr. W. Senior, Architect, 3 Regent Street, Barnsley.

BIRMINGHAM.—July 21.—For Building Liberal Club. Mr. J. A. Cossins, Architect, Warwick Chambers, Corporation Street, Birmingham.

BIRTLEY, NORTH TYNE.—For Addition to Church of Vestry, Spire, New Windows, and General Restoration. Mr. Arthur B. Plummer, A.R.I.B.A., 46 Cloth Market, Newcastle-on-Tyne.

BLOXWICH.—July 7.—For Erection of Public Buildings. Mr. F. E. F. Bailey, Architect, Walsall.

BORHAM.—July 3.—For Alterations to Parish Church. Mr. Alexander Thurburn, Keith.

BRIGHTON.—July 12.—For Forming Garden Enclosures on South Side of Western Esplanade. Mr. P. C. Lookwood, Borough Surveyor, Town Hall, Brighton.

BRIGHOUSE.—June 25.—For Additions to Mill and Premises. Mr. T. W. Helliwell, Architect, Brighouse.

BROMFIELD.—July 7.—For Erection of Farm Buildings. Messrs. Pickering & Crompton, Architects, Whitehaven.

BURSLER.—June 27.—For Erection of Two Cottages with Outbuildings. Mr. J. E. Worth, Borough Surveyor, Municipal Office, Queen Street, Burslem.

BURTON-ON-TRENT.—July 2.—For Enlargement of Wins-hill and Horninglow Schools. Messrs. Giles & Brookhouse, Architects, 9 St. James Street, Derby.

CARMARTHEN.—June 26.—For Rebuilding Peniel Congregational Chapel. Mr. George Morgan, Architect, 24 King Street, Carmarthen.

CHICHESTER.—June 26.—For New Floor at Corn Exchange. Mr. G. C. Inkpen, Architect, The Cross, Chichester.

CORSENSIDE.—For Building Board School. Mr. Robert Riddle, Conheath, Bellingham.

DARLINGTON.—July 12.—For Building Fifty-five Houses. Mr. William Hodgson, Architect, 1 North Terrace, Darlington.

DERICHY.—June 25.—For Additions to Farm Buildings. Mr. Robert Grant, Architect, Coupar Angus.

DEVONPORT.—June 27.—For Construction of Intercepting Sewer (694 feet). The Borough Surveyor, Municipal Offices, Ker Street, Devonport.

DUNDALK.—July 1.—For Building Parochial House at Balreagan. Mr. James Gaskin, Architect, Dundalk.

EAST KIRKBY.—For Alterations to Chapel. Rev. W. Sharman, 14 Radford Street, Mansfield.

EGHAM.—For Building Two Small Houses. Messrs. Lansdown & Harris, Architects, 5 and 7 Warwick Street, Charing Cross.

FENTON.—June 25.—For Construction of Pipes, Sewers, &c. (8,000 yards). Mr. S. A. Goodall, Surveyor, Public Offices, Fenton.

FYFELD.—July 10.—For Building Truants' Home for Eighty Boys. Mr. J. T. Newman, Architect, 2 Fen Court, E.C.

GAINSBOROUGH.—June 29.—For Building Coffee Tavern and Stabling. Messrs. Kennedy & Green, Architects, 24 Silver Street, Gainsborough.

GLASGOW.—July 1.—For (Contract No. 2) Executing under One Contract, the Works in connection with the Erection of the Proposed New Municipal Buildings, including Mason, Bricklayer, Carpenter, Slater, Plumber, Smith, and Founder Works, and Fireproof Construction. The Plans and Specifications may be seen, on and after June 1, at the Office of Messrs. Douglas, Hunter & Whitson, 197 St. Vincent Street, Glasgow.

GREAT BILLING.—June 30.—For Erection of Cart-horse Stables, Cowhouse, and other Buildings. Mr. Henry H. Cave, Estate Office, Great Billing.

GUILDFORD.—June 29.—For Building Retaining Wall (600 feet). Mr. W. G. Lower, Surveyor, 106 High Street, Guildford.

HAGLEY.—July 3.—For Construction of new Station. Plans at the Office of the Engineer, Wolverhampton Station.

HALIFAX.—June 28.—For Building Four Houses, South-owram Bank. Mr. John Willey, Architect, 30 Southgate, Halifax.

HALIFAX.—June 30.—For Pulling Down and Rebuilding Shop and Office. Mr. C. F. L. Horsfall, Architect, 2 Lord Street, Halifax.

HEMSWORTH.—June 23.—For House, Out-houses, Stabling, and other Works, Moor Top Farm. Mr. W. Richardson, Architect, 1 East Parade, Leeds.

HUDDERSFIELD.—July 2.—For Construction of Service Reservoir, &c. Messrs. G. & G. H. Crowther, C.E., Huddersfield.

KIRKCALDY.—June 29.—For Additions to Farm House. Messrs. W. Little & Son, Architects, 14 Cowan Street, Kirkcaldy.

KING'S LYNN.—June 25.—For New Front, &c., to Railway Tavern Inn. Mr. Edward J. Colman, Architect, Market Place, Lynn.

KING'S LYNN.—June 27.—For Building School, and Additions to Infants' Class-room. Messrs. W. Adams & Son, Architects, Austin Street, King's Lynn.

LARNE.—June 23.—For Building Three Houses. Mr. W. J. Fennell, Architect, 11 Chichester Street, Belfast.

LONDON.—June 30.—For Building Two Lodges at the Natural History Museum. The Secretary, Office of Works, 12 Whitehall Place, S.W.

LIVERPOOL.—June 25.—For Building Baptist Chapel at Ponkey. Mr. Richard Owens, Architect, 11 Westminster Chambers, Liverpool.

LUDLOW.—July 2.—For Conversion of Old Buildings to other purposes. Mr. Thomas Nicholson, Architect, Hereford.

MALLOW.—June 29.—For Building Chimney Shaft at Workhouse. Mr. J. Hanley, Clerk of the Union, Poor Law Office, Mallow.

MANCHESTER.—For Building Theatre. Mr. A. Darbyshire, Architect, 25 Brazennose Street, Manchester.

MORLEY.—June 28.—For Building Large Wesleyan Sunday Schools. Mr. Walter Hanstock, Architect, Branch Road, Batley.

MOSLEY.—For Works at Wyre Street Chapel. Mr. J. H. Burton, Architect, Warrington Street, Ashton-under-Lyne.

MOSLEY COMMON.—For Building School. Mr. Daniel Birtles, Mosley Common, Boothstown, Manchester.

NEWCASTLE-ON-TYNE.—For Building Workshops, &c., for the Newcastle and Gateshead Gas Company, in South Street. Mr. Arthur B. Plummer, A.R.I.B.A., 45 Cloth Market, Newcastle-on-Tyne.

NEWCASTLE-ON-TYNE.—For Building Tobacco Manufactory. Mr. Edward Shewbrooks, Architect, 2 Market Street, Newcastle-on-Tyne.

NEWTON HEATH.—June 30.—For Painting, Decorating, &c., Interior and Exterior of the Town Hall and the Office-keeper's Residence, and Painting, &c., of Sheds, Offices, and Cottage. Mr. J. P. Wilkinson, Surveyor, Town Hall, Oldham Road, Newton Heath.

OUGHTIBRIDGE.—June 25.—For Enlargement of Wesleyan Chapel. Messrs. Dixon & Moxon, Architects, 5 Eastgate, Barnsley.

PARTON.—June 25.—For Building Public Hall, &c. Mr. James Howes, Architect, Bridge Street, Workington.

PLYMOUTH.—July 3.—For Construction of Timber Warehouse, &c., Millbay Dock. Plans at the Engineer's Office, Plymouth Station.

REIGATE.—June 23.—For Building Tramps' Day-room and House at the Union. Mr. E. Larner, Architect, High Street, Reigate.

RICHMOND.—June 23.—For Construction of River Wall, in heavy Ashlar, and Cofferdams. Mr. James March, Surveyor, Richmond, Yorks.

ROTHES.—June 25.—For Erection of Distillery Buildings. Mr. Hugh J. Mackenzie, Architect, Elgin.

SEELY OAK.—July 9.—For Repairs to Workhouse. Mr. George Ingall, Architect, Temple Row West, Birmingham.

STOKE-UPON-TRENT.—June 30.—For Supplying Wrought Iron Bar Fencing (1,012 yards) for Cemetery. Mr. William Bowen, Borough Surveyor, Town Hall, Stoke-upon-Trent.

SWANSEA.—July 2.—For Additions to Deaf and Dumb Institution. Mr. Bucknall, Architect, Worcester Place, Swansea.

TAUNTON.—June 23.—For Erection of Buildings and Repairs to Premises. Mr. J. Houghton Spencer, Architect, Hammet Street, Taunton.

TEDDINGTON.—For Finishing Ten Houses. Mr. Robert Evans, Architect, 68 Coleman Street, E.C.

THURSBY.—For Building Dwelling-house. Mr. Black, Thurstby, Cumberland.

TIVERTON.—June 25.—For Enlarging Headmaster's House, Blundell's School. Messrs. Hayward & Son, Architects, 50 High Street, Exeter.

WATERFORD.—July 4.—For Building Dwelling-house for Light-keeper, at the Harbour. Mr. Owen Armstrong, Secretary, Irish Light Office, Dublin.

WEST BROMWICH.—June 29.—For Boundary Wall, with Ironwork and Gates, Fencing and Paving of Airing Courts and Alterations and Additions to Imbecile Wards, at Union Workhouse. Messrs. Henman & Beddoe, Architects, 38 Bennett's Hill, Birmingham.

WOOLSTON.—June 26.—For Building Infant School for 200 Children. Mr. W. H. Mitchell, Architect, 8 Portland Street, Southampton.

TENDERS.

ABERGAVENNY.

For Rebuilding Premises, High Street, Abergavenny. Mr. E. A. JOHNSON, Architect. Quantities by the Architect.

FOSTER (accepted) £691 0 0

ABERYSTWYTH.

For Making an Addition for 46 Boys to Nantyglo Schools, for the Aberyystwyth School Board. Messrs. W. D. BLESLEY & ASPINALL, Architects.

WHITE, Swansea (accepted) £293 0 0

BATLEY.

For Building Chapel, School, and Cottage, Batley. Mr. J. T. LAW, Architect. Quantities by the Architect.

<i>Accepted Tenders.</i>		
J. & T. Oldroyd, Batley, mason	£710	0 0
Brook & Sons, Ossett, joiner	560	0 0
Thornton, Batley, slater	54	0 0
Crawshaw, Batley, plasterer	100	0 0
Firth, Batley, plumber	81	0 0

BEDMINSTER.

For Additions and Alterations to the Bedminster Down Board School. Mr. ALFRED HARFORD, Architect and Surveyor, Bristol. Quantities by the Architect.

<i>Accepted Tenders.</i>		
Veals	£459	0 0
Davis	445	0 0
Summons	422	0 0
E. & T. Hatherly	415	0 0
Pitt	412	0 0
Sharpe	405	0 0
Hill	400	0 0
Humphreys	399	0 0
Bastow	384	0 0
Beaven	375	0 0
Hays	360	0 0
Saize & Sons	353	10 0
Crocker	350	0 0
Rositer	349	0 0
Harding	332	0 0
Johns	320	0 0
JAMES (accepted)	300	0 0
	298	0 0

BLACKBURN.

For Completion of Tower and Spire of St. Michael's Church, Blackburn. Mr. F. J. ROBINSON, Architect, Friar Gate, Derby. Quantities by Mr. J. E. Smith.

Fielding & Thompson, Blackburn	£1,228	10 0
Clegg, Accrington	1,220	0 0
LEWIS & SON, Blackburn (accepted)	1,058	0 0

BLACKHEATH.

For Various Alterations and Repairs to No. 4 Upper St. John's Park, Blackheath. Messrs. NOTLEY & TROLOPE, Architects.

Couchman	£222	0 0
Wenborn	215	0 0
Chapman	195	0 0
Blw	190	0 0
Heryet	175	0 0

CARMARTHEN.

For Building School, Class-rooms, and Vestries at the Tabernacle Chapel, Carmarthen. Mr. GEORGE MORGAN, Carmarthen, Architect. Quantities not supplied.

Phillips, Llanelly	£1,118	0 0
Brown, Thomas & Johns, Llanelly	1,046	0 0
J. & D. Jones, Carmarthen	909	0 0
DAVIES & MORRIS, Carmarthen (accepted)	882	2 0

For Masonry.

Basnet, Davies & Hopkins, Llanelly	556	0 0
David Griffiths, Carmarthen	480	0 0
Daniel Griffiths, Carmarthen	466	0 0

COLLUTHIE.

For Mansion-house at Colluthie, Fifeshire, for Mr. John Inglis. Messrs. JAMES MACLAREN & SON, Dundee, Architects.

Ramsay, Cupar, mason.
J. & J. Black, Cupar, joiner.
Brown, Dundee, plumber.
Gauld & Laburn, Dundee, slater.
T. & A. Lamond, Dundee, plasterer.
Bryden & Son, Dundee, bells.

DURHAM.

For Building new Chapel for Durham County Asylum, Sedgfield. Mr. W. CROZIER, M.I.C.E., Architect and County Surveyor, Durham.

Robson & Son, Durham	£3,506	0 0
Graddon & Son, Durham	3,437	10 0
Atkinson, Stockton	3,415	2 0
Sanderson, Durham	3,380	0 0
JOHNSON, Hartlepool (accepted)	3,380	0 0
Craggs & Benson, Stockton	2,985	10 6

For New Museum and Laboratory for Durham Grammar School. Mr. A. W. BLOMFIELD, M.A., Architect, Montagu Place, W.

Foster, Croxdale	£2,726	0 0
Bailes, Durham	2,660	0 0
Sanderson, Durham	2,577	0 0
Robson & Son, Durham	2,502	10 0
GRADON & SON (accepted)	2,337	5 0

EBBW VALE.

For Building Dwelling-house and Shop Premises, Ebbw Vale, for Messrs. E. Davis & Sons. Mr. E. A. JOHNSON, Architect. Quantities by the Architect.

T. L. Jones	£768	0 0
Davis	688	0 0
Williams	662	0 0
Jones & Son	649	0 0
Foster	614	0 0
Isaac	565	0 0

For Building Residence, Warehouse, and Shop, Ebbw Vale, for Mr. J. Harrison. Mr. E. A. JOHNSON, Architect, Abergavenny. Quantities by the Architect.

Williams	£1,140	0 0
Bowers & Co.	1,060	0 0
JONES & SON, Newport (Mon.) (accepted)	1,020	0 0
Foster, Abergavenny	1,017	0 0
Isaac	1,006	0 0

EAST LISS.

For Additions to Havelock House, East Liss, Hants, for Mr. Geo. Wright. Mr. MARK H. JUDGE, A.R.I.B.A., Architect.

Snow	£880	0 0
ANDREWS (accepted)	775	0 0

FLIXTON.

For the Construction of a 15-inch Pipe Sewer in Woodsend Road, Flixton, together with the necessary Manhole, Lampholes, &c., for the Barton-upon-Irwell Sanitary Authority. Mr. JOHN PRICE, Assoc. M. Inst. C.E. Quantities by the Engineer.

Cowburn, Hindley	£270	0 0
Hayes, Bolton	206	18 0
Naylor, Hulme	201	1 0
Worthington, Rusholme	198	18 8
Williams & Whittaker, Flixton	193	17 4
Bird, Chorlton	187	10 0
Moore & Sons, Eccles	181	13 5
Randall, Waste	173	7 11
Snap & Sons, Eccles	163	16 10
Turner & Sons, Heywood	155	13 0
OAKES, Kearsley (accepted)	155	11 2
Engineer's Estimate	170	0 0

ICKLETON.

For Building Cemetery Chapel, Ickleton. Mr. EDWIN BAYS, Architect.

Pannumet & Co.	£638	0 0
Mills	417	0 0
Kidman	345	0 0
Doe	337	0 0
Wiffen	325	0 0
Pate	299	0 0

JARROW.

For Paving Works, &c., Jarrow. Mr. J. PETRE, Borough Surveyor.

Kennedy & Son	£608	0 0
Callaghan	446	0 0
MAUGHAN (accepted)	381	0 0
Surveyor's Estimate	422	0 0

Monkton Road.

Kennedy & Son	1,980	0 0
Yeels	1,411	0 0
Callaghan	1,320	0 0
MAUGHAN (accepted)	1,253	0 0
Surveyor's Estimate	1,154	0 0

KIDDERMINSTER.

For Extension of the Workhouse, Kidderminster. Messrs. WATKINS & SCORER, Architects.

Horsman, Wolverhampton	£16,000	0 0
Dixon Bros. & Co., Worcester	15,716	0 0
Garlick, Birmingham	15,555	0 0
Smith, Wolverley	15,400	0 0
Horton, Brierley Hill	15,198	0 0
Vale, Kidderminster	15,100	0 0
Thompson, Kidderminster	14,995	10 0
Guest, Brettle Lane	14,653	0 0
BENNETT, Birmingham (accepted)	14,190	0 0

LEICESTER.

For Salvation Army Barracks, Gas Street, Leicester, for General Booth. Plans and Quantities from Surveyor's Department, 101 Queen Victoria Street, London.

Dunford & Griffin, Poole	£1,940	0 0
Rudkin, Leicester	1,449	16 0
Bland, Leicester	1,358	0 0
Bass, Leicester	1,350	0 0
Hewitt, Leicester	1,343	0 0
Kellitt, Leicester	1,287	0 0
Riddett, Leicester	1,191	0 0

LONDON.

For Rebuilding Kennan's Hotel, Crown Court, Cheapside, for Mr. T. Rowley. Mr. J. T. WIMPERIS, Architect.

Wall Bros.	£13,753	0 0
Bird	13,489	0 0
Boyce	13,440	0 0
Scrivenor	13,249	0 0
Dove Bros.	12,535	0 0
Perry	12,100	0 0
Chappell	11,988	0 0
Brass	11,937	0 0
Patrick & Son	11,800	0 0
Morter	11,789	0 0
Bywaters	11,700	0 0
Fish, Prestige & Co.	11,460	0 0

For Additions and Alterations to the Middlesex Hospital. Mr. MATTHEW WYATT, Architect. Quantities by Mr. W. B. Catherwood.

Haward Bros.	£16,785	0 0
McLachlan & Son	16,286	0 0
Holland & Hannen	15,898	0 0
Trollope & Sons	15,584	0 0
Dove Bros.	15,245	0 0
Wall Bros.	15,175	0 0
Shaw	14,574	0 0
G. H. & A. Bywaters	14,456	0 0
HIGGS & HILL (accepted)	14,340	0 0

For Painting the External Parts of the Brentford Union Workhouse, Isleworth, W. Mr. EDWD. MONSON, jun., A.R.I.B.A., Architect to the Guardians.

Smith, St. Margarets	£575	0 0
Pennington & Sons, Richmond	497	0 0
Fowler & Son, Chiswick	349	0 0
Pereira, South Hackney	339	10 0
Brason, Hounslow	320	0 0
Croxford, Harrow Road	319	17 0
Pereira, Hackney	298	0 0
Burgess, Shepherd's Bush	287	0 0
Toba, Hounslow	267	15 0
Hudnan, Westbourne Grove	240	0 0
FOORD & SONS, Brentford (accepted)	209	14 0

MICKLEFIELD.

For Building Wesleyan Sunday-schools, Micklefield. Mr. W. J. MORLEY, Architect.

<i>Accepted Tenders.</i>		
Thompson & Sons, Sherburn, mason	£205	0 0
Rowley & Sunderland, South Milford, joiner	199	0 0
Wilson & Son, Castleford, plumber	27	2 3
Cordingley, Bradford, plasterer	36	10 0
Nelson, Bradford, slater	35	0 0

LLANDEGLEY.

For Building Farmhouse and Offices at Tynywaine, Llandegley.

Price & Deakin, Knucklas	£650	0 0
Williams, Knighton	645	0 0
Davis, Dolau	625	0 0
WISHLADE, Knighton (accepted)	620	0 0

MANSFIELD.

For Metalling, Curbing, Draining, and Laying Gas and Water Mains, in two new Streets off Woodhouse Road, Mansfield. Mr. R. FRANK VALLANCE, Architect and Surveyor.

FISHER BROS., Mansfield (accepted) £358 10 6

For Erection of Pair of Semi-detached Villas on Woodhouse Road, Mansfield. Mr. R. FRANK VALLANCE, Architect. Quantities by the Architect.

Wilson, Retford	£2,554	0 0
Duke, Newark	2,480	0 0
S. & G. Frisby, Mansfield	2,273	0 0
Fisher Bros., Mansfield	2,195	0 0
Alsop, Mansfield	2,192	18 0
C. Vallance, Mansfield	2,120	0 0
W. A. VALLANCE, Mansfield (accepted)	1,967	11 0

MERTHYR TYDFIL.

For Building Classroom and Alterations to Penyrheolgerig School, Merthyr Tydfil. Mr. JOHN WILLIAMS, Architect, Merthyr Tydfil. Quantities not supplied.

JENKINS (accepted) £230 0 0

Only one Tender was received.

MINSTER-IN-SHEPPY.

For Building Infant School, Mile Town, Minster-in-Sheppy. Mr. GEO. FLINDER, Architect. Quantities by the Architect.

Amos & Foad	£697	13 6
England	690	0 0
Seager	689	10 0
GERRE (accepted)	620	0 0

PENRITH.

For Building Detached Residence, Stabling, Outbuildings, and Boundary Walls, Penrith. Mr. GEO. DALE OLIVER, Architect. Quantities by the Architect.

Accepted Tenders.

Grisenthwaite, Penrith, builder and joiner.

Porter & Dixon, Penrith, plumber, plasterer, painter, and glazier.

Nanson, Carlisle, tiler and slater.

POOLE.

For Erection of Committee-rooms at Poole Union House. Mr. H. BARNES, Architect, Towngate Street, Poole.

Tilset	£145	0 0
Curtis	144	0 0
Hitching	140	0 0
James Dunford	138	0 0
John Dunford	127	0 0
Johns & Guy	125	0 0
Wheeler	119	10 0
Gray	112	0 0
Knight	111	0 0
Burfoot	110	0 0
Pearcy	103	13 0
Chaffey	100	5 0
CRANE & RIGLER, Poole (accepted)	98	10 0

RODLEY.

For Building Schools at Rodley for the Leeds School Board.

Accepted Tenders.

Hobson & Sons, mason	£256	0 0
Holmes & Haigh, joiner	283	0 0
Bedford, plumber and glazier	58	0 0
Tennant, ironfounder and smith	68	15 6
Pycock & Sons, slater	70	6 0
A. & S. Wheatley, plasterer	19	0 0
Walker, painter	19	0 0

ROMFORD.

For the Erection of First Portion of School, in rear of Congregational Church, Romford. Mr. E. C. ALLAM, Architect.

STAINES & SON (accepted) £400 0 0

ROTHERHAM.

For Decorating Congregational Church, Rotherham. Mr. H. L. TACON, Architect.

Appleyard & Son, Rotherham	£185	0 0
Earnshaw, Treton, joiner	82	0 0

ST. GEORGE.

For Building Schools, Barton Hill, for the School Board of St. George. Mr. EDWARD H. BONSER, Mr. R. FRANK VALLANCE, Architects. Quantities by the Architect.

Forse	£3,580	0 0
Gimblett	3,575	4 7
Wilkins & Sons	3,568	0 0
Eastbrook & Sons	3,397	0 0
Simmons	3,367	5 7
Humphreys	3,367	0 0
Veales	3,363	0 0
Davis	3,333	0 0
Rositer	3,321	0 0
Saize & Son	3,312	0 0
Lewis & Edbrook	3,259	0 0
Green	3,252	0 0
James	3,180	0 0
WALTERS & SON (accepted)	3,150	0 0

SUTTON-IN-ASHFIELD.

For Erection of Villa Residence, Stables, &c., at Sutton-in-Ashfield, for Mr. Arthur H. Bonser. Mr. R. FRANK VALLANCE, Architect. Quantities by the Architect.

Vallance, Mansfield	£2,401	0 6
Duke, Newark	2,400	17 0
Bulling, Ollerton	2,320	10 1
Harvey & Co., Mansfield	2,183	6 0
Fisher Bros., Mansfield	2,100	0 0
HIBBERT, Sutton-in-Ashfield (accepted)	2,0	3
Greenwood, Mansfield	1,9	0

LONG EATON.

For Erection of Five Houses, Long Eaton. -Mr. JOHN SHELDON, Architect.

Three Houses.

Turner, Long Eaton	£500	0	0
Law, Long Eaton	487	0	0
Vernon, Long Eaton	480	0	0
SHELDON, Codnor Park (accepted)	450	0	0

Two Houses.

Garner, Long Eaton	345	0	0
Naylor, Long Eaton	830	0	0
Turner, Long Eaton	326	0	0
Bramley & Pepper, Regworth	320	0	0
Sheldon, Codnor Park	320	0	0
Sharrman, Regworth	316	0	0
CRAIG, Long Eaton (accepted)	294	0	0

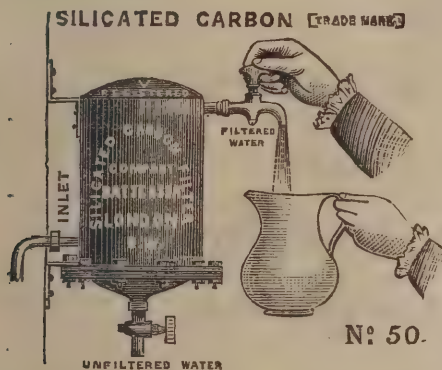
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Bissett & Son	12,300	0	0
Tomlinson & Sons	12,200	0	0
Armistage & Hodgson	12,162	0	0
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LONGDEN & SON (accepted)	11,765	0	0
Thorp	11,718	15	0

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THE ROYAL ACADEMY EXHIBITION, 1882.

The Principal Designs which were exhibited in the Architectural Room of the Royal Academy in 1882 have been reproduced in "The Architect," and the following are published in Volume XXVIII. :—

Aug. 26. Design for Casmoor Club (R. A. Gold Medal). J. Howard Ince.

Sept. 2. Design for a Club. E. G. Hardy.

Sept. 16. Reredos, Grantham Church. A. W. Blomfield, M.A.

Sept. 23. Dining Room, Wadhurst. E. J. Tarver.

Sept. 23. Broadlands' Stables. Messrs. Christopher & White.

Sept. 30. House at Chiswick. Messrs. J. & J. Belcher.

Sept. 30. Boat House, Wallingford. Messrs. Christopher & White.

Sept. 30. Design for Almshouses. C. E. Powell.

Oct. 7. Central Tower, Holloway College. W. H. Crossland.

Oct. 14. Tower, Walton-on-the-Naze. Henry Stone.

Oct. 14. Botany, Sculpture, and Music (Frieze). E. Page Turner.

Oct. 21. Harrington Gardens. Messrs. E. George & Peto.

Oct. 21. Decoration of Vestibule. Lewis P. Grace.

Nov. 4. Kent Hatch, Westerham. M. E. Macartney, M.A.

Nov. 4. Glasgow Institute of Arts. J. J. Burnet.

Nov. 11. Buchan Hall. Messrs. E. George & Peto.

Dec. 16. East & West Gateways, Holloway College. W. H. Crossland.

Dec. 23. Trewern Hall. T. E. Pryce.

Dec. 30. Twitchen House, North Devon. E. Burgess.

Dec. 30. Design for a Font. Arthur J. Cooke.

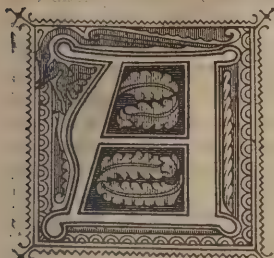
May 6. Alliance Insurance Office. R. Norman Shaw, R.A.

May 6. Hindley Cottage. E. Ingress Bell.

PUBLISHING OFFICE, 175 STRAND, W.C.

The Architect.

IMPRESSIONIST ARCHITECTURE.



AMONGST the many classes of clever people who are in one sense or another the pride of our nineteenth century, not the least clever or the least interesting is the class of piquant thinkers in art, who are said to be now thinking it the right thing to do to make painting subservient to the record of first impressions only. If we

rightly understand the theory of this new philosophy, it is something like this: the minutiae of detail let us leave to Nature, for Nature alone can fitly deal with them; as for ourselves, let us be content with the generalia, the suggestive *ensemble*, the record of a glance, the shadowy semblance of a passing show which alone is the true dominion of the eye. Like many other odd ideas—like most ideas that are odd and strange—this contains more of truth than is at first apparent, indeed more of truth than to the commonplace capacity may ever be apparent; and without going further afield in the mystery of art than everyday architecture will take us, there seem to be two reflections in particular upon which, in this connection, we may not unprofitably request to be heard. The first shall be the peculiar force of what may be called first sketch architecture; the second the peculiar want of force which is exemplified by a certain kind of architecture, when fully realised in brick or mortar or whatever else—but chiefly at the present moment in red brick and white mortar and nothing else—where the design of it has been a little too careless or the conception of it a little too shadowy. In the one case we have vagueness as a virtue; in the other, vagueness as a vice; and both forms of the quality are well worth understanding.

Many of our architectural readers will recognise with charming reminiscences of pleasure what we speak of as the peculiar force of a first sketch. A designer does not require to be an artist of the highest order, even in his own esteem, to appreciate this; but certainly an artist of some sort he must be. The gentle draughtsman, for instance, who uses such a great deal of indiarubber, and who works so very deftly with his square and scales and bow-compasses of several strides, and who consequently “turns out” an elevation as neat as a new pin, and probably as devoid of all the attributes of fancy, knows nothing, perhaps, of what we allude to, or may not much care about what he does know. But this is not the way the architectural designer works whom we have in our mind. We will not admit that he is regardless of accuracy; he knows as well as his most mechanical colleague that every line and every touch in his delineation must be measurable by scale and must have its precise and definite meaning; but, nevertheless, there is a certain abandon about the every line and the every touch, the charm of which no subsequent elaboration can ever equal; and, albeit that he may amend his design in a never-ending series of happy thoughts, he finds that he has left behind him in his first sketch a sort of happy thought pervading all, which is simply as poetry to prose when compared with the best of all he can do with it afterwards. It is “only a sketch,” of course—only a sketch. But that is the beauty of it. The sketcher has found himself relieved from so much that is embarrassing by its being only a sketch, that he has flown over all difficulties like a bird upon the wing; and when he returns to the dainty lines of his squares and scales and bow-compasses of several strides, he finds he has plumped down again upon the ground.

In the sketch design, in a word, the architect of nimble thought and nimble hand has rapidly thrown his ideas into form in a sort of tentative way, quite vaguely, and, in the strictest sense of the phrase, impressionistically. This is the record of his first impression. Perhaps he may try a second edition of it, perhaps a third. If he be still sketch-designing, the second may be better than the first and the third better than the second, but this does not alter the situation. It is that the subsequent more mechanical work never comes up to

the sketch work; and we run no risk of being misunderstood by the class we are dealing with when we say that many and many a time the author, but for the sake of modesty, would fain have his little rough sketch of an hour or two put in a dainty frame and hung side by side with the fifty-guinea perspective of the executed work, as one evidence the more of the eternal difference between the ideal and the real.

To descend for a moment to profane ground, let us not forget to say that the gentlemen who advertise for managing clerks “who can design from sketches” are not always, or indeed otherwise, perhaps, than very seldom, to be identified with the sketch-designers whose particular work we have been describing; there are here (as in many other things similar and dissimilar) sketches and sketches, and we say no more.

Possibly it may be in some degree on account of the glamour which attaches to sketch-designing generally as an act of free-and-easy workmanship, and especially in connection with the prevalent custom of handling even the working drawings of an architectural design in what is considered to be a masterly style; but certainly it is worthy of note just now how many of our more fashionable edifices in red brick and white mortar are so flagrantly weak as they are in respect of artistic effect.

On paper these things, so to speak, looked all sparkling with muscularity and life. The lines were as strong as lines could be; perhaps a trifle stronger than lines ought to be. The hatching of brickwork and tilework, perhaps of timberwork, the twists and twirls of freehand decoration, the occasional tinting of doors and windows, or even walls and roofs, and so forth, were all as masculine as HERCULES. The blessed Sun himself shone on the elevation in some inscrutable way, and lent it brilliancy. The very simplicity of the composition was hardihood and manly vigour, by no means crudity or coarseness, or shabbiness of any kind, or ugliness, or want of polish or of patience. If the designer made a rush at his effect, he carried it by storm—a storm of heavy lining, heavy hatching, heavy tinting, and universal vague impressionism; the very lettering which skirmished all over the blank paper was a kind of thunder and lightning in itself, if more were wanted to fix upon the whole enterprise the universal character of “wolfish” anti-effeminacy. Probably none but the initiated could read the inscriptions; none but the initiated could read the art which it condescended to annotate.

And when we behold in the light of common day, and in the realisation of common building, the result of all this masculine heroism of paper design, and cannot help owning that it is, as it so often is, so very thin and frail and unfinished and inane, what are we to say? That the spirit of the designer has been willing to do great things cannot be denied, but that his flesh should turn out to be so wofully weak is the melancholy reflection we have in hand. To say to him that he draws not wisely but too well is, perhaps, as complimentary a way of getting him out of the scrape as we know of. We honestly do not think the English intelligence in things artistic is at all in fault. It is merely a passing whim that has produced a fiasco. But that such a fiasco and such a whim should be tolerated by criticism is more than we can consent to say. Somebody has just discovered that the function of wise men in our day is to “control” the evolution of society. If this be not a contradiction in terms, we would ask some of our leading muscularitarians in architecture to try to control the evolution of muscular red brick art a little, or indeed a good deal. What we particularly wonder is, whether the designers of this fashionable style of building are or are not penetrated with any shame or remorse or other qualm of conscience when they contemplate the removal of the scaffolding from their works? Judging by the readiness with which they repeat the offence, we should think not; but we cannot believe this of the men we know—sober, sensible, artistic souls as they are. When Sir CHARLES BARRY’S great Palace of Westminster was so far completed that the scaffolding was removed, some one took the trouble to calculate in cubic feet the difference in massiveness between the effect of deep window reveals in the perspective drawings of the Academy and the altogether shallower result of the building, and “where,” he demanded furiously, “are our so many hundred thousand feet of solidity?” Perhaps, if a similar question were asked to-day, and the unavoidable answer laid to heart, even red-brick, poor as it is, might have a fairer chance of acquiring fame in England, and its practitioners of resting quietly in their graves.

THE PARIS "CENT CHEFS-D'ŒUVRE" EXHIBITION.

THE French, as a rule, neither let their houses, nor permit the public to inspect their art collections. An Englishman's house is said to be his castle. A Frenchman's is far more so, in the sense that he admits no stranger within its walls. He will sell his house to you, but he will not let it. Our nobility in the great majority of instances allow their picture galleries to be visited at stated periods by the art-loving public. With the exception of the Duc d'AUMALE, who throws open Chantilly on Sundays and Thursdays, no French nobleman allows the privacy of his home to be disturbed by *la populace*. Loan exhibitions recently acclimatised are a step in the right direction. The first was inaugurated after the Franco-German War, in aid of the Alsatian and Lorraine refugees. Patriotic feeling, excited by recent disasters, induced the old *noblesse* to ransack their châteaux for works of art, and the exhibition of the long-hidden treasures attracted the *cognoscenti* of Europe to the palace of the Senate. In 1880 a few grands seigneurs, including the Duc d'AUMALE and the Comte de la BÉRAUDIERE, consented to part for a brief season with their WATTEAUS, FRAGONARDS, BOUCHERS, &c., to illustrate a special period of French art at the Exposition des Arts Décoratifs. This spring an appeal made for a charity entitled "L'Hospitalité de Nuit," suggested the loan of family portraits. The Beaux-Arts lent their galleries, and the public crowded thither to study the features of their LAMARTINES, their GUIZOTS, their THIERS, &c., in such numbers that the goodly sum of 4,000*l.* was added to the funds of the night refuge for street Arabs. Charity has again appealed to the *noblesse* of the Faubourg St.-Germain in the cause of the Ecoles Libres (an institution founded by a group of men desirous of supplying religious, as well as secular, education to the children of the poor), and with what magnificent results will be manifest to the visitors of the exhibition now open in the Rue de Sèze. The collection consists of one hundred *chefs-d'œuvre* of the school of which DELACROIX, THÉODORE ROUSSEAU, MILLET, COROT, were the masters, TROYON, DAUBIGNY Père, JULES DUPRÉ, DÉCAMP, and DIAZ, the disciples. Mr. STEWART, of New York, exhibits his FORTUNYS; MM. BISCHOFFSHEIM, PÉREIRE, and MEISSONIER their MEISSONNIERS. The Duc de MORNAY, the Princesse de SAGAN, and the Comte de POURTALES contribute some of the old masters. The Comte de GREFFULHE promises to add to these the TENIERS for which he gave six thousand guineas at the Delessert sale, as soon as the ball is over with which Madame la Comtesse will close the Paris season. Two firemen are on the premises day and night. *Du reste*, the committee, consisting of the Duc d'AYGEN, the Marquises de GANAY, de MASSA, de VOGÜÉ, and the Comtes de BAILLON, de CHESNELONG, and d'HARCOURT, have insured the collection for half a million sterling.

The visitor on turning to the left upon entering GEORGES PETIT's gallery, is at once in presence of two *chefs-d'œuvre* by TROYON. They might be entitled Storm and Sunshine. In *L'Arc-en-ciel* the storm has subsided; against a drifting bank of clouds a rainbow is faintly discernible; a white cow near a pool of water stands in strong light because of a rift in the sky to the left. *L'Abreuvoir* shows horses crossing a stream. A farmer, clad in blue, rides a white horse into the water; his stable-boy, in the act of tugging very unnecessarily at the head of a gray mare, who seems willing enough to cross, pulls up part of his shirt and reveals a scarlet under-garment, which bit of red, mathematically speaking, in the centre of the picture is the key-note of the whole. On the left are poplars thrown out by the silvery gray of the sky. On the opposite shore is a line of low houses sheltered by trees. Next to these hangs the picture which perhaps attracts as many of the 1,700 odd visitors who daily throng the gallery as REMBRANDT's *Doreur*, bought in by the Duchess at the late Duc de MORNAY's sale for 4,000 guineas. Yet the canvas in question brought a poor ten pounds to GARBET, a clerk at the Préfecture de la Seine, who, with the idea that he had no talent and still less genius, painted on Sundays only or on a rare holiday, and so it took him four years to produce a *chef-d'œuvre* for which the Baron de GOETHALS, a Belgian, had to pay 6,000*l.* a few months ago. Thus is it ever. GARBET scribbling at a desk, perhaps in a gloomy office, for bare existence, was coining gold for others to gather. The fair of St. Germain is at its best. In the foreground are groups of *bourgeois* with their wives, proud of their coach-wheel bonnets, gaudy shawls, and limp

gowns, as were worn in the early years of LOUIS PHILIPPE's reign. Among them is the village *curé*, hat and breviary in hand. Behind these are irregular awnings of all shapes and colours, beneath which vendors of lemonade and cocoa have established tables. The people crowding round these are in half light, not only because of the awnings, but because of the dense foliage of a clump of trees in the rear. Some yards beyond is a white tent surmounted by a tricolor. The day is serene, perhaps even hot. The foreground recalls a *Kermesse* by TENIERS. The exquisite ethereal quality of the atmosphere, the pale cerulean tint of the sky, might be the handwork of BOTH. The *Italian Potters*, by DÉCAMP, is remarkable for the effect of strong sunlight on the yellow wall of the bottega, in which a man in shirt sleeves turns a vase; his child plays with a cat by his side; his wife and three women are in the background. The picture has been lent by the Prince de BROGLIE. By THÉODORE ROUSSEAU we have *Oaks in the Forest of Fontainebleau*. ROUSSEAU, it will be remembered, was one of the founders of the Fontainebleau school, and in order to study nature *sur place*, lived at Barbizon, a village close to the Gorges d'Aspremont, where THÉODORE ROUSSEAU, MILLET, ZIEM, and BRINDEL inhabited a house now belonging to the artist JACQUES. A clump of trees, and only a clump of trees—but how rendered! It is summer. Their shadows are projected in black tracery on the sward, for the sun is at its meridian, and inundates the plain with its clearest light. Cattle feed in the cool, sheltered space beneath the dense foliage of the oak, but thirst tempts two or three to a pool of water, where they drink. Miles away stretches the plain, traversed by a sluggish stream. The treatment of the trees is reminiscent of HOBBEEMA. *Chien aux Ecoutes* is a portrait of a dog, and a picture to rejoice the heart of a master of hounds. Next to these hang FORTUNY's *Choix d'un Modèle*, his *Porte de Justice à l'Alhambra*, and his *Déjeuner*. Truth to confess, *ils font tache*, among the sober-tinted TROYONS, ROUSSEAUS, and DÉCAMPs, but let us not be misunderstood. We are true to our allegiance to the marvellous genius whose sun set all too early for its lasting glory. His luminous touch, his intuitive sense of harmony, his power of reproducing brilliant tone, have never been surpassed; the proof of his genius lies in the fact that of his many imitators not one has even approached him. But it was a mistake, *selon nous*, to exhibit his works at this special exhibition. To COROT's *Girl Riding a Tiger* we prefer *Le Ruisseau*, and especially *The Lake*, belonging to M. ALBERT WOLFF, the art critic. On the right is a pathway leading to water-steps, overshadowed by trees. The spot, cool and sequestered, has induced some young girls to select it for their place of repose. The silvery surface of the lake extends indefinitely to the horizon. The scene in itself is full of romantic beauty. COROT has rendered it with the fascination of his best day. FORTUNY's *Dead Jewess*, clever as it is, is inferior to Madame O'CONNELL's *Dead Rachel*, painted for M. de GIRARDIN, and now the property of Prince NAPOLÉON. Near this hang a TENIERS and an OSTAË. By the latter is *La Halte*. A cavalier has stopped at the village inn to have his powerful white horse fed; a gentleman mounted on a roan hands a glass of wine to a foot-passenger, who drinks to his health; a groom holds a couple of hounds in leash; beneath a clump of trees on the right a peasant is seated. Very beautiful is the central figure in TENIERS' *Vue de Flandre*. A woman, clad in delicate blues and pinks, stands at a well, and while her bucket descends, turns to speak to a farmer in a blue coat, who, with others, is about to enter the village inn. The grace of the woman's attitude, the golden light in which the scene is painted, and the vanishing landscape are well worth studying.

In somewhat dangerous proximity to these are several COROTS and ROUSSEAUS. By the latter master is *Bords de Rivière*. Trees are on either side of the river. Those on the opposite shore are reflected on its surface, which also mirrors the pale blue of a sky flecked by white clouds. The foreground is intensely dark. Baroness de ROTHSCHILD has lent ROUSSEAU's *Matin* and his *Soir*. The former is a study of trees in a richly-wooded country. We have the silvery gray of the willow and the polished deep green of the beech; a stream wending its way through the wood disappears in the distant plain. The light is clear and brilliant, for it is the morning of a summer day. The *Soir* represents an evening in autumn, typified by a group of silver beech, whose scant foliage October has turned to pale yellow and red gold. Brown,

deep green, and ruby are the mosses which carpet the ground at their base. The sun has set; the heavens have assumed the tint of a dark sapphire. Along a hollow ravine to the left a cavalier is riding.

MILLET's works, ignored during his lifetime, are now worth fabulous prices. *L'Homme à la Roue* was a picture much abused when exhibited in 1863 at the Salon. MILLET thus wrote regarding the animadversions of the press with regard to it: "The comments on my *Homme à la Roue* are strange. People assert that I deny the charm the country possesses. To me the country has more than charm; it has infinite magnificence. I see the little flowers, of which CHRIST said, 'SOLOMON in all his glory was not arrayed like one of these.' I see the beauty of the meadow grass, with its countless peaceful spears, and I see the sun spreading his glory far away on the firmament; but I not the less see the steaming horses dragging the plough, and in a rocky waste a wearied man whose "hau" has been heard from early morning, and who endeavours to stand erect for a moment and breathe. The drama is surrounded by nature's beauty. I have not invented the subject. *Le cri de la terre* is an old expression." Considered in the light these lines throw on the subject, the picture becomes a poem. In the man with worn and weather-stained features, stiffened by stooping over his work—in the wife gathering weeds for burning, we have a concretion of the characteristics of MILLET's style. The *Glaneuses*, which is hung further on, show women bearing the heat and burden of the day's toil. Two are bending to their task—that of gathering fallen wheat ears. One stands to collect these in her coarse apron. In the distance a farmer and his sons are lading carts. Sunshine glows over the scene, and touches with lovely brilliance the pinks and blues and soft grays of the women's attire.

MILLET's *La Femme au Rouet*, described among the pictures in M. COQUELIN père (the actor's) collection, and *La Lessiveuse*, are hung near several of MEISSONIER's, whether to mark the opposing styles of the two great masters or by mere accident we know not, but their proximity suggests some thoughts with regard to both. The one gives his dominant quality, realisation, with massive firmness. His men and women are sturdy labourers, who gain their bread by the sweat of their brow. They are neither refined nor beautiful; their clothes are homely. The sentiment expressed touches a chord of human sympathy; but he appeals to the sense of beauty by the manner in which he paints the landscape in which his peasants toil, and by the quality of the atmosphere in which they are enveloped. MEISSONIER, on the contrary, looks at men and women, fresh from the hands of their tailors, their embroiderers, their wig-makers, through the lens of a microscope. With marvellous cunning, he gives the braiding on a uniform, the ribbons on a *justaucorps*, the grains of powder on a LOUIS QUINZE wig. You can count the hairs on an eyelash. This skill we remark, not presumptuously to detract from the great artist's merit, but *en passant*, as we pass from a MILLET to a MEISSONIER in juxtaposition at this special exhibition. MEISSONIER's *Amateurs de la Peinture* belongs to Vicomtesse de TREDEBN. GREUZE perchance, or FRAGONARD, in a suit of blue brocade, is painting on, utterly regardless of the connoisseur in a white coat who leans over the easel, his tricorne held in both hands behind his back, while two other cognoscenti seated behind the painter express their inane criticisms by words and gestures. A screen of Cordova leather not only shelters their valuable persons, but serves as an admirable *repoussoir* for the strawberry and chocolate tones on their silken coats. The artist's works, hung on the wall in the rear, create a mass of rich and dark colour. The master himself lends the two works which he considers as his *chefs-d'œuvre*, and for which he has refused 12,000*l.*, as he has bequeathed both to the nation. One is *Graveur à l'Eau-Forte*, the other *A la Fenêtre*. In the first, the engraver COCHIN perchance, or GRAVELOTTE, clad in a loose robe of crimson, is intently studying the effect of his work. Light is carefully subdued by a plate of dulled glass fixed to the window, which is quarry-glazed, and by a partially closed shutter. Softly—shyly, as it were—a ray enters and falls on the head of the engraver; it rests on the upper part of his figure and touches the olive velvet back of a chair. In *A la Fenêtre* a man of LOUIS XIII's court has risen from a table covered by a Persian carpet and has opened one of the wooden shutters of the windows, from which he looks out on the country. His figure is in half-light; a sunny ray strikes on the corner of the table and on the floor.

Reconnaissance dans la Neige was described in these columns when exhibited at the Mirlitons, as was *Polichinelle*, which M. MEISSONIER was painting when the writer visited his *atelier* to take notes for a biographical sketch. *Les Joueurs de Boule* measures some 12 centimètres by 18, in which space seven figures are playing at ball; several passers-by are looking on, the clothes of the players are ranged beneath the wall of the house, in the shadow of which the game is going on; furthermore, there is the sea and a fort in the distance; the figures measure about one inch in height.

Above these *tours de force* hangs TROYON's *Vallée de la Touque*, exhibited for the first time to the public. It has the firmness, the freshness, the delicacy of an artist in his prime. We are in the open country; a clear rivulet, crossed by a bridge of planks, waters the meadow-lands on which cattle are at pasture; a splendid bull looks straight at you; some cows are lying among the reeds and sword-grass by the water's-edge; light is on the near water (save where the dark shadow of the bridge falls) and on one of the animals. The treatment of the animals is reminiscent of CUVY. This is considered to be TROYON's finest work. Baroness de ROTHSCHILD's *Vaches à l'Abreuvoir*, his *Bœufs au Labeur* have the same qualities; but the fact that M. GOLDSCHMIDT paid 70*l.* for *La Vallée de Touque* a quarter of a century back and lately refused 10,000*l.* for it, invests this special canvas with a certain interest in the mercantile world. A splendid HOBBEEMA, lent by the Princesse de SAGAN, although hung in its proximity, proves no dangerous rival. The figures in this beautiful work were put in by LINGELBACH. The scene lies at the entrance of one of the primeval forests of the north; a small forester's house is almost hidden beneath the grand old oak, at the foot of which it seems to nestle. The sky is charged with slowly-moving clouds, illuminated from the horizon. Light, struggling as it were through the densely-tangled branches, scarcely reaches the foreground.

M. ANDRÉ has lent his REMBRANDT, a prosperous burgermeister, who wears his broad beaver with a well-to-do air; he was a fair man in his younger days and had reddish hair, his moustache and short beard are gray now, and his complexion somewhat tanned. The rival REMBRANDT, *Le Doreur*, is too well known to require description. It was the gem of the first Duc de MORNAY's gallery, and taken by him to Russia when he represented France at the late Emperor's coronation. *Le Déjeuner de Jambon* is one of TENIER's best known works. The good man who cuts the slice from the loaf while he talks to the old lady in the close cap and ruff, the fine old peasant partly turned from the table on which is the famous ham, are as fresh and living as though painted yesterday. Above this graphic picture of the manners and customs of Dutch peasant life, hangs an equally graphic picture of the manners and customs of French court life by LANCRET, entitled *La Partie de Cartes*; the one typifying unrefined but honest human nature, the other the most refined and most dissolute society the world has as yet known. Graceful are the women who stake their gold at lansquenet, and handsome the men, whose swords so readily avenge a slighting word or a stinging epigram. A cardinal in his scarlet looks on approvingly. The salon in which the game is played is pure LOUIS QUINZE. Why will not house decorators study from an authentic source such as this, or other pictures of the period, their LOUIS XV. style, and spare us the hideous caricatures of its real gracefulness by which our peace is so often disturbed?

A very beautiful TERBURG is *Sa jeune Femme à la Toilette*. A waiting woman in a dark dress arranges a string of pearls in the fair hair of her lady, who, seated on a chair, wears a skirt of white satin beautifully embroidered in gold and a bodice of yellow satin. The Flemings are clever managers of colour. In the centre of the picture is a vacant red chair; on it hangs a purple cloak, against which lies the white satin of the lady's robe. Its creamy tint is thus set off, as is the gold colour of her corsage, by the red on the arm of the chair on which she leans. A page bearing a beaker on a silver dish advances from the right. Needless to remark, the back of the chamber is intense in darkness. FRANZ HALS' *Leve de Frouw* is characteristic of his countrymen and of his times. A slightly inebriated young burgher, attired in a black suit, over which he wears a sleeveless jacket of sad-coloured cloth, which hue is repeated in his broad beaver adorned by a drooping green feather, has drunk to the health of his *fiancée*, a buxom lass, who leans confidently on his arm. The youth holds the glass steadily enough high above his head, but the flush on the cheeks of the pair tells of copious libations to the god of love. Their eyes twinkle with

merriment, they laugh for very joy, their boisterous spirits are positively infectious. There is another splendid FRANZ HALS. The subject of *L'homme à la Canne* is clothed in rich velvet braided in gold; the gentleman is seated on a chair ornamented with gold nails. He leans on his cane; his eyes sparkle with wit; he has been a beau in his day, and even now his hair is crisply curled and his moustaches *fièrement retroussées*. A GREUZE, lent by the Duc de la TRÉMOUILLE, probably the portrait of some fair scion of the race which gave to us the gallant Countess of DERBY, who defended her husband's castle with such unflinching courage. A *Vestale*, also by GREUZE, a splendid VANDYCK, a curious ANTONELLO DA MESSINA, and a very beautiful FRANCIA are among the examples of the old masters arranged at the end of the gallery.

There remains to us but the wall on the right to examine. Here we find a GÉRICAUT, *Hussard à cheval*, powerfully painted in a broad masterly manner. Light from the left strikes on the white furred pelisse slung on the left shoulder, on the red cloak fastened to the saddle, and on the hind-quarters of the dappled gray charger. The man's features are thrown into deep shadow by the steep peak of his high busby. Young HENRI REGNAULT, whose memory will descend to posterity linked with the recollection of his glorious death, like FORTUNY, died too young for his fame, which had not reached its culminating point. In his *Départ pour la Fantasia* there is something stagey in the attitude of the sheik who suddenly pulls up to speak to a young Arab on foot; the horse is thrown back on his haunches precisely as is the charger ridden by General PRIM in REGNAULT's portrait. The picture is flooded by sunny light. A reduction by DELACROIX of his large work *Les Croisés à Constantinople*, his *Cavalier Grec*, and his *Christ sur le Lac de Génèsareth* are fine examples of that great colourist. DIAZ floods his landscape with glowing light as our DANBY was wont to do. *La Mare*, a setting sun which still shows a portion of his disc above the horizon, throwing into shade the distant village, but casting long clear sweeps of rays upon the wide plain, turns to gold the waters of the pool at which cattle are drinking. To right and left are trees, which thus concentrate the light on the "mare." The vegetation varies between fresh and verdant greens, withered duns, and autumn yellows. Four of the thirteen COROTS exhibited are near the DIAZ, with four FROMENTINS, one of which is the celebrated *Campement Arabe*, exhibited by Baroness ROTH-SCHILD. The last picture on the right as we leave the gallery is a gem called *Dame Assise*, by no less a master than FRANZ HALS. It measures but a few inches, and yet has all the transparent tone and splendid *maestria* of that great artist's manner.

So many visitors daily crowd the gallery, it is with difficulty a good view of the pictures can be obtained.

ARCHÆOLOGY IN ATHENS.

EFFORTS are being made, not for the first time, but now under more favourable auspices than hitherto, to call public attention, and in particular the attention of the wealthy, to a scheme for the foundation of an English school of archæology in Athens, to take its place there beside the schools of France, Germany, and America. Apparently there is no hope of assistance on the part of the Government, though the favour of the Prime Minister may be inferred from the fact of his offering individually a subscription to the scheme. He and Lord GRANVILLE were present at the meeting on Monday at Marlborough House, while the next Government may be said to have been represented by the presence and support of Sir STAFFORD NORTHCOTE and Lord CARNARVON. Yet it is a matter of the first importance that the school should be under Government protection. For, though Greece is a safe enough country for travellers who can afford to make their way with a considerable show of power of purse, and is even quite safe enough for a humble traveller who knows the people and the language, still there are in many places possible elements of discord, which it is of the utmost consequence to be provided against by anyone who would start into the interior alone, and with small visible means of profit to be made out of him. The students of the French and German schools travel safely in this manner. But then it is known who they are wherever they go. Possibly their knowledge of the people and their language would be sufficient to protect them. Still, the fact of their respective Governments being at their back goes far.

The American school, established as it is merely by universities and private subscribers, may in time prove that no such Governmental ægis is necessary. For the present we are inclined to doubt.

The universities of Oxford and Cambridge are great powers in our midst, and it is quite pardonable of those who stand high in the atmosphere that surrounds these seats of learning to think that a student fortified with this protection would be safe wherever he went in Greece. As a matter of fact, Oxford has made an experiment by sending a travelling Fellow into Asia Minor. He has made a number of successful journeys into the interior, and has published in various quarters the results obtained by him; but it will be seen that his principal adventures have been made under the safeguard of a consular official of the highest standing. Yet he is undoubtedly a most intrepid traveller, such indeed as could not be regularly counted on from our universities. Of course Asia Minor is generally more or less unsettled, as compared with Greece, and so far the experiment of Oxford would not apply. In Greece students less qualified for active exploration would find abundance of work easily within their reach.

It is not, however, altogether a question of safety for the students. As matters now stand there are few subjects of interest in classical antiquity which can be pursued without a constantly-recurring desire to excavate and explore here or there. For the student travelling in Greece it is indispensable to have occasionally the means of verifying his surmises by actual excavation. French and German students can refer such questions to their respective institutes, where the necessary measures are taken to set about the work. For example, a German student interested in the ruins of Tegea, in Arcadia, was able, in this manner, to clear part of them, and to ascertain some very interesting facts about the architecture of the temple built by SKOPAS. Or, without leaving Tegea, another student found in the small museum there some remains of the sculpture of the temple, as he supposed, and by referring the matter to the institute he was able to get casts made from them to be sent home to Germany. Similarly, the French school has, of recent years, conducted excavations at Delphi, and still more successfully in Delos.

Now in the proposals for an English school there is no provision for work of this kind. Possibly it is reckoned on that the supply of funds may be sufficient to allow of occasional excavations. Or a society like the Dilettanti may, when it next proposes excavations in Greece, be willing to utilize the services of one or other of the students in the prospective English school. Or, again, the Government might, on occasion, make a grant for some special enterprise as it has been in the habit of doing. But, on any of those possibilities, it seems to us that the machinery, as at present proposed, would not work well; whereas, with the Government as the founder of the school, everything would go smoothly. It may be said that the Government has no relationship to the universities of Oxford and Cambridge, such as exists in Germany and France, by means of which a due supply of students is maintained. In regard, however, to the Scotch universities the Government provides an annual grant, and could easily allocate part of the same to the maintenance of a school at Athens, to which students from the Scotch universities could proceed. It would be for Oxford and Cambridge to put themselves in a similar position. For the moment the scheme looks not at all like a national movement. If it succeeds, the product will be an Oxford and Cambridge school in Athens. It would be infinitely better if the Government would take it in hand, and make it really national. The difficulty, we suppose, lies mainly in the constructing a new set of administrative machinery by which the whole business could be worked with advantage. A mere annual grant is by no means all that is required. Where, for example, would the results obtained by the researches of the students be published? The reports prepared by them should be communicated regularly to the public; but by what instrumentality? A journal printed in Athens and edited by the director, like the journals of the German and French schools, would utilise part of the labours of the students. But much, it is to be hoped, would remain over. France, with its institute, knows how to deal with this surplus. A commission of some sort would be necessary, acting, perhaps, under "my lords" of the Privy Council.

The position of the director of the school, as contemplated in Professor JEBB's scheme, would obviously be inferior to that of his French and German colleagues. He would have neither

their power nor their resources; and in a country like Greece it is necessary to stand well in both these respects, if any real work is to be done. Still more would it be necessary for him to stand well in these respects if the school were largely, as no doubt it would be, used by the numbers of educated English visitors, who in the few days they spend in Athens usually expect someone to remove at once every obstacle they meet with. A director must have a strong and secure position to be of service to them. He must have a strong and secure position even to be able to decline moving mountains for them, in view of the inevitable letters to the newspapers that would follow. As the nominee of a committee responsible to a number of subscribers he would have no such authority, even if these subscribers were mainly public bodies, such as universities, colleges, the Royal Academy, the Institute of Architects. Responsible to the Government, and protected by it, he would know how to act. He would be the equal of his colleagues from France and Germany, and his students would be the equals of the French and German students.

PARIS NOTES.

THE *Salle du Feu-de-Paume*, or tennis-court, at Versailles, which was last week inaugurated with much solemnity as a museum by M. Jules Ferry, the Prime Minister of France, has been restored and re-arranged, as in 1789, under the superintendence of M. Edmond Guillaume, Grand Prix de Rome, and architect to the Louvre and Tuileries. Around the hall is painted a Greek frieze bearing the names of the seven hundred deputies who signed the report of the meeting, while twenty busts of the most eminent among them are arranged around that of Bailly, their president. On the north wall is a copy in camaïeu, by Olivier Merson, of David's celebrated picture of the scene; on another wall are seen inscriptions of the congratulatory address voted by the Convention to the town of Versailles, and of the decree issued on March 24, 1848, by Ledru Rollin, then Minister of the Interior, while on each side are the stanzas of André Chenier written in celebration of the event. A number of glass cases and stands, containing souvenirs of the Great Revolution, complete the museum.

During the present week the works of art sent by winners of the Grand Prix de Rome, who, it will be remembered, pass four years in the Italian capital at the expense of the French Government, have been on view at the Ecole des Beaux-Arts. As usual, the paintings and sculptures form the principal and most interesting portion of these *envois de Rome*. The pictures are five in number, the largest and, perhaps, the most noteworthy being from the brush of M. Schommer (in his fourth year), representing *Edith Finding the Body of Harold on the Battle-field of Hastings*. The general tone is gray and sad; the foreground covered with boulders, amongst which lie the corpses of the fallen combatants, while in the background is caught a glimpse of the beach and sea with the sun rising over them. In the centre stands "Fair Edith," supported by a couple of monks who have accompanied her, but she does not quite impart the idea of passionate grief in keeping with the occasion; on the other hand, the face and figure of one of the monks gazing down on the body of the last of the Saxon kings are excellent in conception and drawing.

The *Ave Maria* of M. Doucet (2nd year) affords some curious and not altogether pleasing colouring, but the face of the Virgin—of a marked Italian type—is good, and considerable ingenuity has been employed in devising the robes of the angel kneeling before her. Thus the *ensemble* is striking and attractive. M. Brantot (3rd year) contributes a small but pretty camaïeu, *Les Amis de Job*; and his copy of a Raphael displays much technical skill. M. Fournier, the junior of the four both in point of years and study, exhibits an *Orestes taking refuge at the Altar of Apollo at Delphi*, which shows promise. Owing to the death of M. Grasset, and to an accident which prevented M. Fagel from completing his bas-relief in time, the sculptures are very few in number, the most noteworthy being those of M. Labatut (1st year), who sends a copy of the *Esquiline Venus* brought to light a few years ago, and a bas-relief representing *Mercury descending from Olympus and handing the Apple of Discord to Paris*. Both of these productions are characterised by vivid imagination and powerful execution, the first-named in particular giving the sculptor the right to claim the palm, not only in this section but in the exhibition as a whole.

The distribution of the prizes at the Salon took place on the 22nd inst. at the Palais de l'Industrie, the ceremony being presided over by M. Jules Ferry. M. Bailly, President of the Société des Artistes Libres, announced amidst applause that the Government had just declared the Association of public utility. M. Jules Ferry in the course of his speech endeavoured to show that the triennial Salon instituted by the State would never be prejudicial to the interests of the annual one; but, judging from the coldness with which his remarks on this subject were received, he by no means succeeded in convincing his audience that such would be the case.

The Committee of the Artists' Association, by which the annual exhibition is now managed, has decided that in future any exhibitor who shall remove, damage, or destroy his work while on show, from dissatisfaction at the position assigned to it or from other motives, shall be excluded from all future Salon exhibitions. The Committee further established the maximum dimensions for frames at 12 inches width and 8 inches thickness.

The Salon this year remained open 46 days, without counting the four days set apart for re-hanging, and the number of visitors amounted to 514,083. Of these 285,000 were admitted free, 11,230 at 5 frs., 23,906 at 2 frs., and 193,947 at 1 fr. The entrance receipts thus reached 297,909 frs., to which there are added 31,000 frs. produced by the catalogue, 14,000 frs. paid by the refreshment contractor, and 8,000 frs. sundry receipts, making a total of 350,909 frs. Against this amount must be set 185,000 frs. expenses, so that the net profit realised by the Association is about 165,000 frs. Comparing these figures with those for the two preceding years, a very considerable falling off is apparent; for the entrance receipts, which were 321,002 frs. in 1881 and 349,266 frs. in 1882, are found to have declined more than 50,000 frs. The papers attribute the falling off to the influence of bad times upon the Parisian public, and in this they are probably correct, for there has certainly been no decrease in the number of foreign visitors, the general impression of *habitués* of the Salon being that in no former year have they mustered in such force.

The jury in the painting section of the Triennial Retrospective Exhibition has completed the first portion of its task. Out of upwards of 800 pictures proposed by way of written notice, 409 have been admitted right off, the remainder being adjourned for examination between August 10 and 15, together with the other works that may be presented in the meantime. In consequence of this decision, the delay accorded to artists for sending in exhibits for examination is extended by three weeks, the latest date being altered from July 20, as originally fixed, to August 10.

At a sale of water-colours held at the Hôtel Drouot last week, some high prices were realised. *A Dragoon on Vedette Duty*, by Meissonier, fetched 9,700 frs.; *Troops on the March*, by Louis Leloir, 6,300 frs.; *L'Andante*, by G. Vibert, 13,700 frs.; *The Victorious Toreador*, by the same, 8,000 frs.; *The White House*, by Jacquemart, 2,855 frs.; *Avenue de la Grande Armée*, by the same, 950 frs.; and *On the Terrace*, by Heilbuth, 3,800 frs.

About fifteen months ago the Minister of Public Instruction laid the first stone of a new public Lycée or College not far from the Trocadéro, to be opened under the name of the Lycée Janson-de-Sailly. Operations have been pushed on with great energy, and a year has sufficed to complete the masonry and heavier portions of the work in this vast building. Tenders are now invited for July 12 next for the remainder of the work, the estimates of which are 38,900 frs. for roofing, 484,000 frs. for carpenters and joiners work, 147,000 frs. for painting and glazing, and 101,000 frs. for locksmiths' work and other ironmongery.

The Academy of Fine Arts has awarded the Alhumbert Prize to M. Deblois, copperplate engraver, Grand Prix de Rome, who has also gained the Cambacérés Prize of 1,000 frs. The successful candidates in the preliminary stage of the annual Sèvres competition are M. Carrier-Belleuse, pupil of his father, the celebrated sculptor; M. Clerc, pupil of the National School of Decorative Art; and M. Marion. The compositions of these competitors will be exhibited at the Ecole des Beaux-Arts, that of the winner in the final composition becoming the property of the State.

In the annual architectural competition at the Ecole des Beaux-Arts, first medals have been awarded to MM. Duroy, Pied, and Bertrand; and second medals to MM. André, Landry, Lacombe, Socolesco, Louvel, Peigny, Saleron, and Flandrin.

ENGLISH AND FRENCH RENAISSANCE.*

I HAVE been asked to read a paper to-night on "The Early Renaissance in France and England," but it will be well to say a few words on the subject generally before considering these countries in particular. First of all, let me say that I am a great admirer of the Renaissance styles; the attacks that have been made on them all appear to me to be illogical and inconclusive. Mr. Fergusson's idea that the arts were original until some time in the fifteenth century, when they became a copyism of what went before, does not seem to tally with the facts. If we look at actual buildings of the Renaissance in the early days when it was at its best, it differs from the antique as any other style differs from its prototype—the Gothic from the Romanesque, for instance—and if it be objected that each of the other styles grew out of the one that immediately preceded it, so did this. It is a legitimate growth on the Romanesque, helped by the study of such antiques as might be found. The style was certainly much less an arbitrary selection than many others that went before, as, for instance, the revival in Egypt, and the new Attic school in Rome; and, indeed, the Gothic in Italy, which was always alien, and has no distinctive place, running parallel with the other more natural growths. To me the arts are continuous, with certain cycles of development, but an unbroken sequence and tradition. Why should it have been the right thing for the old men of the Quattro-Cento to shut their eyes to the influence of any particular preceding style? That, indeed, would have been an arbitrary eclecticism which fortunately never seems to have crossed their minds, and so the history of art becomes a true history of the human mind, reflecting the sum of the influences that may be at work.

Ruskin's criticism is moral, and he sees in our style corruption and heartlessness; but this can surely have little weight when he admires so profoundly the painting and sculpture of the same age, which is a part of the same development as architecture, and practised by the same men. How can Michael Angelo at the same time have a corrupt and a divine mind, according to whether he embodies it in architecture or sculpture? Can the same fountain bring forth both sweet and bitter?

Then we have Pugin and all "True Principle" and utility doctrines. The chief idea of this sort of criticism seems to be that the employment of the same form structurally and ornamentally must be wrong, and hence their vituperation of attached columns and decorative pediments. But not to go into the abstract question, cannot the same argument be more than rebutted on Gothic decorative arcades and useless columns, the woodwork all designed on a stonework model, and even little iron locks, being a church end in small with traceried window and buttresses on either hand? Indeed, the notion of a traceried window is the one great idea of the style, and when seized on, did duty alike to light a cathedral or decorate a seat end, a floor tile, or all manner of iron-work. Chaucer speaks of a foppish priest who had his shoes embroidered with the rose windows of old St. Paul's—this is the "extremity" of truthlessness.

During the whole of the eleventh and twelfth centuries in Italy the Romanesque and Byzantine styles were declining, but early in the thirteenth century a new force seems to stir the mind, and a new cycle commences, indisputably the same to which belongs Brunelleschi and Bramante. It is the Renaissance, which culminated in literature speedily in Dante and Boccaccio, then in sculpture and architecture, and lastly in painting. Vasari's great work, the "Lives of the Artists" (which, by the way, contains a most interesting digression on this fact of the earlier development of sculpture and architecture than of painting), is really the history of the Renaissance in art. He divides it into three parts. Infancy, from about 1230, when Niccolò Pisano was at work, to the birth of Jacobo della Fonte in 1374. The second, which to a great many is the most precious age, is that of Donato, Brunelleschi, and Perugino. And the third, the age of full development, dating from Leonardo.

Here more clearly than anywhere you see the growth of the new idea from the beginning, when Cimabue and others received the tradition of painting direct from the Byzantine masters, and the Pisani were already studying the antique. It is just at this time that such Gothic work as there ever was in Italy was being done, just when their own powers were at the weakest between two developments. The style which had obtained strength in France and Germany was impressed on them from without, France acting in the south on Sicily and Naples, and Germany in the north. Vasari, indeed, ascribes this work mostly to German workmen, and it was carried on side by side with the Renaissance. So that Milan Cathedral (about 1400) and the west front of Como (1465), two of the best known specimens, were actually being built while Ghiberti, Brunelleschi, and Donatello were doing the whole of their life's work. It was as early as 1403 that the two latter went to Rome for the study of the antique, measuring every column and fallen cornice so diligently that the Roman people thought they were seeking for treasure.

It is said that the factions of the Guelf and Ghibeline arose out

of the quarrel of two German nobles over the merits of some dog; if so, this dog is an important factor in the French Renaissance. This quarrel soon made Italy one continuous scene of war, in which a great part of the nobility of Europe were actors. The French king and nobles here saw this new art, and, ripe as they were for change, they doubtless desired to have it for themselves; and this is consistent, for the history of wars is the history of architecture. Let us imagine a noble quartered in some luxurious house, as the Chevalier Bayard was at this very time in Brescia, the scene of the most charming of all anecdotes of him. The spirit of the place would grow on him, and his own dark heavy-moated château would appear melancholy and prison-like in comparison. The demand created the supply, and the Renaissance had commenced in France, Tours, as we should expect, being the centre.

Late French criticism has attempted to establish the independent growth of the style in France. Be this as it may, it was well established, and the flower of the work done, before Primaticcio came to France in 1531 and Rosso in 1530. To these, however, it was the fashion a few years ago to ascribe the introduction of the style into France—Chambord, among others, being credited to Primaticcio—which, however, we know now was commenced eight years before his arrival. M. Chevalier, whose little book on Chenonceaux has been one of my chief sources of information, says that no Italian artist put foot in France until after the treaty of Cambray, 1529. In the last years of the fifteenth century there was a considerable school of painters in the capital of Touraine—Jehan Fouquet and his sons, the Clouets, &c.; and here in 1507 the cloister of St. Martin and the upper part of the north-west tower of the cathedral, by the brothers Colombe, are the first-known architectural works. Soon after came Azay le Rideau (perhaps the best work with Blois of the movement) and Chenonceaux in 1513, built by Thos. Bohier, General of Finance, who had been twice to Italy before this time, and was ultimately killed there before Milan in 1524 in the retreat of Bayard, in which the chevalier himself lost his life one month later. The conjunction of these names is suggestive of the new order and the old. Francis I. was crowned in 1515, and building in the new style became quite a fever. The principal part of Blois, Chambord, and the celebrated Château de Madrid, near Paris, now destroyed, were built by the king, and large works were undertaken by private persons, such as the Hôtel Pincé at Angers, the Hôtel Gouin, and other houses in Tours; the Maison d'Alluye, Blois; the Hôtel de Ville, Beaugency; the houses of Agnes Sorel, François I., and Diane de Poitiers, in Orleans—all these on the Loire; but the style had become general from Paris on the one hand to Caen, which perhaps is richer in work of this date of an especially beautiful type than any other town (and in the neighbourhood of which is the large château of Fontaine Henri), and Dieppe, where there is the Manoir, built by the great merchant d'Ango; and on the other hand to Dijon and Lyons, &c. Later the château of Anet was built for Diane de Poitiers by Philibert de l'Orme, and it was one of the latest buildings erected in the early style, and is now only known by a fragment in the courtyard of the Beaux-Arts in Paris. "They do these things better in France," in a later style, but much at the same time (in 1556) the same architect built the great salon at Chenonceaux, which bridges the river, also for Diane de Poitiers, who, notwithstanding her beauty and "eternal youth," was such a hard and exacting proprietress that its historian says surely this woman was "sans entrailles;" and here we shall leave France, as we only propose to consider the early variety, and already work was being done at the Louvre and other places which would not come under that category, and Jean Gougon and Bernard Palissy were doing their work—the greatest of the French Renaissance.

In England we can make no claim for the Renaissance being of native growth, but its first introduction was almost as early as in France. Torregiano, born 1470, the hero of the quarrel with Michael Angelo, was invited here in the early years of the reign of Henry VIII., and, according to Vasari, he executed here many works in "marble, bronze, and wood, and was so largely remunerated that had he not been a most violent, reckless, and ill-conducted person, he might have lived a life of ease, but being what he was, his end was the reverse of peaceful." He died in the prisons of the Inquisition, in Spain, for destroying one of his own statues, in 1522. It appears from Benvenuto Cellini that Torregiano made a visit to Italy while he was in the service of the king, and he pressed Cellini to accompany him back, but the latter did not care to come among such "barbarians." The principal work of Torregiano is the tomb of Henry VII., and was executed within four or five years of the chapel itself, and finished in 1519, for which he received the large sum of 1,000*l*. Another and very beautiful work of his, in a pure Italian manner, is the tomb in the Rolls chapel.

Holbein, born at Basle, 1497, is the next name we meet with—by far, I think, the greatest artist that has been among us, notwithstanding Rubens and Vandyck. He was invited here by the Earl of Arundel, also a name we should mention with honour. Holbein was one of the universal geniuses supreme in painting, but a great designer, as well in architecture as in silver plate and jewels. Inigo Jones had a book of designs by him, which included sword-hilts, scabbards, belts, button-hooks, hat-bands, girdles, shoe-clasps, knives and forks, salt-cellars, &c., &c.; "his mind

* A paper by Mr. W. R. Lethaby read before the June meeting of the St. George's Art Society.

was so great that nothing was too small for him." He held the post of architect to the king until his death in 1543. His principal architectural work was at Whitehall, now destroyed. He was followed by John of Padua, a somewhat shadowy personage, who is sometimes given a separate identity, and at others thought to be a Dr. John Caius, of Cambridge (who is known to have visited Padua about this time, and who designed Caius College), or John Thorpe, who we know from his MS. book of designs designed some of the buildings that are usually attributed to John of Padua, as, for instance, Longford Castle. Longleat, 1569, is also credited to him, but also to Thorpe (which is most probable from the style), and also to Sir J. Thynne, the founder. One thing is certain from the style of the buildings, either they were not designed by John of Padua, or he was not really an Italian. John Thorpe was the architect of Wollaton, 1580; Burghley, 1578; Kirby, "whereof," he says, "I lay'd the first stone, 1570;" Longford Castle, 1591; Audley-end, 1616; Lyveden, built by Sir Thomas Tresham; also probably Holland House, 1607; Longleat, as before said; Montacute, 1580; Sherborne, for Sir Walter Raleigh (we know from his book that he did work for Sir Walter); Bramshill, 1608; and Hatfield, 1611.

Other works of this time are Gorhambury, near St. Albans, built 1665 for Sir Nicholas Bacon, and so the earliest of those I have mentioned (it is but a fragment, being a porch and storey over; two medallions in spandrels of the arch are obviously inspired by antique coins; it is quite an attempt at purism with the exception of the windows, which are Tudor-headed); Hardwick Hall, 1597; Bleckling, Norfolk; Westwood, Worcester, 1590; Castle Ashby, Charlton, Kent, 1612; Bolsover, Derbyshire, 1613, and others all over the country. Sir Thos. Tresham is said to have been an amateur in architecture, but Thorpe designed Lyveden, his largest work, and there is a curious parallel between the Lodge at Rushden, his smallest work, 1595, and Longford Castle, both being designed on a triangular plan, the former, from the character of Tresham, evidently symbolic of the Trinity, and the latter also, for the symbol is drawn on the plan of Thorpe's in his book. The architect who closes this era is Inigo Jones, himself the brightest ornament of the later English school. He was born in 1572, and visited Italy between 1600 and 1605; he became architect to the King of Denmark in Copenhagen, from whence he went to Scotland as Court architect, and then visited Italy a second time. On his return to England he became surveyor to the Crown and designed Whitehall Palace in 1619, which, perhaps, for a mastery of the style, has not its equal out of Italy; and in 1633 the great portico of old St. Paul's, other works being old Somerset House, Wilton House, and St. Paul's, Covent Garden, all in the style best known as "Classic." And others, such as St. John's, Oxford, and Heriot's Hospital, Edinburgh, 1628; were in a freer and more picturesque style, the latter particularly being like German work of the Heidelberg type. Inigo Jones died in 1652.

I propose now to leave history and consider briefly the characteristics of the style in France and England. In France the early works of the Renaissance are in mass essentially Gothic. The châteaux, such as Azay and Chambord, are simply those of a generation before Chaumont and Langeais for instance, with their machicolations, steep roofs, round towers, &c., overlaid with Renaissance detail of a Florentine type, the caps being nearly all on the model of what I may call the Florentine pilaster capital. The pilasters, which are extensively used, are not fluted, but frequently ornamented with flat carving, just as in Italy; in the very early work, and especially church work, as at Caen, even Gothic details are given us under a thin disguise—corbellings, niche canopies and crockets, metal finials, &c. Everything is decidedly French, or, where the features are common with Italian work, it is just those features which we did not copy. It is this decidedly French character which makes the style unfit, I think, for us to make use of largely in our work, unless we merely take ideas translating them into English idiom, just as our best Gothic men have learnt to do with the Gothic of France. Nearly all that is fine in the style in France, I think, should be credited to what remained of the Gothic tradition. The overlay of Italian detail is profuse, cold, and heartless, affecting the mind, as is said, with a fine feeling for architectural criticism in "John Inglesant," like an uneasy conscience. This should apply more particularly to some works, such as Chambord (which seems to me excessively hollow), and to the Hôtels Pince and Gouin, at Angers and Tours respectively, and perhaps Chenonceaux. With other work, like Blois and the Caen buildings, there seems a truer ring, especially the building called the Cour des Monnaies. There appears to me generally rather actual sublimity of size with no "largeness" in the idea than what there should be in good architecture—frequently small dimensions, but always largeness in the design.

The English work was not so much an overlay of Italian detail on an earlier style, but more of a radical change with squareness and symmetry in the composition, and nearly always an order with some approximation to a well-defined variety, Doric, Ionic, or Corinthian, regular entablatures, with triglyphs, and frequently an attempt at figure sculpture—for instance, the nine worthies at Montacute. Other features are found common in Italy, and others almost particular to Germany and the north-west of Europe, such as the obelisk form used as a pinnacle, rustication, &c., of the

former, and strap work, quaint arabesques, curved gables, nondescript animal and human forms, and swags of fruit of the latter. But we can hardly find a detail of similar style used both in French and English work.

During the time of the Reformation we were much in communication with the Dutch and Germans, and cut off from France. Many works were actually commissioned abroad. Sir T. Gresham, who erected the first Royal Exchange, is said "to have bargained for the whole mould and substance of his workmanship in Flanders." And there is hardly a doubt that many of the tombs of this age were obtained in a similar way, from their almost identical character with Flemish and Dutch work. All this went to mould the character of our English Renaissance, and possibly Inigo Jones's residence in Copenhagen contributed to the same direction.

It appears to me, therefore, that we have two traditional Renaissance styles. The one, which I will call the Classic, is derived, through Inigo Jones, from a study of the Roman school of Bramante and Michael Angelo, and for further knowledge of which we must go to their works and to that which inspired them—the antique. To this school belonged Wren, Hawksmoor, and Gibbs. It is essentially the London style. The other is what has been called the Elizabethan, and is closely allied to Dutch and German work, much of which might, without any violence to our own national traditions, be embodied in English work.

I fear that I have taken up your time mostly with a bare statement of dates and dry particulars, when my views might have been summed up in the few words that, while keeping ourselves open to all new ideas to be gathered from French or any other styles, we should work in our own traditions, inclining as much as may be to purism, but admitting the truth of Bacon in the "Essay on Beauty," when he says there is no exquisite beauty without some strangeness in its proportion.

TREASURE-TROVE IN ROME.

AT ten o'clock on the morning of the 21st inst., says a correspondent of the *Scotsman*, archæology made a precious acquisition. At the end of the Via S. Ignazio, not many paces from the little back door leading out of the church of Santa Maria sopra Minerva, an excavation, some 9 feet deep, has been effected. A few days ago an Egyptian sphinx of black basalt came to light, and yesterday morning, in extending the cavity, the pick glanced off a resisting mass which turned out to be granite. With the utmost caution the excavators proceeded further, and alighted on part of an obelisk, sculptured in red granite, with hieroglyphic legends on its four façades. The part just exposed is the base, and it is hoped that the monolith may emerge entire, or that, if broken, the fragments may be found in the immediate vicinity. The obelisk, to judge from its proportions hitherto brought to light, seems to resemble that which rests on the back of an elephant in the Piazza della Minerva, and the disinterment of it cannot be difficult, as its calculated length will scarcely touch with its apex the wall of the sacristy of the church. The Archæological Commission, as soon as the discovery was made, lost no time in communicating it to the Syndic, and accordingly, at noon, that dignitary (the Duke Leopoldo Torlonia) was on the spot, together with the assessor Tenerani. Both these connoisseurs congratulate the Commission on the treasure-trove.

The area near the church teems with Egyptian antiquities belonging to the old Temple of Isis and Serapis. A few days ago, when the excavations were begun, a sphinx of black basalt, in excellent preservation, was, as I have said, found there, and is now in the courtyard of the Muses Capitolina. The proprietor of the little house No. 28, hard by, has discovered other sphinxes, one of which he has sold to Baron Baracco, while another stands in an open space of his tenement, where there is also to be seen a fragment of a column, thick at the centre and tapering off at the extremities, with historic legends around it. The figures on it in bas-relief represent Egyptian priests, their vesture of the finest execution, their heads tonsured, and wearing crowns. In their hands they hold the emblems of their worship.

The Archæological Commission is now considering the propriety of purchasing the objects unearthed, and of prosecuting the excavations. Readers may remember that the obelisk mounted, by a whim of Bernini's, on the back of an elephant in the Piazza della Minerva was found in 1665, in the garden of the Dominican fraternity attached to the church, and that it, too, came from the Temple of Isis. From the same source comes the obelisk in front of the Pantheon, which, at the instance of Clement XI., was erected as the centre piece of the fountain in the piazza.

The obelisk just exhumed from the site of the Temple of Isis and Serapis has been found to bear the name of Pharaoh Rameses II. of the nineteenth Theban dynasty. It belongs to the fourteenth century before Christ; but the question arises whether it is an original Egyptian work or a replica made in Roman times. Signor Lanciani, who superintends the excavations on the above site, announces that the sphinx in black basalt lately disinterred, and now placed in the Capitol, represents Pharaoh Amasis, the last but one of the Saitic dynasty.

NOTES AND COMMENTS.

A BILL has been introduced in the House of Commons which proposes to make it compulsory on all constructors of public buildings that doors should be hung so as to open outwards. Every person who wilfully causes any door to be hung in a contrary way is to be liable to a penalty not exceeding 20*l*. With regard to doors which have been hung both before and after the passing of the Act, which do not open outwards, a court of summary jurisdiction may require an occupier to alter his door, and if he neglects or refuses to make the alteration, the court may authorise and empower the local authority to have the door altered. But in the case of doors which date from before the passing of the Act, the expenses are to be paid out of the local rates. The owner or occupier of a public building may cause any entrance doors in such building to open outwards, anything in an Act of Parliament, or in by-laws to the contrary notwithstanding. It will be seen that the Public Buildings Doors Bill is somewhat revolutionary in character, and it is surprising that Mr. BERESFORD HOPE, who is the first authority on architecture in the House of Commons, should back such a scheme. There are many buildings where the steps are close to the door, and in a panic there would be danger if the doors opened in the way proposed.

A MEETING was held at Marlborough House on Monday, under the presidency of H.R.H. the Prince of WALES, for the purpose of considering the project for establishing a British School of Archæology and Classical Studies at Athens. The following resolutions were adopted: 1. That it is desirable to found a British School of Archæological and Classical Studies at Athens. 2. That the object of the school should be to promote all researches and studies which can advance the knowledge of Hellenic history, literature, and art, from the earliest age to the present day. 3. That the school should occupy a house at Athens, containing a library, under the care of a resident director. 4. That membership of the school should be open to any person accredited by a university or college of the United Kingdom, or by the authorities of the British Museum or of the Royal Academy; that no payment should be required from members; and that, on the other hand, the school should not provide lodging for them, nor defray any part of their personal expenses. 5. That it should be among the duties of the director (1) to aid members with information and advice in the prosecution of their studies; (2) to transmit periodically to a committee in England reports on researches made under the auspices of the school, or on other subjects of interest in relation to its work. 6. That an endeavour should be made to raise by public subscription a sum sufficient for the establishment of a school on the plan indicated above. 7. That a committee for that purpose be formed, with power to add to their number.

THE committee of the Manchester Art Museum have already collected some valuable works for students. Among them are several beautiful water-colour drawings of common flowers made by Mrs. ALLINGHAM and Miss E. GERTRUDE THOMSON, a series of about 170 excellent water-colour drawings of wild flowers by Miss E. REDGRAVE, and twelve or fourteen of common wild birds by KEULEMANS. The committee have also the stones for a large lithograph of a beech, of great beauty and fidelity to nature, and for a series of lithographs (which after they are printed are coloured by hand) of the foliage of the commonest kinds of English trees. All these stones have been prepared by Mr. W. WALKER, and the impressions from them are considered by the committee to be the best representations of foliage which have appeared. Lithographs by Mr. WALKER of eleven other trees besides the beech will soon be completed.

It is generally accepted that a contractor's plant, in case of his failure, becomes—for a time at least—the property of the employer, and it is usual to have a clause in the conditions to this effect. But when there is a sub-contractor, will the clause hold good? From a decision which was given by Mr. Justice PEARSON, it would appear that sub-contractors are outside the clause. In the case referred to, there was a contract for railway works, which provided—"That all materials, horses,

engines, tools, implements, and plant left by or by order of the contractor upon the works should be the property of the company for the use of the company, and not removable without the consent of the company's engineers; that all materials or plant provided for the works should remain the absolute property of the company, and such portions as should be approved by the engineers might be used on or for the purposes of the said works." All the works would appear to have been sublet; and when the original contractor failed the sub-contractor claimed to be entitled to remove his plant. The company accordingly applied for an injunction to restrain him. The Judge, however, was of opinion that the contract was with the contractor, and he declared the claim on the sub-contractor to be manifestly inequitable. It will, therefore, be prudent in buildings to have no interference with the property of the sub-contractor.

At a late meeting of the Académie de Médecine a resolution was unanimously passed urging upon the authorities of the City of Paris to complete as speedily as possible the sewer system of the capital. It was further decided to appoint a committee of members to study and report to the Academy upon the many rival methods of emptying the cesspools, and upon the subject of sewerage generally. It may be remarked that in the list of works lately submitted to the Municipal Council for approval, the amount put down for the completion of the drainage and water systems came to over 90,000,000 frs.

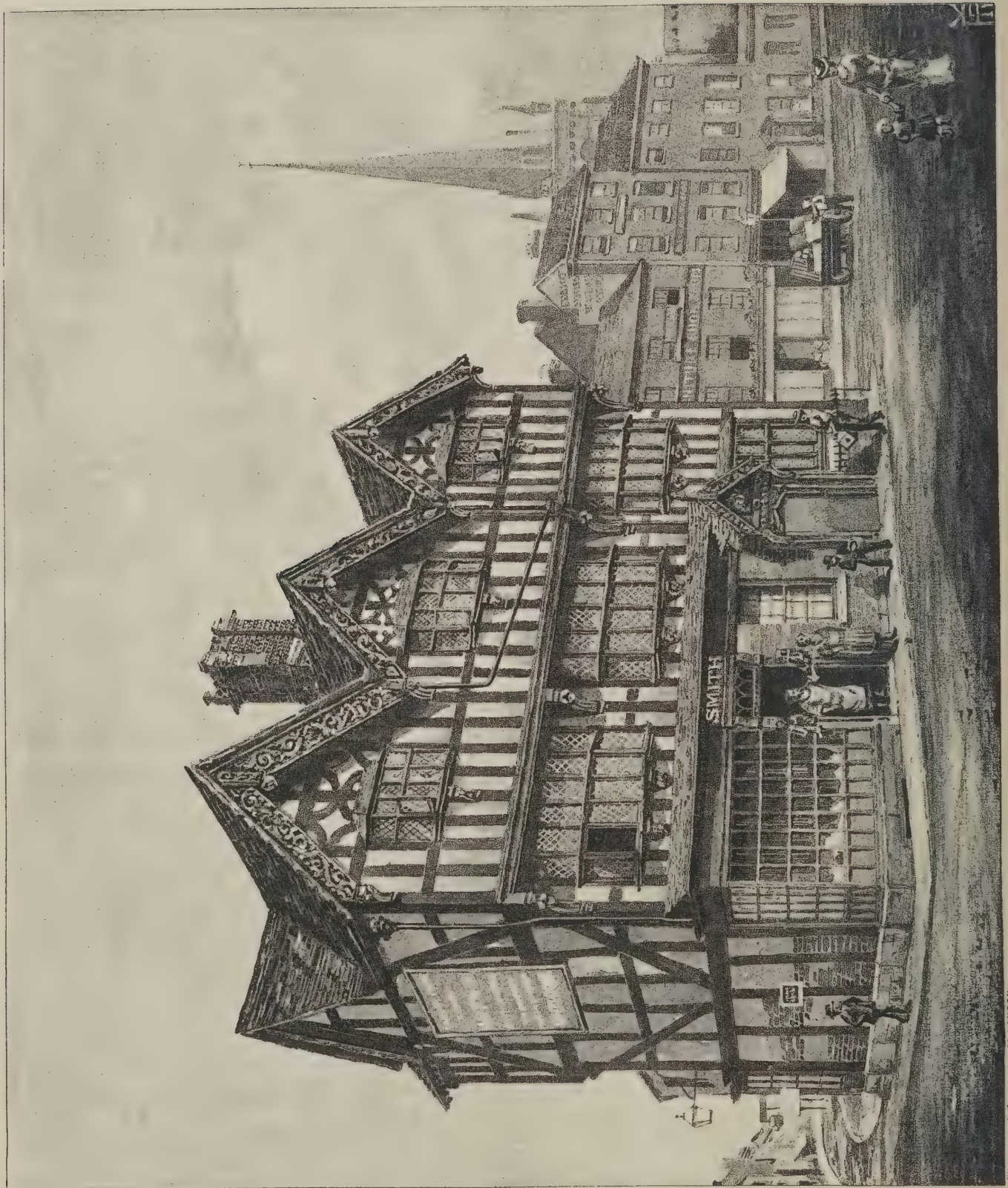
It has been long supposed that CHAUCER was connected with Woodstock, and occupied a house on the borders of the park. The rector proposes to erect a window in the church as a memorial of the poet. But a correspondent of the *Times* maintains that the connection between CHAUCER and Woodstock is the merest legend, based on no historical foundation whatever. Out of two or three allusions to Woodstock in his poems, and out of a local tradition, GODWIN, the most unscrupulous of romancers, constructed an elaborate story of CHAUCER's having lived in the park; and since GODWIN's day this story has been accepted without question by the uncritical public, and even by such a distinguished writer as Mr. LONGFELLOW. It has, however, been conclusively shown by Sir HARRIS NICOLAS, Mr. FURNIVALL, and others that the house in question was granted by HENRY IV., ten years after the poet's death, to THOMAS CHAUCER, afterwards Speaker of the House of Commons, generally, but without evidence, assumed to have been the poet's son.

THE utility of telegraphic and telephonic wires is not to be questioned, but it must be admitted that they do not improve the aspect of our streets, and it is supposed they are more or less dangerous. But how are they to be removed? The local authorities have been advised that they must seek first the authority of a court of law. The President of the Local Government Board has been interviewed by a representative deputation, and his reply suggests the difficulty of the case. Sir CHARLES DILKE says the view which the Government took of the matter was that the owners of these wires, having no greater rights of interfering with streets than had any ordinary member of the public, could not, either with or without the assent of the local authorities, interfere with public highways in such a way as to cause obstruction to the public, even though such obstruction were limited to the time during which they were executing their works. He did not know that the Government were prepared to say that it would in all cases be unlawful to carry wires over houses with the consent of their owners, but it would be a question of fact in such a case whether wires so suspended were such a probable source of damage or danger to people going along the highway as would constitute a nuisance, and that, of course, would depend upon a variety of considerations connected with each particular case. The question in the matter was whether, in view of the great risks attending these wires, there was power in the local authorities to interfere; and if there were no such power, he agreed with the deputation that control should be vested in them. But the Government thought the authorities had this power; and until it was proved that they had not, he would not care to undertake legislation in face of the opposition with which such a scheme would be met. It accordingly becomes the duty of some of the vestries to have a test case tried.



R. C. PRESBYTERY, WINDSOR.
MESSRS BYRNE & WILMOT, ARCHITECTS.

W. & A. Martin, Lith. Toronto, N. B.



OLD HOUSE, HEREFORD.

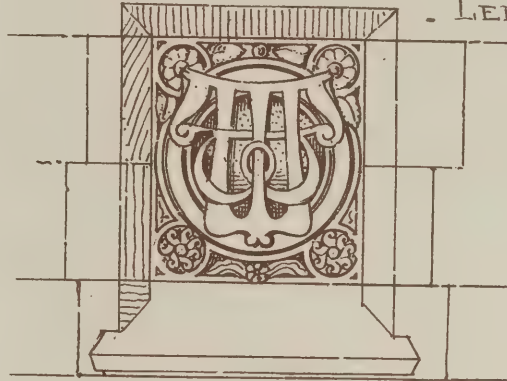
DRAWN BY R. KNILL FREEMAN, FRIBA.



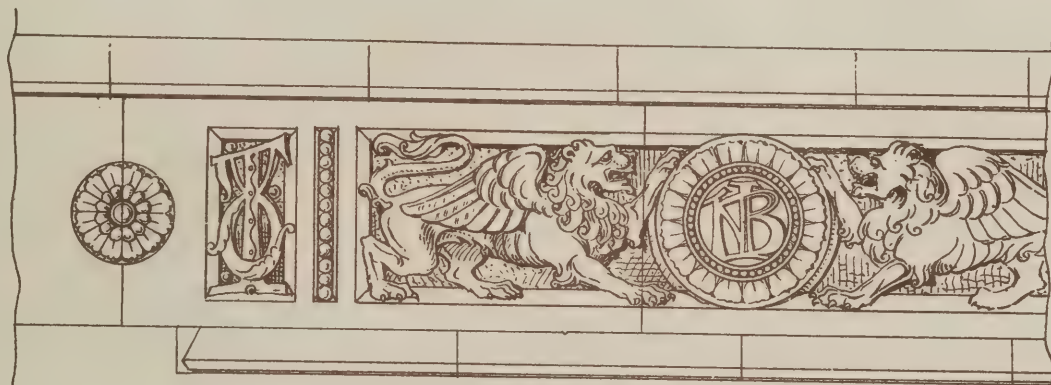
The Bowl to be repoussé and chased, attached separately
the 4 lizards cut and attached to border. The
bottom inside to be engraved:

NEW PREMISES WHITBY. for W: Wright: Esq

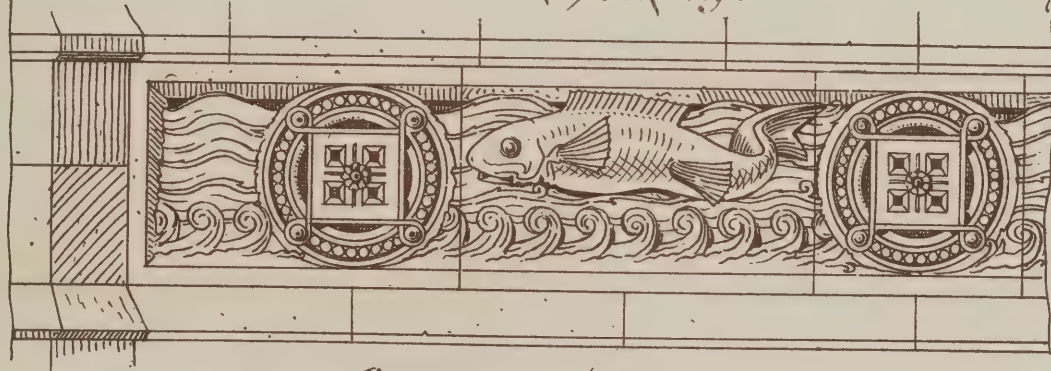
DESIGNS for CARVING.
PERKIN & BULMER, ARCHTS.
LEEDS.



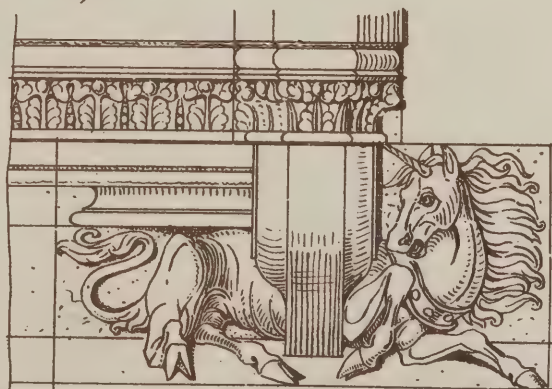
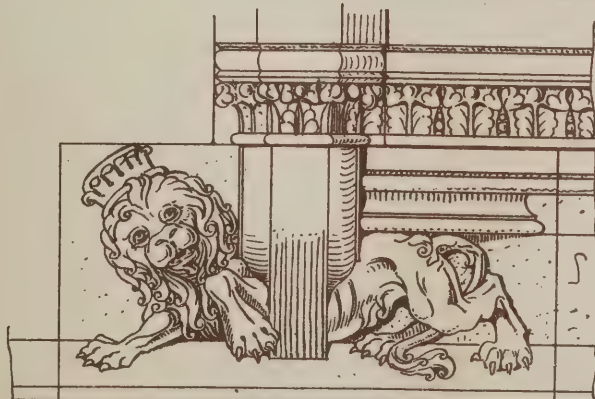
FRONT VIEW : PANEL IN GABLE : SIDE VIEW .



: PANEL OVER DOORWAY :



: PANEL UNDER WINDOW :



Geo. Bertram Bulmer : CORBELS TO

ORIEL WINDOW:

del et. invt.



"INK- PHOTO," SPRAGUE & CO., LONDON

SEMI-DETACHED VILLAS, BROOMFIELD CRESCENT, HEADINGLEY, LEEDS.
WILLIAM H THORP, A.R.I.B.A. ARCHITECT

The Architect June 30th 1883.



DESIGN FOR ALL SAINTS CHURCH, IPSWICH.

By A.W. BREWILL, ARCHITECT

ILLUSTRATIONS.

PRIZE DESIGN FOR SILVER SALAD-BOWL.

THE Goldsmiths' Company instituted a competition last year, and the first prize, amounting to 100*l.*, was awarded to the design by Mr. W. R. LETHABY, which is reproduced in the illustration.

NEW PREMISES, WHITBY.

THE illustration of carving is from work executed at the above buildings, which have just been completed, and is occupied by the National Provincial Bank of England (Limited). There is also a shop and offices on upper floors. The building is erected with brick facings and stone dressings, and is fire-proof throughout, and is situated in Baxtergate. The architects were Messrs. PERKIN & BULMER, of Leeds, and the builder Mr. JOHN WHITE, of Whitby.

SEMI-DETACHED VILLAS, BROMFIELD CRESCENT, HEADINGLEY.

THESE houses are situated in a pleasant part of Headingley, which is the favourite residential suburb in the locality of Leeds. As regards accommodation, the ground-floor of each house comprises good-sized drawing and dining-rooms, each with bay windows; well-lighted entrance halls, opening upon wooden verandahs; kitchen, pantry, and scullery; on first floor are three good bedrooms, a bathroom, and other necessary accommodation; on second floor are two additional bedrooms. The basement contains coal-place and larder.

In these houses an attempt has been made to produce conveniently-planned and well-arranged habitations, combined with a pleasing and picturesque exterior, without involving a large outlay of money. The materials used are brick of a deep red colour for facings, red terra-cotta from Messrs. WILCOCK & Co., of Burmantofts, for moulded strings, sills, &c., and a very sparing use of stone from the Harehills Quarries. The front gables are constructed of timber in solid scantlings, well framed, and pinned together with oak pegs, filled in and well backed behind with brickwork; the panels faced with cement, which, together with the cored cornice, are finished in vellum colour. The whole of the woodwork of exterior is painted a neutral shade of peacock-blue, forming an admirable contrast with the deep red of the bricks, the sashes and casements only being finished in cream colour. The whole of the chimneypieces in the interior are carried out from the architect's special design; those in the drawing-rooms being of mahogany, finished in rosewood colour, and those in dining-rooms of oak, stained with ammonia and dull wax polished.

The houses, with outbuildings and boundary walls, which have been erected for Mr. JOHN HALL THORP, of Bromfield, Headingley, have cost 1,450*l.*, or thereabouts, this amount not including the price of land. They have been carried out from the designs and under the superintendence of Mr. WILLIAM H. THORP, A.R.I.B.A., architect, of St. Andrew's Chambers, Park Row, Leeds.

OLD HOUSE, HEREFORD.

THIS illustration has been reproduced from a water-colour drawing by Mr. R. K. FREEMAN. The subject is the interesting old house in Hereford which has lately been converted into a bank, and therefore is likely to be preserved in its restored form for a good many years.

ROMAN CATHOLIC PRESEBYTERY, WINDSOR.

THIS building, which we illustrate, now approaching completion, is from the designs of Mr. P. J. BYRNE, A.R.I.B.A., and Mr. J. WILMOT, of 303 Strand, and Windsor. It is of a simple Gothic character, carried out in red pressed bricks, black mortar pointed, with Bath stone dressings, and a sparing use of WILCOCK's Burmantofts ware in panels. The internal woodwork is intended to be in pitch pine, stained and varnished. The porch will have some carved work on the arch, with Irish polished green marble shafts and foliated capitals. All the hearths, floors to vestibule, covered way, and bath are to have MINTON-HOLLINS glazed figured tiles. The chimneypieces are to be in American walnut. Messrs. A. L. OADES & SONS are the contractors, whose tender of 1,450*l.* was accepted for the work.

DESIGN FOR THE PROPOSED NEW CHURCH OF ALL SAINTS, IPSWICH.

THIS is one of the designs sent in for the above competition by Mr. ARTHUR W. BREWILL, architect, Nottingham. The author's aim was to design a simple and dignified exterior at a reasonable outlay. It was proposed to erect the lower part of the church first, and the tower and spire at a later date. The estimated cost of the church (to seat eight hundred) was 5,600*l.*, that is, exclusive of the benching. The church contains about 369,000 cubic feet, that is, allowing from six feet below the floor-line to half the height of the roof.

THE TOWER OF LONDON.

LONDON is slowly awakening, says the *Times*, to see that it is not only the biggest and the richest city in the world, but in many ways the grandest and the most historic. Rome has her ruins; Paris has her boulevards, palaces, and quays; Moscow has her Kremlin; and Constantinople her minarets and domes. Each of these, and, perhaps, some famous cities in Italy or Spain, are superior to London in the single element of beauty, of magnificence, or age. But the greatness of London lies in its historic continuity, in the survival of its true organic centres in all their essential character. It possesses in the Abbey, in Westminster Hall, and in the Tower, three of the noblest buildings in the world; all of them have an unbroken history of eight centuries, all are still devoted to the uses for which they were designed, and for 800 years they have all been the local seats of our national existence. These three great monuments are bound up with each other as well as bound up with the history of England. As cathedral, hall, and castle, no one of them has any superior in Europe. But, in the way that they are inwoven with the greatness, the genius, the poetry, the destinies of the country, as also in length and continuity of service, no one of them has its equal in Europe. The city which possesses all three has at once a dignity of her own; nor need we think of St. Paul's and the Temple, the Guildhall and the Palace of Westminster, the parks, the bridges, and the docks, to believe that we are truly citizens of no mean city. Neither mud nor smoke nor stucco, neither vestries nor railways, can make London mean. For in the mass, in the antiquity, in the historic splendour of her national monuments, in the halo which the heroism, the crimes, and the imagination of eight centuries have shed over them, London remains to the thoughtful spirit the most venerable city of the modern world.

And now, it seems, London has an *Ædile*. We have now a Minister of the Crown who conceives it to be a real part of his duty to preserve, cherish, and open to the public our great public monuments. It belongs to our national habits that an English Minister of Public Works should regard his office as a sort of society for the preservation of ancient buildings rather than as a syndicate for the destruction and transformation of ancient cities, which is the fixed idea of the Continental Haussmann. These Attilas and Genghis Khans of modern society, with the aid of the railway and building companies who form their natural allies, are rapidly achieving the Haussmannisation, not only of Paris, but of Rome, Vienna, Milan, Florence, and every mediæval city of Europe. It is a comfort to think that, while prefects, mayors, and town councils everywhere on the Continent are seeking to make their cities a fair imitation of New York, our First Commissioner of Works is occupied in preserving to us our ancient monuments in the form in which they were built. And it is not a little curious that at the present moment he is busy about the preservation of all three of our great monuments. He has just revealed to us what Westminster Hall was in the days of the Normans. He has still before him the cruel problem of refacing the Abbey. And now he is showing us the Tower—not, alas! as it was when it still served the Tudor kings as a palace, but freed from the eyesore with which the stupid vandalism of the last hundred years had loaded it.

The Tower is the oldest of the three great monuments of London, and assuredly it stands at the head of all buildings of its order in the world. It is the most perfect extant example of a feudal castle of the first class, continuously used as a fortress by the same dynasty, and as a seat of the same Government, since the times of the Crusades. It is, in fact, the civil building in the world which can show the longest and most splendid history. The Pantheon at Rome, a few of the great Basilicas, the Byzantine Church of the Holy Wisdom, and a few religious buildings on the Continent can show a longer life; but there is no civic building, being neither a ruin nor a restored ruin, but still a great seat of government, which can show so vast a record. The Tower of London has entered upon the ninth century of its continuous life in the service of the English Crown. When the White Tower first rose beside the Thames, as the buttress and symbol of the Conquest, the nations we call France, Germany, and Spain did not exist. It had already seen centuries of great and memorable things before the oldest of the palaces and halls of Europe had their foundations laid. Men talk of the traditions of the Kremlin, the Vatican, and the Escorial; but the first half of the wild history of

the Tower was over before a stone was laid of these vast piles. The races who raised the fantastic domes of Moscow or the minarets of Constantinople were wandering herdsmen and robber tribes in Asia when the Tower was the home of the most powerful kings in Europe. The old Palaces of State of Venice, Florence, Ghent, and Bruges have traditions of great antiquity, and are memorable sources of art, romance, and poetry. But their real life has closed for ages; they are little now but monuments or museums. The Tower which began so long before them, has outlived them all in permanent vitality. The descendant of the Conqueror is still mistress of the White Tower, which for eight hundred years has guarded the symbols of our national power. It is true that in point of picturesque beauty the Tower must yield to some of its younger rivals. It has not the mountain-like grandeur of the Palace of the Popes at Avignon, nor the fairy beauty of the Doge's Palace at Venice, nor the sky line of the Old Palace at Florence, or of the Castle at Prague; much less has it the weird impressiveness of that skeleton of castles, the upper city of Carcassonne, or the piles of Loches, Chinon, and Angers. The glory of the Tower of London lies in its matchless historical record. Carcassonne has been a ruin now for six centuries; the civic palaces of Italy, Germany, and the Netherlands had a history at most for a few hundred years; and Avignon records but an episode in the career of the Papacy, seventy years of servility, ferocity, and vice. The building of all others which in historic dignity approaches most nearly the Tower is that fragment of the great palace of the Capetian kings beside the Seine, which now survives under the name of the Conciergerie, of which the Palais de Justice is the transformed Court of Justice, and of which the Sainte Chapelle of St. Louis was the proper chapel. Behind that screen of brand-new Gothic restorations with which the Viollets-le-Duc have everywhere enveloped the ancient monuments of France, Parisians, if they only knew it, might still find the fortress of their ancient monarchy worthy to compete in historical importance with the Tower of London itself.

We are far too apt to think of the Tower as a mere prison, and to dwell too long upon its bloody memories. Prison it is, far the most memorable in the world, or at least second only to the Mamertime Prison by the Capitol. But it is not a whit more prison than it is fortress, or palace, or seat of government, or court of judgment and court of record. It is a prison by accident, or by consequence; not that it was built as a prison, or ever destined to be a prison; but because all Governments seek to have prisoners of State in the most central and secure seat of their power. The Tower is not more bloody than the Crown of England, or the history of England. It has been the home of some of our greatest rulers, the scene of some of the wisest councils, the treasure-house of the most precious things, and the subject of some of the noblest poetry in our language. The Tower has really a fourfold character and a fourfold history. It is palace, fortress, treasure-house, and seat of government; it is only prison as part of the functions of a fortress. Perhaps the reason why we Londoners usually regard the Tower as a prison is that too many of us visit it as children, or in company with children, and then the tales about racks, martyrs, the young Princes, and the Traitor's Gate, form the natural staple of the talk.

The antiquity and historical interest of the Tower belong to it far more as the seat of Government of Norman and Plantagenet kings than from its traditions as a Tudor prison-house. From the sons of the Conqueror down to Elizabeth—that is, for a period of nearly five centuries—it was from time to time the residence of nearly all of our kings, and consequently the scene of our political history. Without saying that it would be possible to prove it to have been the permanent home of all of those sovereigns, most of whom were in perpetual movement, it was certainly the usual London residence of several, and was occasionally used by all. The Henrys and the Edwards of Plantagenet all inhabited it. From Henry IV. down to James II. the kings left it in state to be crowned in the Abbey. Here two of our kings, four of our queens, and many princes and princesses of the blood met their deaths. Many of the children of the sovereigns were born there. The abdication of Richard II. and the outburst of Richard of Gloucester most certainly took place here, and these are but two of the scenes immortalised in Shakespeare. The Tower seems, indeed, in a peculiar way to have touched the imagination of our great poet, and there is certainly no edifice remaining in which so many of his scenes are placed. Thus the Tower has the halo of poetry around it as much as of history. For no extant building whatever is so much associated as this with the thoughts of any of the great poets of the world.

To put aside the whole of the executions which have soaked with blood both Tower Hill and the green by St. Peter's, there is in the traditions of the Tower, in Norman and Plantagenet times alone, enough to make it a relic of perfectly unique importance. As its history begins long before that of Windsor, Whitehall, or St. James's, and as all vestiges of the older palaces are gone, except perhaps the crypt of St. Stephen's, it is by far the most memorable survival of Feudalism, either in this country or any other. The long series of wars in which England conquered Wales, Ireland, Scotland, and twice crushed France, all rested on this fortress as their central headquarters; and from 1244 for two centuries it was filled by a long succession of royal prisoners,

Welsh, Scotch, French. The Scotch princes of the wars of Edward I. and Edward III., and the French princes of the wars of Edward III. and Henry V. lived here for years in captivity, the most illustrious of whom was the poet Duke of Orleans, the prisoner of Agincourt. During the civil wars of the fifteenth century it played a larger and more continuous part than any remaining castle, and in Beauchamp Tower and Wakefield Tower it still retains names which recall the Roses. There is thus no extant building in Europe which has so long a roll of memories of the feudal world from the opening of the Crusades until the final settlement of the modern monarchies in the West.

From another point of view also, which has nothing to do with axes or dungeons, the Tower has a value which places it almost alone. It is, if not the grandest, at any rate the most perfect extant example of a feudal castle of the first class, with its three complete series of defences, all in working condition. Though it has not the imposing mass of Carcassonne, Loches, or Windsor; though in antiquarian details it must yield to Pierrefonds, Langeais, Avignon, Villeneuve, Raby, Berkeley, and some others in England and France, the Tower is neither a ruin, nor a restored ruin, nor a modernised palace; it is not a mere baron's stronghold, but a national fortress of the first class, still fit, after a few weeks of labour, to stand a siege against lances, javelins, and bows and arrows. It is said that the portcullis in Bloody Gate is the only example remaining of an ancient portcullis still in working order. Be this as it may, it is certain that the Tower is the only specimen in England of a mediæval fortress of the first rank which has never been destroyed and has never been "restored." It has been continuously kept as a fortress from the days of Gundulph, the mitred engineer, in 1078, until the days of Mr. Shaw-Lefevre, the First Commissioner, in 1883. Of its twenty-seven original towers and works, some twenty at least remain; it is the palace and residences which have suffered most; the principal points of defence remain and are structurally almost uninjured. A little study, and some assistance from old plans, views, and surveys, would enable even a holiday sightseer to gain a clear conception of the way in which Plantagenet kings hedged themselves round from their too-loving subjects; to find the uses of the old "Lyons Gate," the moat, the bridge with its double *tête-de-pont*, the outer ward and its bastions, the inner ward and its towers, the belfry and the Light Tower, the Water Gate, the Garden Tower, the Hall, the Iron Gate, and the great Donjon of the Conqueror, or, as poetry and tradition with characteristic instinct will have it, the Tower of Cæsar or of Empire.

The two churches of the Tower are each of them worth a visit to London by themselves. St. John's, the original work of the Conqueror, still remains one of the most complete specimens of pure and early Norman work. This church has, perhaps, witnessed more of English history than any other church in England, unless perchance it be the Abbey, or St. George's at Windsor. St. Peter's-on-the-Green, if less valuable in the history of art, is, if possible, even more precious in the history of England. No spot in our island, hardly the choir of the Abbey itself, has such power to touch the heart as the quiet church under the floor of which lie the bones of hundreds of men and women great, proud, beautiful, and daring—noble victims of tyranny, and reckless victims of their own passion, during the centuries of civil strife, conspiracy, and war that went to the making of our English State.

A complete record of the State prisoners of the Tower would be nearly an outline of the history of England. It is sad to think how small a part even of these prisons is yet open to the public. The sightseer is taken to the Armoury and the Jewel House, the White Tower and the Beauchamp Tower, the Green and St. Peter's, and then he is assured that he has seen the Tower; and he talks for an hour of Anne Boleyn, Raleigh, and the princes. But how few of them can see the portcullis apparatus, and the passage and rooms over Bloody Gate, and the prisons of Elizabeth, of Raleigh, of Arabella Stuart, of Fisher of Rochester, and of the Seven Bishops, of the Earl of Essex, and Lady Jane Grey! And even the curious have not seen all the vaulted chambers with their chimneys and embrasures in Byward and Bowyer Towers, and the Roman remains by the old "Queen's Lodgings."

Truth to say, the fact that the Tower is still, after eight centuries, a working engine of the British Government, though an historical fact without a parallel in modern history, is rather a bar to its use as a mere national monument. The Tower is not, like the Louvre or the Doge's Palace, a museum and a show. It is still a great barrack and military dépôt. It is still the great treasure-house of the Crown jewels. It was till lately the Mint and the Record House; and it still serves as a residence for many families by the favour of the Crown. It may well be that the time has come when this matchless monument of our national history should be protected from accidents and from that constant injury and modernising process which follow from using it for purposes of residence. These towers, every stone of which is a memory, ought not to be exposed to the daily risk of fire and the wear and tear of daily use. It makes one shudder to see a brisk housemaid rattling her pans about the embrasure where Raleigh pondered on the History of the World, or where More thought how little this world is a Utopia. A lover of the past who is tracing out the

letters cut by some prisoner of the battles of the Roses has to jostle a scullery-maid cleaning her dishes. The Tower is the priceless possession of the English people, and no question of providing comfortable, or rather uncomfortable, quarters for a few excellent veterans ought to stand in the way of its being carefully protected and fully shown to the public. An adequate force to protect the jewels and to give dignity and life to the noble old pile is all that is needed. But all the inmates of the fortress should be lodged in the modern buildings, and none should be suffered to crowd and deface the original towers. The White Tower should be cleared of the senseless and cumbrous display of modern weapons, and uncovered to our eyes as the Chapel of St. John's now is. If barracks and ordnance storehouses are required they should be found elsewhere. The First Commissioner has done much, but he has much to do. He has entirely to clear and to protect the grandest feudal relic left in Europe. The towers of Julius would, indeed, be "London's lasting shame" if our indifference or our parsimony were to lead to their destruction, or were to continue to leave some of their most venerable chambers degraded and blocked up by the ignoble uses of a common lodging.

THE LAW COURTS CONTRACT.

ON Tuesday, in the Queen's Bench Division, an appeal was heard in the action taken by the assignees of Messrs. Bull, the contractors for the erection of the Royal Courts of Justice, against the Commissioners of Works to recover the sum of 10,000*l.* alleged to be due and payable, and so clearly so as to justify a summary proceeding to recover it, provided under the Judicature Act, for the recovery of claims undoubtedly due and against which there can be no available defence. Such a proceeding had accordingly been taken, and the sole question at this stage of the case was not whether there is a valid defence to it, but whether the Commissioners ought to be allowed to defend. The writ of summons was endorsed with a claim of 10,000*l.*, as "being the retention-moneys" in the hands of the defendants in respect of the contract, dated February 7, 1874, made between Messrs. Bull, the contractors, and the Commissioners, of the other part, for building the Royal Courts of Justice, of which moneys the plaintiffs are assignees, under a deed of June 1877 (notice of which has been given to the Commissioners), and which 10,000*l.* were due and payable, as to 5,000*l.* thereof, on January 11, 1883, and as to the remaining 5,000*l.* thereof on April 11, 1883, and for interest on those sums from the times when they respectively became due and payable. The application for summary judgment was made on an affidavit of the plaintiffs and the contractors referring to the contract, and stating that the firm "had duly completed the contract," and that the retentions provided to be made by clause 19 of the general conditions forming part of the contract were made, and the sums of 10,000*l.* and 5,000*l.* referred to in that clause were duly accumulated as the retention-moneys in respect of the work previously to June 18, 1877, and being then in the hands of the Commissioners, the date of the deed of assignment. The affidavit further stated that the works included in the specification No. 2 were completed about February 7, 1879, within the time limited, and possession thereof was duly delivered, and the sum of 5,000*l.* retained in respect of the works included in the specification, was duly paid by the Commissioners to the plaintiffs. That the works included in the specification No. 1 were duly completed, in accordance with the contract, on October 11, 1882, and upon that date possession was formally delivered, under the conditions of the contract, to the Commissioners, and on the same date the architect gave his certificate that the builders had duly completed to his satisfaction the contract of February 7, 1874, and that possession had that day been given accordingly. And, further, that the architect had, by writing, certified, under clause 19, on January 11 last (six months after completion), that the building was in a satisfactory state. But that, though application had been made to the Commissioners for payment of the sum of 10,000*l.* retained by the Commissioners in respect of the work under specification No. 1, payment was refused. To this there was an affidavit of Mr. Mitford, Secretary of the Board, stating that he was advised and believed that the Commissioners have a good defence to the action, and that they had already paid to the contractors not only the 10,000*l.* now claimed, but a sum largely in excess thereof, which sums the Commissioners were entitled to set off; that he denied that the works had been completed within the times limited in the contract, for that those comprised in specification No. 2 should have been completed on August 7, 1877, and those in specification No. 1 on August 7, 1880; and that the Commissioners were entitled to penalties largely in excess of the plaintiffs' claim, and which penalties the Commissioners were entitled, they conceived, to set off; and, finally, that on January 6 last the contractor, Edward Charles Bull, filed his petition for liquidation. In reply to this there was an affidavit of the contractor, stating that no payments had been made to him under the contract, except upon certificates of the architect certifying for payments for work done, and that no such certificate included or purported to include any portion of the 10,000*l.* retention money

claimed in this action; that the last of such certificates was for 2,000*l.*, and was given on October 11 last (on the date of giving up possession to the Commissioners), and that payment of that sum was made by the Commissioners; that, as to penalties, the Commissioners were not entitled to claim any and had never claimed them, and, on the contrary, had paid to the contractors, upon the architect's certificates, sums amounting to 43,000*l.* between August 7, 1880, and October 13, 1882, without raising any question as to penalties; that, by reason of strikes and other causes within the contract, the time fixed by the third clause for completion of the works within specification No. 1 had not expired on October 11 last, when possession was given to the Commissioners; and that the Commissioners had been told so and had not dissented; and that even if the time had not thus been extended delay had been caused by the architects not having delivered until long after August 7, 1880, a large portion of the detailed drawings, &c. That, in addition, there were certain works, forming part of the contract, the necessary instructions for which had not been given to the contractors by the architects even up to October 11 last, and that, to avoid further delay, an arrangement was made that these works should be treated as omitted from the contract and left to be completed afterwards, so that the certificate of completion might be given and possession delivered to the Commissioners, leaving the omitted works to be done afterwards. That the contractors had for many months previous to delivery of possession been in communication with the Commissioners, with reference to a large claim of the firm for extras over and above the 10,000*l.* "retention moneys," and throughout that correspondence the Commissioners had never set up a claim to penalties; and that on April 24 last, in answer to the plaintiffs' claim for the 10,000*l.*, the secretary wrote in these terms (raising none of the defences set up by affidavit)—"That the Board are not prepared to make any further payment on account of the contract for the erection of the Royal Courts of Justice until they shall have before them the claims made on behalf of the contractors;" and in conclusion Mr. Bull stated that he believed there was no defence to the action, and that the defence thereto was made merely for the purpose of delay. On these affidavits, an application having been made to a Master on behalf of the Commissioners for leave to defend the action, he gave such leave, and a Judge at Chambers had affirmed his order. This was an appeal by the plaintiffs from that decision.

On the case being called on and its nature shortly stated by the plaintiffs' junior counsel,

The Court referred to and read the affidavits.

The plaintiffs' counsel pointed out that the claim was not for work done, but for "retention moneys," as they were called—that is, moneys certificated due but retained under the contract until its ultimate completion.

Lord Coleridge pointed out, however, that, upon Mr. Mitford's affidavit, it appeared that sums of money had already been paid to the contractors "largely in excess" of the sums due to them under the contract, and that sums were owing for penalties; so that it was insane, if that were so, to set up that sums were due for "retention moneys."

The plaintiffs' counsel urged that this was yet to be decided.

Lord Coleridge observed that this showed that there was a question to be decided, and therefore that the Commissioners should be let in to defend. It did not appear to be disputed that sums were due for "retention moneys," but counterclaims were set up, payments in excess, and also claims for penalties.

Mr. Moulton, for the plaintiffs, urged that these were quite collateral to the present claim for "retention moneys." The cross claims afforded no answer to this claim, as the sums paid had been certified to be paid; this was an independent claim.

Mr. Justice Denman observed that surely when an action was brought for the moneys claimed, it could be shown that on a balance of accounts nothing was due.

Mr. Hardy for the defendants pointed out that by the contract the certificates given were not to bind the Commissioners except as to mere amounts, and were to be no estoppels on a final balance of accounts.

Mr. Moulton said the "final balance of account" was to be referred to arbitration. The sums paid were specific sums to be paid upon certificates. The present was in itself a separate and specific sum, due and payable now, leaving the "final balance" to be determined hereafter. There were enormous claims for extras which would have to be gone into on the general account. The present claim was for a specific sum now due. The other would be a claim on a general balance of the accounts, left to be determined on arbitration. As to the claim for penalties, there was nothing in it, as it had never been set up before, and was not real or substantial. The affidavit of Mr. Mitford, the secretary, was, he submitted, entirely answered by the affidavit of Mr. Bull, the contractor, in reply. The sum claimed was now due and payable; the counterclaim was future and contingent, and afforded, therefore, no answer to the action.

Mr. Hardy said notice had been given of recourse to arbitration as to the general balance, and he pointed out that the contract provided for it.

Lord Coleridge said it was not necessary to hear counsel further

for the Commissioners. It was clear there was a question to be decided and a defence to be raised, and therefore the Judge's order was quite right, and this appeal must be dismissed, with costs.

OLD HOUSES IN LEITH.

AN improvement scheme is now being carried out in Leith, and a large area will shortly be cleared. In the part which is in progress, eighty-one dwelling-houses have been scheduled. As some of the relics of Old Leith will disappear with the demolition of the buildings included in the improvement scheme, *The Scotsman* gives the following note of the more prominent:—

Between Junction Street and Yardheads, a space is being rapidly cleared in St. Anthony's Street and Lane, which marks the site of the Preceptory of St. Anthony, founded in 1435, by Logan of Restalrig. For many years a large and substantially-built stone building, occupied by Messrs. Callander & Sons as a tannery, has covered most of the ground, but a small portion of the preceptory could be seen up to a few weeks ago. This consisted simply of two or three small rooms and a quaint doorway, which sufficiently testified to the date of their erection. Some twenty years ago, the rooms were occupied as a Sabbath school. Dr. Robertson, in his antiquities of Leith, states that in a charter granted by King James is mentioned: "All the croft of arable land contiguous to St. Anthony's Garden, and also all that place and piece of ground whereon the Church and Preceptory of St. Anthony of the Knight Templars stood." In 1563, Sir James Sandilands, the last preceptor of the Order who embraced the reformed faith, resigned his possessions to the Crown. He sat in the Scottish Parliament under the title of Lord St. John. It is probable that in the struggles after the Reformation connected with the suppression of monastic institutions, the Preceptory of St. Anthony in Leith was lost sight of, as it is not till the time of James VI. that we find "the vestry of Leith, after the Reformation, having purchased the lands and properties of divers religious foundations in Leith and Newhaven, King James VI. granted and confirmed the same by charter in 1614 for the use of the poor." Even in its very early days, Leith appears to have been a wine port, as one of the privileges of the soldier monks was "an English gallon of wine out of every tun imported." Dr. Robertson says that this perquisite was afterwards exacted in the shape of a money commutation by the Kirk Session of South Leith, and subsequently formed part of the monthly collection. A baron bailie of St. Anthony's, who combined in his person the soldier, monk, and magistrate, was also elected by the session; but this office ceased to exist after the passing of the Burgh Reform Bill of 1833. During the siege of Leith by the Lords of the Congregation, it is recorded in the "Histoire of the Estate of Scot," that on April 15, 1560, some "Great Ordinance," placed on Mount Somerset (Giant's Brae), shot down St. Anthony's steeple upon which the Frenchmen had placed "artillerie which was very noisome to the campe." Another historian states with regard to the Preceptory that after an unsuccessful assault on the walls of Leith, the French stripped the bodies of the slain and exposed them on St. Anthony's blockhouse, at which "the Queen (Mary of Lorraine) hopped for mirth, and said, 'Yonder is the fairest tapestry that ever I saw.'" St. Anthony's Chapel on Arthur Seat is supposed to have belonged to the Preceptory at Leith.

Few persons going down the Shore of Leith ever give a passing thought to the old tenement now well known to the police as "No. 10 Coalhill;" nevertheless, mean as it is now, it was once the council chamber and headquarters successively of the Earls of Lennox, Mar, and Morton, who in turn occupied the position of Regent in Scotland. A branch street off the main street of the scheme will remove this tenement. Dr. Robertson states "that this building is even now (1851) not so inferior in external decoration as to make it in any way contemptible to the antiquarian observer." "I have compared it," he says, "with Lady Stair's celebrated house and others in the High Street of Edinburgh, and have little hesitation in giving it the preference. It is now to be seen in the same condition in which it was in 1835, when its interior, although divided and subdivided, still gave indications of former grandeur, sufficiently artistic to induce admiration." The tenement is at present filled with squalor and misery, but evidence of its "bright and palmy days" may still be discovered. One of the windows with an arched top bears the date "1678" cut out of the stone, with the letters "R I" or "R L" surrounded by a thistle, beneath. The "Peat Neuk," or Parliament Square, at the back of this building, has some ornate cornices believed to have been executed in 1775 by the orders of a shipmaster named Maclure. If a visit is next paid to some of the closes which will be entirely swept away by the improvement scheme, the antiquary will be rewarded for the momentary discomfort he may experience in finding some "sermons in stones," either inserted in the wall or forming portions of ancient doorways or windows. One is often struck with the massiveness of the walls of some of the houses in this quarter. In Merrilees Close, which is all but deserted by its inhabitants, one old tenement has walls from 3½ to 4 feet thick, making the small windows more like telescopes through which to see the light than

apertures to admit it. The ruinous condition of many of the roofs, with loose tiles and stones peeping over as if ready at any moment to topple down upon the unwary, renders it a matter of some danger to make a prolonged stay in these narrow and dirty closes. Above the entrance to Smeaton's Close, from St. Andrew Street, is a large stone forming the top of a window, with the words in rough capitals, "The Feir of the Lord is the beginning of al visdome." An occupant of the house has, however, carefully covered it with paint of a bright red colour, probably with the benevolent intention of calling the attention of the passengers to this relic of antiquity. Inside the close a stone is inserted in the wall of the same building, and bears, in characters of a similar formation, the words, "Feir the Lord. 1688." In Meiklejohn's Close, now pulled down, the lintel of an old doorway had inscribed upon it, "The Blessing of God is grit riches. M.S. 1609." There is a large tablet in a wall in Vinegar's Close bearing the names "Hendry Smith" at the top, and "Agnes Gray" at the foot. A design in the centre in alto-relievo can still be traced. It consists of a shield with a lion on the one side and a rude cross on the other, surmounted by a helmet, with a visor, and the whole surrounded by an ornamental scroll. The close evidently took its name from a vinegar work once carried on there, as the proprietor held a deed dated 1725, signed by Agnes Gray, widow of Henry Smith, vinegar maker. In a case before the Court of Session the tablet, which is supposed to date about 1700, proved the right of the proprietor to a well which was believed to have formed a portion of the vinegar work nearly a century ago. Such are a few of the mementoes of a bygone day, now being swept away to make way for dwellings more in harmony with the sanitary requirements of the present time. In taking down the old buildings some interesting relics will possibly be brought to light, and the local authority, with commendable forethought, have imposed a condition upon all contractors to safely remove all sculptured stones or relics of any description to the town's yards for preservation.

THE INFLUENCE OF INIGO JONES ON ENGLISH ARCHITECTURE.*

THE English system of house-building really began with the Saxon hall, consisting of a single apartment 30 or 40 feet in length, and about 15 or 20 feet in breadth, with a height disproportionately small. This apartment (the common hall) formed a centre around and from which the subordinate apartments grew, and it is curious to find that this feature has been retained throughout the whole of the mediæval period in England. Following the Saxon, we have the Norman castle, then the thirteenth-century manor house, in which the domestic arrangements were somewhat developed, while the defensive qualities were decreased. The hall, with its minstrel's gallery and raised dais, increased in magnificence and importance up to the fifteenth century, when it gradually changed its original use. Hitherto it had served as a general dormitory as well as a dining-room, but now that sleeping accommodation was becoming much improved amongst the better class of people, it was more and more the comfortable custom to retire to a special bed-chamber, assume a night-dress and sleep in a soft feather bed. In this way fresh rooms and apartments came into existence to meet the growing wants of the English people. A rough diagram which I have will illustrate the quadrangular plan on which the most characteristic houses were erected. You will notice that this example has no corridors; a number of exterior doors towards the court, and of internal doors for intercommunication between the rooms, constitute a very awkward substitute. The hall, with its screen and porch, forms the nucleus of the plan—on one hand are the offices, and on the other the family rooms. Hengrave Hall, Suffolk, is an example of the quadrangular plan, with corridors on three sides of the centre court as a means of communication. During the sixteenth century the common hall diminished in importance and in some instances actually disappeared. In small houses where servants were few, by the time of Elizabeth, a family parlour is considered to have been a most frequent substitute, the domestics being accommodated in the kitchen, whilst in many of the larger establishments a dining chamber accommodated the family and an inferior hall the servants.

We now come to the period of Coleshill, the seventeenth century. Here came a great change, not a development of anything which had preceded it in England, but a style both externally and internally foreign to English habits and customs. It will be appropriate here then (having briefly followed the development of the English houses to this time), to glance at the life of Inigo Jones, to whom we are indebted for the introduction of this new style to our country. He was the son of a cloth-worker, and was born about 1572. We are told that he was apprenticed to a joiner, in which position he was discovered by the Earl of Arundel, or by William Earl of Pembroke, and one or other of

* A paper read by Mr. Charles S. Smith, A.R.I.B.A., at the meeting of the Berkshire Archaeological and Architectural Society at Coleshill House.

these noblemen sent him to Italy, rather however, according to Walpole, to study the art of painting than that of architecture, for the former of which he says Nature seems to have fitted him, inasmuch as "he dropped the pencil and conceived Whitehall." Of his employment as an architect, nothing can be traced previous to the visit of James I. to the University of Oxford in 1605, when "the University hired one Mr. Jones, a great traveller, who undertook to further them with rare devices," but performed little to what was expected; he had 50*l.* for his pains. At Venice he became acquainted with the works of Palladio, and there gained so great a reputation, that Christian IV., King of Denmark, appointed him his architect, though of the buildings erected by him in Denmark we know nothing. In this country's capital, however, he was found by James, and by his Queen (Anne) was removed from Copenhagen to Scotland as her architect. By Prince Henry he was employed in the same capacity, and about this time had the grant in reversion of Surveyor-general of public works. On the death of the Prince he again visited Italy, where he perfected his taste and ripened his judgment. It appears more than probable that it was previous to his second journey that he designed those of his buildings which partake of a bastard style. These buildings are such as could, however, only have been designed by a great master in a state of transition from one style to another; such, for instance, are the north and south sides of the quadrangle of St. John's College, Oxford, in which he seems (says one) to have copied all the faults of his great master Palladio; still the composition is so picturesque that we can only admire it. After his second visit to Italy in 1612, he was appointed Surveyor-general to the royal buildings by James I., and was employed to prepare designs for a new palace at Whitehall. The only part of the design executed was the banqueting hall, which we have pride in quoting as one of the finest works of its kind in Europe. It was begun in 1619, and finished in two years. In 1632 Jones was employed on Somerset House, to the garden front of which he executed an elevation of singular beauty, lost to the world by its demolition on the rebuilding of the edifice for its present purpose. In 1620 he was employed by the king to investigate the origin of Stonehenge, when he came to the absurd conclusion that it had been a Roman temple. He was also one of the commissioners for the repair of old St. Paul's, and in 1633, Laud, then Bishop of London, laid the first stone of this work, and Inigo Jones the fourth. Jones was by this time too much disinclined to Gothic to bend his genius to anything in the shape of a restoration, and though the Roman portico which he placed before the church was magnificent, the application of Roman to Gothic architecture greatly deteriorated from the effect of that part of the cathedral. Jones's works were exceedingly numerous; many, however, are assigned to him which are the production of his pupils. Such buildings as Queen's House at Greenwich, Shaftesbury House in Aldersgate Street, the church of St. Paul, Covent Garden, and this very house, Coleshill, are strong proofs of the advance of architecture during his career. York Stairs is also attributed to him. After the Civil War, Jones was, we are told, compelled to pay heavy fines as a courtier and "malignant," and he, like many a talented man, died in poverty in 1652.

In very briefly speaking of the change in design which had taken place, the rough diagram of Stoke Park, Northamptonshire, will be useful as an illustration. Nothing could be more decidedly a revolution than the change in arrangement which this illustrates. The old English quadrangular model (to which I referred before) was made obsolete, and the new one was that of an Italian villa. Under the old system a larger variety of apartments were grouped together without much regularity of disposition, the chief dwelling-rooms and the offices forming the ground storey and the sleeping-rooms constituting the floor above. The new model, on the contrary, as a rule elevated the house on a complete basement, composed of the whole of the offices, the principal floor constituting the family dwelling-rooms, and one storey above containing the bedchambers. The old mediæval hall was entirely abolished; upon quite another principle there was formed a central saloon reaching in height to the roof of the building, lighted from above and surrounded by apartments. Instead of the comparatively trifling Elizabethan porch, there was a majestic portico of columns, with a broad ascent of steps; and whether the design was large or small, there was no longer any toleration of irregularity or picturesqueness, but the whole building must be massed into an imposing composition. Sense of grandeur was the first consideration, and convenience and comfort decidedly secondary. How different externally, too, were these severe Italian houses, with their formal porticoes, horizontal entablatures, and projecting cornices, crowned by parapet or balustrade to conceal the roof, to the picturesque irregularity of, say, Mappedurham House, with its pointed gables, tall roofs, decorated chimney shafts, and general careless happiness of design. The great aim of Palladian architects was perfect symmetry coupled with stateliness of design. Undoubtedly the formal terraces and villas of the early part of this century which constituted a large proportion of our better-class street architecture is a development of Jones's work. These unfortunately have been identified with cement facing and sham construction, and thus unhappily imitators of a brilliant genius have in many cases

brought discredit on a style which originally possessed very much real beauty. But whatever our ideas of Palladian architecture in England in its original form may be, none doubt that it has created an influence which, to-day, has perhaps more vitality than ever. With the recent revival of Classic work in domestic architecture has come a longing amongst large numbers of people for artistic decoration in the houses, for simple and beautiful forms in furniture and articles of everyday use. I am sure you will agree with me when I say, in conclusion, that our chief aim to-day in studying the history and examining the relics of the past is the improvement of the present and future. We do not intend to work with the servile hand of the copyist only; our aim shall be, with due regard to the changes of customs and manners, to the difference of climate and the conditions of modern society, to adapt the art work in our homes and public buildings, so that they may be beautiful and suitable, while bearing the impress of the best features of the past.

MEANS OF EGRESS FROM PUBLIC BUILDINGS.

A REPORT has been prepared by Mr. Turnbull, the Master of Works in Greenock, which contains the results of measurements of the churches and halls in the burgh.

The number of buildings examined was 79, and of these 36 are churches, 21 halls in connection with churches, and 22 miscellaneous halls. The points noted were: 1. The capacity of the buildings. 2. The width of doors. 3. The direction in which they open. 4. The position of the gas-meters. 5. Any other points calling for remark. And from these data Mr. Turnbull has calculated—1. The width of door-space available for exits in proportion to the number of persons in the building; and, 2, the time in which the building could be emptied, allowing about 18 inches by 18 inches for each person, and supposing the stream of people to move out at the rate of one mile per hour. Out of 79 churches and halls it was found that in 53 cases, or 68 per cent., the outer doors open inwards; in 14 cases, or 18 per cent., they open both ways; and in 11 cases, or 14 per cent., the doors open outwards. There are great variations in the proportion of width of door space to the capacity of the halls, running from one foot to every 25 persons to one foot to every 152 persons. In a hall in East William Street one foot to every 25 persons is allowed, the doors open both ways, and the hall could be emptied in about one minute; and in St. Andrew's Free Church the proportion is one foot to 29 persons, all the doors open outwards, and the church could be emptied in about one and a half minute. The following abstract shows the ratio of door space to capacity of the best known and most frequented public halls in Greenock:—

	Capacity about	Proportion of door space to capacity	Probable time required to empty hall
Town Hall	2,500	1 foot to 78 persons	3½ min.
Temperance Hall	900	1 foot to 121 "	4½ "
St. George's Hall	700	1 foot to 67 "	3 "
Theatre Royal	1,800	1 foot to 120 "	4½ "
Queen's Rooms	500	1 foot to 83 "	3½ "
New Assembly Rooms	500	1 foot to 130 "	5 "

It has been stated that the large Mormon Hall in Salt Lake City has exit doors to the extent of one foot to 25 persons; and while it might be too much to expect this as a general rule, yet one foot to every 50 persons would be a fair and reasonable proportion. If this proportion were adopted it would allow any hall, however large, to be emptied in about two minutes, provided all the doors, passages, and stairs were suitably arranged.

TOWN IMPROVEMENTS.

Teignmouth.—Public baths, lately constructed, have been opened at Teignmouth. The buildings contain on the ground floor waiting-room, office, invalids' bath-room, and apartments for attendants; and adjoining is a larger swimming-bath, 45 feet by 27 feet, with dressing-rooms, &c. On the first floor are two bath-rooms for ladies, and two for gentlemen, and attendants' bed-rooms. In the basement is a boiler-house, with other offices. The base of the building is of red brick, with the superstructure of buff bricks from the Chudleigh Road Potteries, relieved with red brick and Beer stone dressings. The buildings are supplied with salt water, obtained direct from the sea. The contractor was Mr. E. Andrews, of Teignmouth. The gas-fittings, engine, boilers, hot and cold water apparatus, &c., were supplied by Messrs. Andrews & Burden, of Teignmouth. Messrs. J. W. Rowell & Son, of Newton Abbot and Torquay, are the architects.

New Market Buildings.—A new market has also been opened. It is erected on the site of the old one, and in connection with it are two spacious offices for the use of the Local Board, the magistrates, &c. The outer walls are composed of red brick, set off by a free use of Beer stone in the way of dressings. The architects were Messrs. Rowell & Son, of Newton Abbot and Torquay, and the builder was Mr. H. Phillips, of Exeter. The cost of the building is about 4,000*l.*

LEGAL.

Queen's Bench Division.—June 25.

(Before Mr. Justice MATHEW.)

CORRIE v. REDDIN.—AN ELIGIBLE BUILDING SITE.

This was an action for nuisance. The plaintiff, the Rev. Edgar Corrie, stated that he had an estate in fee simple on the south side of the Grand Surrey Canal, in St. Giles's parish, Camberwell, subject to a lease for years, from which, however, the gravel, clay, or sand, or minerals were reserved and excepted; and that the lease had become vested in the defendant, but excepting the gravel, clay, or sand, &c.; and that he in 1879 had entered into possession, and had afterwards proceeded to excavate and remove large quantities of earth in or under the land; that his excavations formed a large pit in the land many yards square; and that he had removed the earth out of it for a great depth, and had got many thousand cubic yards of sand from it, and had sold the gravel and earth or applied it to his own use, and had received large sums of money for it; and further, that after thus excavating the pit he—carrying on the business of a scavenger—had brought large quantities of night soil and other filth and refuse and rubbish upon the land, and filled the pit with it, so that it would be impossible to build any houses upon it or otherwise to use the site of the pit while it thus remained full of filth. And so the plaintiff claimed an injunction, and also an inquiry as to damages. The defendant denied an assignment of the lease, but admitted a sub-lease to him of the land for a long term not ending until 1939, and also that he had removed some of the sand or gravel, but he denied the excavations alleged; and while he admitted that he had made an excavation and filled it up with rubbish, he denied that he had filled it with such refuse and filth as alleged, and he denied the injury alleged.

The plaintiff's case was opened, and evidence given in support of his case, and it appeared that the refuse put into the pit included not only dung, but hospital refuse, &c. Evidence was also given as to the deleterious nature of the refuse, especially with reference to the houses that might afterwards be built upon the site; and it appeared that the defendant himself proposed to build houses upon it.

On the part of the defendant the extent of the pit was disputed, but no evidence was given to controvert the case for the plaintiff in substance, as it was proved, and the defendant himself was not called.

The learned Judge gave judgment in favour of the plaintiff. As to the claim for damages, he said it was really undefended, and it was only a question of amount. The case for the plaintiff was that there had been a deliberate invasion of his right of property, and really as to that there had been no defence, and the only dispute had been as to the extent of the injury or damage done. Taking the figures brought before him he came to the conclusion that the damages awarded should be 2,000*l.* Then as to the injunction. What the plaintiff claimed was a mandatory injunction to the defendant ordering him to remove the filth and refuse from the excavation, and as far as possible to restore the soil, and the case for plaintiff was that as the leases reserved or excepted the soil under the surface the defendant had in taking it away violated the plaintiff's rights, and committed a trespass, and had inflicted a further injury by filling up the excavations with filth and refuse. And certainly the stuff put in was of the foulest character. To call the pit a dungheap would really be a moderate and, indeed, a flattering phrase. And then it appeared that it was intended to build houses upon the site, and the medical evidence was clear that dwellings built upon such a soil would be mere pest-houses, and that no persons could live in them without injury to their health and serious risk to their lives. On the part of the defendant it was contended that as the surface was devised to him for a long lease, which would not come to an end until 1939, there was no practical grievance to the plaintiff until then, and that the measure of damages would be the amount of the expense which would be incurred by the restoration of the soil, and that the payment of it should be reserved as a security until the expiration of the lease. But the effect of this would be that the defendant, at the expense of a few shillings, would be enabled to take the property of the plaintiff against his will, and inflict injury upon him with impunity. The Court could not be asked in such a case to impose upon the plaintiff—the owner—the terms of a compulsory purchase of his property against his will and without his consent. It had often been held that a trespasser or wrong-doer had no right to call upon the Court to place the owner in such a position. If the mere expense of restoring the soil were all that could be awarded the plaintiff would have no security for its being restored, as he would have no means of effecting the restoration, the defendant being in possession and having the power of preventing it. Moreover, in the meantime there might be complaints of neighbours or the risk of interference by the sanitary authorities. It was not right that the plaintiff should at the instance of a wrong-doer be placed in such a position. The Court in such a case had full power to award an injunction as asked for, and an injunction accordingly would be granted, its terms to be arranged by counsel, with leave to apply to the Court, if necessary, to settle them.

Worship Street Police Court.

(Before Mr. HANNAY.)

THE METROPOLITAN BUILDING ACT AND GOVERNMENT BUILDINGS.

On Tuesday Mr. Hannay gave his decision on the case raised by the Metropolitan Board of Works on their summons against Her Majesty's Commissioners of Works and Public Buildings for nonpayment of 1*l.* 2*s.* 3*d.*, fees paid to a district surveyor for work done. The summons was before the Court a fortnight ago, when it was shown that a lodge in Victoria Park had been condemned by the district surveyor in consequence of its dilapidated state. The fee claimed, and paid by the Board, was due under the Metropolitan Building Act (Dangerous Structures), 1855, but for the Commissioners it was contended that the exemption in Part I. of the Act, which mentioned royal palaces and any building occupied for Her Majesty's use or service, included such a building as the lodge in question. The Metropolitan Board contended that Part II. of the Act, under which the summons was taken, contained no exemption. Mr. Hannay, in giving judgment, said it was generally understood that the royal palaces, great public buildings such as the Bank of England and other places, were exempt from the minute provisions made for the care of the ordinary class of house property. Other provisions of the statute again were quite impossible of application to Crown property. The 73rd, 74th, and 80th sections of the Act went beyond prerogatives, and he considered that the argument for the Commissioners that the exemption of Part I. applied by implication to the whole of the Act was overpowering. He had come to the clear conclusion that Crown property was not included within the operation of Part II. of the Act, and should, therefore, dismiss the summons, but would grant a case, if desired. Mr. Bevan, for the Board of Works, asked if he might take the decision as meaning that the Board had no jurisdiction over Crown buildings? Mr. Hannay said that in some cases the Act gave them jurisdiction, but the Commissioners of Works had surveyors of their own, who were responsible for the safety of the buildings belonging to the Crown.

Manchester County Court, June 22.

(Before Mr. J. A. RUSSELL, Q.C., Judge.)

DWYER v. BATES.

THE EMPLOYERS' LIABILITY ACT.

This was an action under the Employers' Liability Act to recover compensation for injuries sustained by a workman in consequence, as he alleged, of the negligence of his employer. The plaintiff was employed by the defendant, at the end of last year, as a bricklayer's labourer in the erection of offices for Messrs. Beyer, Peacock & Co., at Gorton. Owing to a severe frost the works were stopped for about a fortnight, but on December 18 the working foreman told the plaintiff and other labourers to take up bricks and mortar upon a scaffolding in order that the bricklayers might proceed with their work. Several hod-loads of bricks were accordingly taken up, when a put-log broke, and the plaintiff and other men were thrown to the ground. The plaintiff was removed to the Royal Infirmary, where it was found that he had sustained a severe shock, that several of his ribs were broken, and that he was cut and bruised and otherwise injured. He remained in the infirmary a fortnight, and was subsequently an out-patient for six weeks; but he did not now feel that he had quite recovered, and he was unable to do the work which he had previously performed. It was contended in support of his case that the scaffolding was not properly constructed, inasmuch as the timber used for the put-log having knots in it was not fitted for the purpose for which it was employed, and also that after the frost the scaffolding should have been carefully examined before the labourers were allowed to go upon it. The plaintiff and a number of witnesses having given evidence, the Judge said that to bring the employer within the sections of the Act, it must be shown that the defect in the machinery or plant was one which was apparent to the eye, or which would be discovered upon a careful examination. It was not contended that the defect in this case was apparent, or that anybody upon examination could have seen it. Again, although it had been proved that there was a mode of testing such portions of scaffolding, it had not been proved that the timber was not actually tested. He did not think, considering the whole of the case, that the timber had been broken under such circumstances as would make the defendants liable under the Act, and therefore the plaintiff would be nonsuited, without costs.

Rotherham County Court.—June 22.

AXLEBY v. KEIGHLEY TIMBER COMPANY.

ARCHITECTS' FEES.

The plaintiff in this case is an architect living at Masborough, and he sought to recover the sum of 24*l.* 17*s.* from the defendants for fees. The claim was made up as follows: 22*l.* 1*s.* for attendance as witness on behalf of the defendants in an action which was heard in the Isle of Man; 1*l.* 16*s.* for railway and boat fare; and 1*l.* the value of an ivory rule, which had since been returned. The defendants had paid into court 4*l.* 3*s.* The plaintiff left his home

to attend the trial on Thursday, April 12, of the present year, and reached his home on his return after the trial late on the following Wednesday night. The defendants had offered him 4s. per day, but he claimed three guineas per day, first class railway fare to and from Liverpool, and boat fare to and from the Isle of Man.—The plaintiff said that last year he acted in the capacity of manager for Mr. Lightfoot, who was erecting a theatre and hotel at Douglas. The defendants had a contract for supplying some staircases and railings, &c.—Cross-examined: About two years ago he held a publican's license, but when he held that he practised as an architect. Mr. Lightfoot paid him 2*l.* a week, but in addition to that he hoped to receive commissions from the parties who supplied his employer with goods. He thought he acted honestly in that matter.—For defendant it was said that prior to the action the defendants had no idea that Mr. Axleby had ever been an architect or was entitled to call himself such. They dealt with him and treated him on the basis that he had been a foreman in the service of Mr. Lightfoot, and he was called to prove facts which were within his knowledge in that capacity. In the island the plaintiff offered to take 5*l.* in settlement of his claim, and after his return he sent to the defendants a claim for 10*s.* per day and hotel expenses at the rate of 7*s.* 6*d.* per day. His Honour, in giving judgment, said with regard to the first part of the claim, three guineas per day for seven days, he must say that he was astonished how anybody of honesty or intelligence could frame such a claim upon the circumstances which had been stated in evidence that day. An architect engaging himself in another capacity could certainly not be allowed to throw off the cloak for the first time when he was going to make a charge for his services. The claim of three guineas per day was absurd, and he must reject it entirely. At the same time he considered the plaintiff was entitled to a more liberal allowance per day than he received when in the service of Mr. Lightfoot—viz., 7*s.* 6*d.* a day, with expectations of what he called commissions, and which, if he had got, would by all the rules laid down on the subject, belong to his employer. He considered the plaintiff was entitled to 10*s.* a day for six days, and his verdict would be for 6*l.* (including 2*l.* 5*s.* hotel expenses), with court costs only.

Court of Session, Edinburgh.—June 23.

GORDON v. RAE.

REMOVING TREES NEAR HOUSES.

This was an action between the heir of entail of the Barony of Ellor, Aberdeenshire, and the defender, John Rae, jun., a merchant there, and one of his leaseholders, in regard to the latter's right to clear the ground surrounding his cottage of trees. The defender averred that the trees were detrimental to the cottage from the dripping of rainwater upon the roof, and that their proximity, according to the view of an architect, was injurious from a sanitary point of view. The defender had cut down four trees, and maintained his right to cut down as many as he considered necessary for the amenity of the cottage, while the pursuer sued for declarator of his right, 100*l.* damages, and interdict.

Lord Fraser said that there was no justification for the defender cutting down these trees at his own hand and pocketing the price, with the exception of a mountain ash which he appeared to have given to conciliate a minister of the place. The trees might have needed pruning; but that should have been done, and had been done, by the proprietor. The defender had paid too much attention to the advice of an architect, who, like many other ignorant people, was of opinion that trees were more a nuisance than an ornament. His Lordship found and declared for the pursuer, found him entitled to 10*l.* as the value and damage done by defender to the trees, and interdicted him from cutting any of the timber on the ground, but reserving to him all rights on obtaining the sanction of the proprietor or a court of law on sanitary grounds. Pursuer was found entitled to expenses.

ARCHÆOLOGY.

Sculptured Stones.—Four stones, bearing emblems, have been discovered in or about the parish church of Chester-le-Street. The first consists of three panels, the central one containing a finely-cut and noble cross complete, another face bears a dragon and other figures, whilst the third is a fine representation of a man embracing or contending with a figure which, being broken off, cannot be defined. This and the following stone were found in the corner of the south wall of the chancel. The second stone likewise consists of three panels illustrated with various subjects, and having a sunk well at the top, which leads to the opinion that it formed the base of a cross. The third is a large slab, resembling a grave cover. This stone was found in the loft near the bell tower, where alterations are now being made. The cover bears a cross in the centre, a sword on one side, and a spear on the other, boldly and clearly cut. A fourth stone, and probably the most interesting of those yet found, was discovered in the east end of the chancel wall immediately to the rear of the altar. It is about a yard long and broken at one end. It had been used as a building stone, the blank side of it being outside. On the dressed face at the upper end are the letters E A D in Roman capitals

(the first bishop being Eardulph), but there is no date. Underneath there is a fine figure of a man on horseback, both being clearly defined, whilst above the horseman is a canopy. The bottom portion consists of a quantity of Saxon tracery.

St. Stephen's-by-Launceston Church.—An interesting discovery has been made at this church, which is being restored under the direction of Messrs. Hine & Odgers. In removing a modern granite window at the east end of the chancel, and preparing for fixing a five-light window of polyphant stone, a large sculptured stone was found in the middle of the wall, representing Christ in Majesty. The figure is seated. The right hand is upraised, and the left rests on a book. The nimbus includes a cross. As much of the figure as is represented is life-size. The stone, answering somewhat to polyphant, is similar to that used in the fourteenth-century portions of the edifice. There has been some discussion as to another sculptured stone on the exterior of the same wall of the chancel. It is much mutilated, but there is little doubt that it represents the Virgin and infant Saviour, and it forms the tympanum of a blocked-up doorway on the north side of the altar. On the south side of the altar are the remains of another doorway, and beyond the end wall of the chancel eastward are the foundations of what was either a sacristy or (more probably) a lady-chapel, into which the two east doorways opened. There can be little doubt that the Christ in Majesty occupied a place above the south doorway—corresponding with that of the Christ in Humility above the north doorway—and it is intended to refix the recovered sculptured panel in that position. Other interesting remains have been brought to light, which will be carefully preserved.

Old Augsburg Frescoes.—An interesting discovery was made recently at Augsburg in the course of carrying out some extensive repairs at the Protestant church of St. James. In the process of taking down the old organ some of the neighbouring surface plaster became detached from the wall, and it was then found that beneath several coats of whitewash, old and modern, there were hidden some very beautiful large frescoes. Among the subjects are our Saviour, the crowning of the Virgin, St. James, St. Anthony. A stone inscription underneath, which also had been rendered invisible by the layers of whitewash, records that they were executed between the years 1480 and 1496. One of the pictures had been paid for by the patrician Welser. Artistic experts declare that these frescoes are precious memorials and specimens of the early Suabian school, and are of opinion that they were most probably executed by the immediate predecessors and teachers of those ornaments of Augsburg, Burkmaier and Holbein.

CHURCH BUILDING AND RESTORATION.

Bromsgrove.—The foundation-stone of a new Wesleyan chapel has been laid. The new building is designed by Mr. F. J. Yates, architect, Birmingham. The chapel will be 40 feet wide by 59 feet 9 inches in length, and, with the gallery, will provide accommodation for 450 persons. The schoolroom at the rear will be 58 feet long by 30 feet wide, and, with class-rooms, will provide for 300 children. The building will be of red brick, relieved by Bromsgrove stone. The builder is Mr. Benjamin Till, Mr. William Griffin carrying out the stonework.

Harrogate.—A Baptist chapel has lately been opened, and consists of chapel, two vestries, a lecture-room, class-rooms, and attendant's dwelling. The chapel has a nave (without aisles), transepts, and chancel, the latter containing the baptistery, beautifully constructed of white marble. The chapel is calculated to seat 650 persons. The architect is Mr. Wm. Peachey, York. The contractors are: Brick and stonework, Mr. M. Wilson, Headingley; slating, Messrs. Watson, Worsnop & Co., Leeds; plastering, Mr. Charles Fortune, Harrogate; plumbing and warming, Mr. S. Rushworth, Shipley; glasswork, Mr. Hodgson, Stonegate, York; painting, Messrs. Knowles & Son, Harrogate; stone-carving, Messrs. Thorpe, Leeds.

Hanley.—The new Tabernacle Church and buildings, Hanley, were opened on Thursday the 21st. The total cost is about 12,500*l.* The church itself has seating accommodation for 1,000 people. Its extreme length is 84 feet; width in the transepts 69 feet, and in the body 48 feet. It is provided with galleries on three sides. In place of the single-span roof the architects have introduced an arcaded nave-and-aisle arrangement, the uprights of which, of moulded teak wood, do not impede the sight, whilst equally distributing the load of the roof. Buildings contiguous provide all the accommodation likely to be needed by a large congregation. These include a lecture hall, containing seats for 200 people; a large schoolroom, library, infants' schoolroom, mothers' meeting-room, eight boys' class-rooms, five girls' class-rooms, and other rooms for various purposes. The architects are Messrs. William Sugden & Son, of Leek; the contractor, Mr. Samuel Warburton, of Manchester. Mr. Thomas Heywood acted as general foreman. The new organ is built by Mr. John Stringer, Hanley; the case is of pitch pine, designed by Mr. Sugden.

Washford Pyne.—The parish church of St. Peter, Washford Pyne, North Devon, has been partially rebuilt. It was a small

edifice, consisting of nave, chancel, and west tower. Owing to the state of decay nothing short of absolute rebuilding was practicable. The works completed embrace the entire rebuilding of the nave, the addition of a north transept, a new south porch, and also of rebuilding the upper part of the west tower. On the latter, which contains three bells, a low broached spire, covered with tiles, has been erected. The nave roof is of steep pitch, and covered with slates. In the apex of the porch is a niche into which it is designed to put a sculptured representation of the patron saint. The contractor for the general works was Mr. J. R. Gibbard, builder, of Exeter, and Mr. R. Medley Fulford, F.R.I.B.A., of Exeter, was the architect, from whose designs and under whose immediate supervision the work has been carried out.

NEW BUILDINGS.

A Palace of Delight.—On the Herreninsel in the Chiemsee, at the entrance to the Bavarian Tyrol, the King of Bavaria has been for the last six years building a palace-villa, which rumour says will surpass in splendour, comfort, elegance, and almost in artistic perfection, all the other royal residences in the world. The main building has been some time completed, including the great banqueting-room (which is 30 feet longer than that at Versailles), the reception-hall, and the State apartments. But additional buildings are being erected, the ornamental grounds are being enlarged or re-arranged continually, the system of water-supply is being improved or extended, so that it would be impossible to estimate when the work will be judged to be fully completed. Five hundred workmen are constantly employed from the beginning of spring far into the autumn. The principal building has been completely furnished. The resources of art have been taxed to the utmost, the very door handles and window fastenings being of exquisite design and workmanship. There is an abundance of beautiful wood-carving. And if the walls are not clothed with paintings like those in the Doge's palace at Venice, they are lined with most beautiful and costly marbles. The palace is not visible from any of the neighbouring roads or places accessible to the ordinary traveller, the site having been chosen so as to secure complete privacy. It is considered to be a pity it was not built on the ruins of the adjacent old monastery, whence it would have commanded a complete view of a glorious landscape.

New Bank, Edinburgh.—The directors of the Bank of Scotland, having acquired the property at the west side of the bank in George Street, plans have been prepared by Messrs. Kinnear & Peddie for the erection of more commodious premises, and operations are now in progress for the demolition of the old buildings. The new buildings will have a frontage to George Street of 66 feet. The street floor is to be occupied as the bank offices, the cellarage below being set apart for the storage of books, documents, &c.; while the two upper flats are to be laid out in suites of chambers. The entrance to the bank will be at the west end of the frontage, where there is to be a Doric portico with coupled columns, carrying an entablature and pediment, on which are carved the bank's arms and supports. Corresponding to these, at the east end of the street floor, will be the entrance to the chambers or offices; and between the two there are three large windows lighting the telling-room and the agent's private room, which measures 18 feet by 14 feet. These windows are 8 feet wide and 15 feet high to the top of the arch, and are divided by Ionic shafts in the centre, with pilasters at the sides carrying a light entablature at the spring of the arch, while the semicircular arch itself is divided by an ornamental carved pilaster. The whole of the street floor is executed externally in rusticated ashlar, and is finished at a height of 27 feet above the pavement by an enriched cornice. The first floor has five windows, which are ornamented by three-quarter Corinthian pilasters standing on pedestals, with balusters between, and supporting suitable entablature and pediments. The second floor has smaller windows, finished with moulded architraves. The front of the building is finished with a highly-enriched cornice and carved frieze, the two measuring 6 feet in height.

ENGINEERING WORKS.

Ovingham.—A bridge is to be constructed across the Tyne between Ovingham and Prudhoe, plans for which have been prepared by Mr. H. Laws, C.E., Newcastle. It will be an iron lattice girder bridge of eight spans, and its total length will be 530 feet. At the ends it will be supported by masonry abutments, while the piers in the river will be composed of wrought-iron piles. The foundation-stone on the north side has now been laid, and considerable progress made with the masonry on the south side. The contractor for the masonry is Mr. W. Wilson, of Gilsland, and the contractors for the ironwork are the proprietors of the Alliance Works, Darlington.

Funds are to be collected for the first portion of the enlargement of St. Michael's Church, Ipswich, according to the plans of Mr. E. F. Bisshopp.

GENERAL.

The Duke of Devonshire has given a large site for the erection of a church at Eastwood, near Keighley.

Mr. C. Groves has promised a donation of 4,000*l.* towards the proposed church of St. Polycarp, Everton, on condition a like sum is raised before long from other sources.

A Sailors' Home is to be erected in Leith at a cost of 8,600*l.*, from the designs of Mr. C. S. S. Johnston, of Edinburgh.

The Court containing Mr. C. Purdon Clarke's collection of Indian objects relating to house decoration in the South Kensington Museum will be opened to the public on Monday, July 2.

Sudbury Church is to be completed in memory of the late Lord Vernon.

Canon Fergie, the vicar of Ince, at a distribution of school prizes last week, commended the liberality of the people of Ince, and stated that 5,000*l.* had been promised to him for the building of a church, and 2,000*l.* for the erection of a school and other purposes, and that a few days since a gentleman had promised him another 5,000*l.*, making 12,000*l.* of unsolicited donations in a few weeks.

Plans for laying out the cemetery for Stoke-on-Trent, and the several works connected therewith, prepared by Messrs. Milner & Son, have been approved, and tenders for the work are to be obtained.

Messrs. Romaine-Walker & Tanner have been appointed architects for a new mission room in Farndale Road, East Greenwich, to hold 390 adults; and one in the Surrey Gardens district, to hold 600 adults.

The Conventual Buildings within the ruins of Diocletian's Baths, comprising Michael Angelo's fine cloister, hitherto occupied by the Military Administration, have been successfully claimed by the Minister of Public Instruction as a national monument, and will become the site of an antiquarian museum.

The Committee of the Incorporated Church Building Society voted away at their last meeting the whole of the available balance, both of the general fund and the missions buildings fund.

Professor von Angeli has been invited to visit England to paint a life-size portrait of Her Majesty, which is to be presented to the German Emperor in October next, on the occasion of the twenty-fifth anniversary of his assumption of the Regency of Prussia.

The Ancient Church of Barrow, near Chester, has been reopened, after a thorough restoration by Mr. Douglas, architect. About 2,000*l.* has been expended on the work. The earliest rector noticed in the register is "Osbertus Gyfford, Acolytus, 1313."

Messrs. C. Kite & Co., of 117 Chilton Street, London, N.W., were awarded at the recent Hygienic Exhibition two of the highest medals issued—one for their Chimney-breast Ventilator, and one for their Wall Inlet Ventilator.

Mr. G. F. Watts, R.A., has presented three portraits painted by him to the National Portrait Gallery. The first is of Lord Lyndhurst, at the age of ninety; the second is of Lord Stratford de Redcliffe; and the third is of Lord Lyons, who commanded the fleet during the Crimean War. Reynolds' portrait of Sir William Hamilton has been deposited in the gallery on loan.

The remaining Portion of the freehold building estate at Hendon, comprising about 15 acres, offered by Mr. Richard J. Collier (in conjunction with Messrs. Hussey & Walcott) at the Mart last month, and not then sold, has since been disposed of by private treaty at about 10,000*l.*

The Petition against Wells & Co., Limited, was on Saturday last dismissed with all costs. It was proved that the petitioner's debt was not due when the petition was presented, and that upon the day the debt matured the company paid the amount. The company's accountants gave satisfactory evidence of the solvency of the company, and the petitioner, Mr. Job Edwards, has made an ample apology.

The North Wales Slate Trade, which has been very dull for some time, many of the smaller quarries remaining closed, at last shows signs of general improvement, and at a meeting of quarry proprietors held lately it was decided not to enforce the contemplated reduction in the price lists. Short time is, however, threatened at the Llanberis quarries, and the Executive Council of the North Wales Quarrymen's Union are formulating a scheme to enable their members to emigrate, a sum of 2,000*l.* having been voted by the union for that object.

Herr Penther, the custodian of the gallery of paintings at the Vienna Academy, has discovered an Albert Dürer, which was catalogued as a Lucas Cranach. It had some time or other been subjected to a process of restoration, which had completely obscured the original. Herr Penther has been able to remove almost all the traces of this super-imposed work, and the underlying picture is, on the whole, well preserved. The subject is *The Dead Christ taken down from the Cross, lamented by the Holy Women*. It is on wood, and is 76 centimetres high by 56½ broad. Herr Penther has no doubt of its authenticity. The heads are evidently drawn by a master hand, and remind one at once of some undoubted pictures by Dürer in the Munich Gallery and elsewhere.

SUPPLEMENT

TO THE

ARCHITECT.

CONTRACTS, COMPETITIONS, AND TENDERS.

LONDON, JUNE 30, 1883.

COMPETITIONS OPEN.

NEWCASTLE-ON-TYNE.—July 4.—Designs are invited for a Police Station and Fire Brigade Station to be Erected on the site of Westgate Police Station. Mr. Hill Motum, Town Clerk, Town Hall, Newcastle-on-Tyne.

NEWCASTLE-ON-TYNE.—July 30.—Designs are invited for a Hospital for Infectious Diseases to be built on a Site near Heaton Junction. Subject to certain conditions, the successful Architect will have the carrying out of the work, and a premium of 50*l*. will be divided between the second and third competitors. Mr. Hill Motum, Town Clerk, Town Hall, Newcastle-on-Tyne.

YEovil.—July 2.—Designs are invited for Swimming Baths, &c. The Borough Surveyor, Yeovil.

CONTRACTS OPEN.

ACCRINGTON.—July 2.—For Alterations to Roof, Ceilings, and Gallery of St. John's Church. Messrs. W. Waddington & Son, Architects, 5 Grimsshaw Street, Burnley.

BALLYCLUG.—July 2.—For Altering and Enlarging Parish Church. Mr. Samuel P. Close, Architect, Belfast.

BERKHAMPTSTEAD.—July 9.—For Building Tramp Wards at the Workhouse. Mr. William Huckvale, Architect, Tring.

BIRMINGHAM.—July 21.—For Building Liberal Club. Mr. J. A. Cossins, Architect, Warwick Chambers, Corporation Street, Birmingham.

BLOXWICH.—July 7.—For Erection of Public Buildings. Mr. F. E. F. Bailey, Architect, Walsall.

BORHAM.—July 8.—For Alterations to Parish Church. Mr. Alexander Thurnburn, Keith.

BRIGHTON.—July 12.—For Forming Garden Enclosures on South Side of Western Esplanade. Mr. P. C. Lockwood, Borough Surveyor, Town Hall, Brighton.

BROMFIELD.—July 7.—For Erection of Farm Buildings. Messrs. Pickering & Crompton, Architects, Whitehaven.

BURTON-ON-TRENT.—July 2.—For Enlargement of Wins-hill and Horninglow Schools. Messrs. Gales & Brookhouse, Architects, 9 St. James Street, Derby.

CAMBRIDGE.—July 16.—For Construction of a Building for the Enlargement of the Guildhall. Mr. Edmond Foster, Town Clerk, Guildhall, Cambridge.

CANTERBURY.—July 8.—For Additions to Barton Mill. Mr. J. G. Hall, 4 St. Margaret Street, Canterbury.

DARLINGTON.—July 12.—For Building Fifty-five Houses. Mr. William Hodgson, Architect, 1 North Terrace, Darlington.

DUNDALK.—July 2.—For Building Parochial House at Balrigan. Mr. James Gaskin, Architect, Dundalk.

FYFIELD.—July 10.—For Building Truants' Home for Eighty Boys. Mr. J. T. Newman, Architect, 2 Fen Court, E.C.

GLASGOW.—July 2.—For (Contract No. 2) Executing under One Contract, the Works in connection with the Erection of the Proposed New Municipal Buildings, including Mason, Bricklayer, Carpenter, Slater, Plumber, Smith, and Founder Works, and Fireproof Construction. The Plans and Specifications may be seen, on and after June 1, at the Office of Messrs. Douglas, Hunter & Whitson, 197 St. Vincent Street, Glasgow.

GOOLE.—July 12.—For Building Sailors' Institute and Dwelling-house. Mr. W. Alfred Gelder, Architect, 7 Saville Street, Hull.

GORLESTON.—July 12.—For Building Group of Schools with Boundary Walls, &c. Messrs. Bottle & Olley, Architects, Regent Street, Great Yarmouth.

GREAT BILLING.—June 30.—For Erection of Cart-horse Stables, Cowhouse, and other Buildings. Mr. Henry H. Cave, Estate Office, Great Billing.

GREAT GRIMSBY.—July 2.—For Building Vicarage House. Messrs. Farebrother & Robertson, Victoria Chambers, Grimsby.

HAGLEY.—July 3.—For Construction of new Station. Plans at the Office of the Engineer, Wolverhampton Station.

HALIFAX.—June 30.—For Pulling Down and Rebuilding Shop and Office. Mr. C. F. L. Horsfall, Architect, 2 Lord Street, Halifax.

HEBDEN BRIDGE.—July 14.—For Building Schools, Board Room, Caretaker's House, Boundary Walls, &c. Mr. John Sutcliffe, Architect, Romfield Buildings, Todmorden.

HUDDERSFIELD.—July 2.—For Construction of Service Reservoir, &c. Messrs. G. & G. H. Crowther, C.E., Huddersfield.

IDLE.—July 6.—For Erection of School Buildings, Boundary Walls, &c. Mr. W. Bailey, Architect, 9 Market Street, Bradford.

ILKESTON.—For Building First Section of Church. Messrs. Evans & Jolley, Architects, Wheeler Gate, Nottingham.

LANARK.—July 4.—For Building Church. Messrs. W. & J. Hay, Architects, Delta Chambers, Liverpool.

LLANRWST.—July 5.—For New Aisle and Restoration of St. Grwst Church. Messrs. Paley & Austin, Architects, Lancaster.

LONDON.—June 30.—For Building Two Lodges at the Natural History Museum. The Secretary, Office of Works, 12 Whitehall Place, S.W.

LUDLOW.—July 2.—For Conversion of Old Buildings to other purposes. Mr. Thomas Nicholson, Architect, Hereford.

MIDLAND RAILWAY.—July 6.—For Building Waggon-repairing Shops, Belford and Peterborough. Drawings, &c., at the Engineer's Office, Derby.

MILNTHORPE.—July 4.—For Building Stables, Coach House, and Assembly Room to Royal Oak Inn. Mr. John Stalker, Architect, 4 Aynam Place, Kendal.

MORLEY.—July 11.—For Extension of Peel Street School. Mr. J. Sykes, Architect, Queen Street, Morley.

NEWTON HEATH.—June 30.—For Painting, Decorating, &c., Interior and Exterior of the Town Hall and the Office-keeper's Residence, and Painting, &c., of Sheds, Offices, and Cottages. Mr. J. P. Wilkinson, Surveyor, Town Hall, Oldham Road, Newton Heath.

PECKHAM.—For Building three Houses. Mr. J. B. Wotton, Star and Garter, Anerley Hill.

PLYMOUTH.—July 3.—For Construction of Timber Warehouse, &c., Millbay Dock. Plans at the Engineer's Office, Plymouth Station.

RAWMARSH.—July 3.—For Building two Dwelling-houses and Sale Shop. Mr. J. Platts, Architect, High Street, Rawmarsh.

SEELY OAK.—July 9.—For Repairs to Workhouse. Mr. George Ingall, Architect, Temple Row West, Birmingham.

STOKE-UPON-TRENT.—June 30.—For Supplying Wrought Iron Bar Fencing (1,012 yards) for Cemetery. Mr. William Bowen, Borough Surveyor, Town Hall, Stoke-upon-Trent.

SWANSEA.—July 2.—For Additions to Deaf and Dumb Institution. Mr. Bucknall, Architect, Worcester Place, Swansea.

THORNTON-IN-CRAVEN.—July 9.—For Restoration of Church. Messrs. Waddington & Son, Architects, 5 Grimsshaw Street, Burnley.

WATERFORD.—July 4.—For Building Dwelling-house for Light-keeper, at the Harbour. Mr. Owen Armstrong, Secretary, Irish Light Office, Dublin.

TENDERS.

ASHBURTON.

For Erection of School Buildings in connection with Wesleyan Chapel, Ashburton. Messrs. ROWELL & SON, Architects, Newton Abbot and Torquay.

Wakeham, Buckfastleigh	£596 15 0
Easterbrook, Holne	587 0 0
Jackson & Arcot, Buckfastleigh	587 10 0
Foaden, Ashburton	498 10 6
Architect's estimate	600 0 0

ASHTON-ON-RIBBLE.

For Building School Chapel, The Marsh, in connection with St. Andrew's Church, Ashton-on-Ribble. Messrs. JOHN ADDIE & SONS, Architects. Quantities by the Architects.

Accepted Tenders.
Fazaakerley, brickwork,
Kenyon, mason,
Whiteside, carpenter,
Croosdale, plumbin*g*, &c.,
Arrowsmith, plasterer,
Dewhurst, tiling and flagging,
Seward, ironwork, &c.
Total, £961 17*s*. 2*d*.

BARNET.

For Two Houses, High Barnet. Mr. W. GRAVES, Architect.

Ward & Lambeth	£1,350 0 0
Shurmer	1,289 0 0
Richardson	1,251 0 0

BEITH.

For Building Constabulary Station at Beith. Messrs. McDERMOTT & MURDOCH, Architects, 62 Sandgate Street, Ayr. Quantities by Messrs. Burr & Knox, Glasgow.

Accepted Tenders.
Muir, Beith, mason £544 0 0
J & R. Smith, Beith, carpenter and joiner 281 15 0
Auld, Ayr, plumber, slater, and gasfitter 111 10 0
McMahon, Stewarton, plasterer 81 18 3

Total £909 3 3

BLAKENEY.

For Restoration of Blakeney Church, Norfolk. Mr. HERBERT J. GREEN, Architect, Norwich.

Booth Bros.	£3,370 0 0
Hubbard	3,219 10 0
Bardell Bros.	3,000 0 0
Cornish & Guymer	2,594 0 0
Chapman	2,500 0 0

BOOTHSTOWN.

For Building School at Mosley Common, Boothstown, near Manchester. Mr. C. L. WHITEHEAD, Architect. Quantities by the Architect.

Farnworth	£707 0 0
Morton	895 0 0
Bentley	568 0 0
Cleasby	566 0 0
Grasby	559 0 0
Gerrard	544 10 0
Unsworth	541 0 0
WABBURTON & Co. (accepted)	530 0 0
Cocker	500 0 0
Moore & Sons	468 0 0
Architect's Estimate	541 0 0

CALLOW.

For Alterations to Callow Church, near Hereford. Mr. A. E. LLOYD OSWELL, A.R.I.B.A., Architect, Castle Gates, Shrewsbury.

Beavan & Hodgce	£795 0 0
Cullis	710 0 0
Davies	681 0 0
Morgan	674 0 0
Court	656 0 0
Welsh	630 0 0
BOWENS & Co. (accepted)	594 0 0
Brooks	430 0 0

CARLUKE.

For Building Town Hall, Carlisle.

Martin & Symington, Carlisle, builder	£800 0 0
Bryce & Brown, Lanark, joiner	628 10 0
Lithgow, Lanark, plasterer	93 0 0
A. & J. Black, Carlisle, slater	87 0 0
McDonald & McEwan, Wisbaw, plumber	87 0 0

Total £1,695 10 0

CHESHAM.

For Erection of a Boot and Shoe Manufactory and Stabling, at High Street, Chesham, Bucks. for Mr. Charles Long. Messrs. HIGGS & RUDKIN, 68 Lincoln's Inn Fields, Architects. Quantities supplied.
Rance & Gomm £1,104 5 0
Boughton 905 0 0
HARDING (accepted) 844 10 0

DOVER.

For Furniture and Fittings for the Town-hall, Dover.

Accepted Tenders.

Flashman (1,000 chairs) £187 10 0
Stiff (37 tables for hall) 126 5 0
Cobay Bros. (furniture) 384 15 6
Cobay Bros. (sundry fittings) 59 5 0

DUBLIN.

For Building Ten Cottages, near Gloucester Street, Dublin. Mr. WILLIAM L. CHAMBERS, Architect, 5 Westmoreland Street, Dublin.

RICHARDSON (Dundrum Co.) (accepted) . . £1,200 0 0

For Building Four new Houses, Sandymount. Mr. W. I. CHAMBERS, Architect, Dublin.

HARRIS, Monasterevan (accepted) . . . £1,265 0 0

For new Cattle-sheds, Jane Place, Dublin. Mr. W. I. CHAMBERS, Architect, Dublin.

Cunningham, Dalkey £600 0 0

For new Cottage, Monasterevan, for Marquis of Drogheda. Mr. W. I. CHAMBERS, Architect, Dublin.

HARRIS, Monasterevan (accepted) . . . £135 0 0

FAVERSHAM.

For Carrying Out Works for the Faversham Co-operative and Industrial Society. Mr. EDWIN POVER, Architect, Shrubsole, Faversham £249 0 0

Goode, Faversham 227 0 0

AMOS & FOAD, Whitstable (accepted) . . . 221 0 0

FENTON.

For Laying Mains of new Sewers, Fenton.

DREWITT, Alsager (accepted) . . . £4,658 0 0

GREAT PLUMSTEAD.

For Additions to Board School, Great Plumstead. Mr. JOHN B. PEARCE, F.R.I.B.A., Architect, Norwich.

Hall £110 0 0

Maidstone 97 0 0

Blyth 90 0 0

WITTHENS (accepted) 85 0 0

GUISELEY.

For Building Baptist School Chapel, Guiseley. Mr. G. FOGGITT, Architect. Quantities by the Architect.

Watkinson, Guiseley, mason.

Taylor, Seadon, joiner.

Lockwood, Guiseley, plumber.

Walsh, Guiseley, plasterer.

Seasons, Leeds, slater.

Robinson, Rawdon, painter.

HENDON.

For Four Houses at Hendon for Mr. W. Crane. Messrs J. SAVILE & SON, Architects, 1 Argyle Square, W.C.

Jackson & Todd £1,680 0 0

Shurmer 1,649 0 0

Hearne 1,643 0 0

Killingback 1,635 0 0

Drew 1,635 0 0

Dixon 1,627 0 0

Lamble 1,612 0 0

Spencer & Co. 1,590 0 0

Steed Bros. 1,589 0 0

Smith 1,584 0 0

Royal 1,570 0 0

Martin 1,555 0 0

Jones 1,092 0 0

HOVE.

For Building Public Elementary Schools, Connaught Road, Hove. Mr. THOMAS SIMPSON, Architect, 16 Ship Street, Brighton. Quantities by Messrs. George Lansdown & Harries.

Bruton £11,200 0 0

Scott 11,094 0 0

Dean 10,480 0 0

Parsons & Sons 10,200 0 0

Barnes 10,110 0 0

Peters 10,100 0 0

Beard & Foster 10,095 0 0

Stenning 9,950 0 0

Bedford & Porter 9,930 0 0

Humphry & Son 9,899 0 0

Morris 9,875 0 0

Stimpson & Co. 9,760 0 0

W. & G. Davey 9,743 0 0

Taylor 9,741 0 0

Chappell 9,580 0 0

KEMPLEY.

For the Erection of a new Farmhouse on the Prit House Farm, Kempley, Gloucestershire, for the Earl Beauchamp. Mr. E. W. FAREBROTHER, A.R.I.B.A., and Mr. R. A. ROBERTSON, Architects, Great Grimsby.

JAMES, Newent (accepted).

For the Alterations and Restoration of the Old Stone House, Kempley, Gloucestershire, for the Earl Beauchamp. Mr. E. W. FAREBROTHER, A.R.I.B.A., and Mr. R. A. ROBERTSON, Architects, Great Grimsby.

JAMES, Newent (accepted).

KETTERING.

For Building Schools in Connection with Toller Chapel, Kettering. Mr. R. W. JOHNSON, Architect. Quantities by the Architect.

Henson, Kettering £2,655 0 0

C. & F. Henson, Kettering 2,648 0 0

Sharman, Kettering 2,520 0 0

G. Henson, Kettering 2,375 0 0

Manby, Kettering 2,300 0 0

Bellamy, Kettering 2,270 0 0

Payne & Son, Kettering 2,210 0 0

Barlow, Rothwell 2,175 0 0

LEEDS.

For Alterations and Additions to Wesleyan Chapel, Kippax, Leeds. Mr. GEORGE F. DANBY, Architect, Leeds.

GREEN, Kippax (accepted) £545 0 0

For Building Villa Residence with Stabling, &c., at Headingley, Leeds. Mr. GEORGE F. DANBY, Architect, Leeds. Quantities by Mr. L. Oldroyd, Leeds.

Accepted Tenders.

Myers, brick and mason.

Harrod, carpenter and joiner.

Season, slater.

Pennington & Watson, plasterer.

Bedford, plumber and glazier.

Dearden Bros., painter.

Total, £2,336.

LONDON.

For Building Board School, Betts Street, St. George's-in-the-East. Mr. E. R. ROBSON, Architect.

SHURMER (accepted) £9,990 0 0

For Repairs and Decorations at the Dyers' Hall, for the Worshipful Company of Dyers. Mr. W. WAYMOUTH, Architect.

SHURMER (accepted).

For Villa Residence, Park Road, Hornsey. Mr. FARRAR, Architect.

Lawrence £1,335 0 0

Southgate 1,227 0 0

Kerry & Son 1,196 0 0

Conder 1,190 0 0

McCormish & Son 1,187 0 0

Ennor, Julian & Co. 1,170 0 0

Smith & Son 1,133 0 0

Shurmer 1,125 0 0

Mattock Bros. 1,063 0 0

For Rebuilding Nos. 30, 31, and 32 Fleet Street, and Nos. 1, 2, and 3 Falcon Court. Mr. T. E. KNIGHTLEY, Architect. Quantities by Messrs. Batterbury & Huxley.

Mowlem & Co. £11,083 0 0

Patman & Fotheringham 10,873 0 0

Conder 10,793 0 0

J. & J. Greenwood 10,674 0 0

Ashby Bros. 10,414 0 0

Chappell 10,348 0 0

WALL (accepted) 10,290 0 0

For Erecting Mission House, St. George's Street, London Docks, E., for the Rev. C. H. Turner, M.A. Mr. KEITH D. YOUNG, Architect. Quantities by Mr. Morgan Young.

Lathey Bros. £3,290 0 0

Hall, Beddall & Co. 3,132 0 0

Dove Bros. 2,995 0 0

Hearle & Son 2,982 0 0

Grover 2,938 0 0

Cox (accepted) 2,580 0 0

For Erection of Four Shops and Dwelling-houses at Kentish Town Road, N.W., for Major-General Eliot, Messrs. HIGGS & RUDKIN, Architects, 68 Lincoln's Inn Fields. Quantities supplied.

Jerrard £2,674 0 0

Hooper 2,631 0 0

Evans 2,495 0 0

Grejar 2,268 0 0

Good Bros. 2,255 0 0

ALLEN & SONS (accepted) 2,200 0 0

For Enlargement of Board School, Effra Parade, Brixton. Mr. E. R. ROBSON, Architect.

Niblett £4,239 0 0

Reading 3,967 0 0

Lathey Bros. 3,934 0 0

Goad 3,867 0 0

Robson 3,796 0 0

Pritchard 3,716 0 0

Higgs 3,630 0 0

Cox 3,620 0 0

Downs 3,595 0 0

For Erection of Board School, Deptford Lower Road. Mr. E. R. ROBSON, Architect.

Johnson & Co. £9,468 0 0

Shurmer 9,342 0 0

Kirk & Randall 9,106 0 0

Oldrey 8,987 0 0

Tongue 8,883 0 0

Jerrard 8,844 0 0

Wall 8,773 0 0

Atherton & Latta 8,700 0 0

Roberts Bros. No tender.

For Enlargement of Board School, New Road. Mr. E. R. ROBSON, Architect.

Reading £6,829 0 0

Oliver 6,723 0 0

Niblett 6,672 0 0

Lathey Bros. 6,591 0 0

Higgs & Hill 6,577 0 0

Downs 6,498 0 0

Robson 6,446 0 0

Marsland 6,373 0 0

Atherton & Latta 6,300 0 0

For Additions to Board School, Manchester Street, Poplar. Mr. E. R. ROBSON, Architect.

Boyce £4,414 0 0

Sargeant 4,339 0 0

Pritchard 3,959 0 0

Wall Bros. 3,890 0 0

Shurmer 3,879 0 0

Oldrey 3,800 0 0

Grover 3,782 0 0

Hart 3,583 0 0

For Painting, &c., to Board Schools.

Tower Street.

Hobson £138 15 0

Pritchard 130 0 0

Davis Bros. 125 0 0

McCormick & Sons 120 0 0

Oldrey 112 0 0

Silver Street.

Niblett 495 0 0

Pardoe & Sons 442 10 0

Petchy 397 0 0

Green 307 3 9

Knight & Walden 297 10 0

Stimpson & Co. 288 0 0

Kearley 228 10 0

LONDON—continued.

Albion Road East.

Pardoe & Sons £738 18 0

Knight & Walden 456 10 0

Smith & Son 448 0 0

Derby 410 0 0

Stimpson & Co. 398 0 0

Kearley 347 0 0

Essex Street.

Pritchard 217 0 0

Atherton & Latta 216 0 0

F. & F. J. Wood 146 0 0

Coombe 110 0 0

Duke Street.

Holding & Son 137 0 0

Jerrard 133 0 0

Julian & Co. 99 0 0

Roy 91 0 0

Davis 78 15 0

Edinburgh Road.

Titmas 592 0 0

Petchy 464 18 6

Stimpson 464 0 0

Wall 456 0 0

Oldrey 428 0 0

Williams & Son 420 0 0

Hobson 409 0 0

Derby 404 0 0

Charles Street.

Goodman 449 0 0

Smith & Son 427 0 0

Wall Bros. 397 0 0

Pritchard 392 0 0

Grover 383 0 0

McCormick & Sons 351 0 0

Shurmer 333 0 0

Rushmere Road.

Goodman 539 0 0

Nightingale 493 0 0

JARROW.

For Building the Liddell Dispensary, Jarrow.
STORAR (accepted) £551 0 0

LEIGHTON BUZZARD.

For Erection of Cottage at Billington for Mr. John Olney.
Mr. FREDERICK GOTTO, Architect, Leighton Buzzard.
Bird, Pitstone, Bucks £375 0 0
Groom, Leighton Buzzard 346 13 0
Webb, Leighton Buzzard 335 0 0
Roberts, Leighton Buzzard 315 0 0
Hart, Leighton Buzzard 269 0 0
Tutt & Sons, Leighton Buzzard 269 0 0
GARSIDE, Leighton Buzzard (accepted) 250 0 0

NEWPORT.

For Building Chimney-shaft and other works at the Workhouse, Parkhurst, Newport, Isle of Wight. Mr. WM. TUCKER STRATTON, Architect. Quantities by the Architect.
Cooper & Son, Newport £92 12 6
Please, Wootton 79 10 0
Hayden, Sandown 71 0 0
Flux, Newport 59 10 0
JENKINS, Newport (accepted) 54 0 0

NOTTINGHAM.

For the Erection of the Boulevard Hotel, Radford Boulevard, Nottingham, for Mr. John Robinson. Mr. HERBERT WALKER, Architect. Quantities by the Architect.
Greenwood £1,020 0 0
Lynam & Kidd 3,829 0 0
Dennett & Ingle 3,758 0 0
Morrison 3,740 0 0
Bell & Son 3,688 0 0
Messom 3,677 0 0
Bains & Turton 3,600 0 0
Fisher Bros. 3,600 0 0
Vickers 3,595 0 0
Hopewell & Son 3,490 0 0
Wheatley & Maule 3,488 0 0
SCOTT (accepted) 3,430 0 0

OLD RADFORD.

For Building Mission Hall, Old Radford. Messrs. W. G. HABERSHON & FAWCKNER, Architects.
Jones, Gloucester £1,744 0 0
Beck, Matlock 1,740 0 0
Cooper, Nottingham 1,690 0 0
Crooks, Nottingham 1,491 0 0
Woolston, Stamford 1,428 0 0
MORRISON, Nottingham (accepted) 1,400 0 0
Pegg & Co., Nottingham 1,350 0 0

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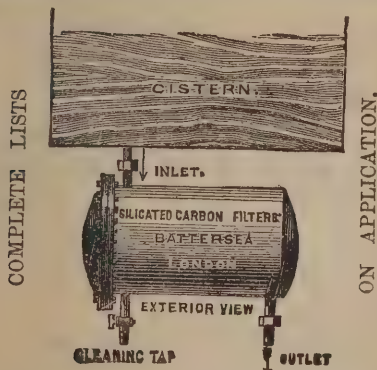
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PLYMOUTH.

For Building five Houses, Woolster Street, Plymouth.
Mr. W. M. TOLLIT, Architect, Totnes. Quantities by
the Architect.
Parsons, Plymouth £2,450 0 0
Petbick Bros., Plymouth 2,439 0 0
Pearse, Modbury 2,240 0 0
Harley, Plymouth 2,220 0 0
Finch & Son, Plymouth 2,123 0 0
Elford, Plymouth 2,108 0 0
Foot, Plymouth 2,049 0 0
Roberts & Hurrell, Plymouth 1,953 10 0
TREVENA, Plymouth (accepted) 1,850 0 0
Lethbridge & May 1,900 0 0

RICHMOND.

For Finishing the Additions to the Station Hotel, Richmond, Surrey, for Mr. John Munro. Mr. FRANK J. BREWER, Architect, Richmond.
SWEET & LODER (accepted), exclusive of
mason's work £992 3 6
For Alterations and Additions to the London and County
Bank, George Street, Richmond, Surrey, for the
London and County Banking Company, Limited. Mr.
FRANK J. BREWER, Architect, Richmond. Quantities
by Mr. W. H. Barber, Buckingham Street, W.C.
Sweet & Loder, Richmond £679 0 0
Gascoyne & Blake, Richmond 653 0 0
Lucas, Richmond 605 0 0
Sims, Richmond 600 0 0
Pennington & Sons, Richmond 565 0 0
Blasby, Kew 535 0 0
HEASLER, Richmond (accepted) 514 0 0

ST. HELEN'S.

For Building Church, Cowley Hill, St. Helen's, Lancashire.
Mr. JAS. GANDY, Architect, St. Helen's. Quantities by
the Architect.
Middlehurst £5,928 0 0
Harris & Sons 5,420 0 0
Harrison 5,318 0 0
Rothwell 5,084 0 0
ROBERTS (accepted) 4,980 0 0
Architect's Estimate 5,060 0 0

TWICKENHAM.

For Erection of Ten-stall Stable, at Cambridge Park,
Twickenham, for Messrs. D. Watney & Son. Mr.
FRANK J. BREWER, Architect, Richmond.
Sweet & Loder, Richmond £466 8 0
SIMS, Richmond (accepted) 333 0 0

STREATHAM.

For Erection of Villa at Streatham. Mr. W. SMITH,
Architect.
Johnson £1,245 0 0
Dunford & Langham 1,178 0 0
Stell Bros. 1,175 0 0
Stevens Bros. 1,165 0 0
Mattock Bros. 1,147 0 0
Lark & Son 1,088 0 0
Shurmer 1,086 0 0
Harper 1,026 0 0
Richards 887 0 0

WYCOMBE.

For Additions to 15 Queen Square, Wycombe. Mr. ARTHUR
VERNON, Architect, 26 Great George Street, West-
minster, and High Wycombe.
Hunt £635 0 0
Loosley 530 0 0
Nash 523 10 0
GIBSON (accepted) 514 0 0

YORK.

For Building House and Additions to Inn, Bishopfield,
York. BENSON & MINES, Architects. Quantities by
the Architects.
Accepted Tenders.
Throckstone, bricklayer.
Smithers, joiner.
Wilson, mason.
Birch, plumber and glazier.
Young, plasterer.
Dodgson & Sons, slater.
Baker, painter.

For Building the "Watt Ward" Wing at the County Hos-
pital, York. Mr. HENRY CUNNEY, Architect, 37 Nor-
folk Street, Strand, W.C. Quantities by Mr. J. H.
Strudwick.
Perry £5,491 0 0
Higgs & Hill 4,884 0 0
Bowman 4,475 0 0
Armstrong & Hodgson 4,300 0 0
Neill & Sons 4,296 0 0
Holdsworth 4,265 0 0
Barry 4,191 0 0
Foster & Dickie 4,177 0 0
Beauland 4,127 0 0
Dennison 4,124 0 0
Simpson & Sons 4,091 10 0
Kewick & Sons 3,978 0 0
Bellerby 3,947 0 0
BISCOMB (accepted) 3,938 0 0

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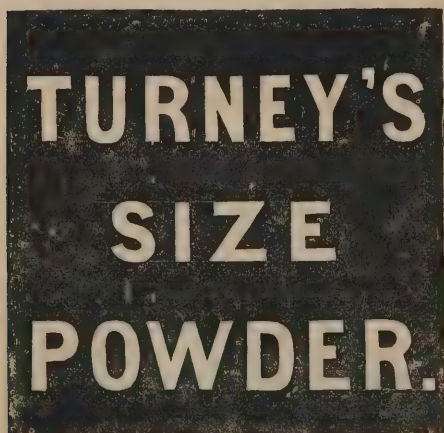
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